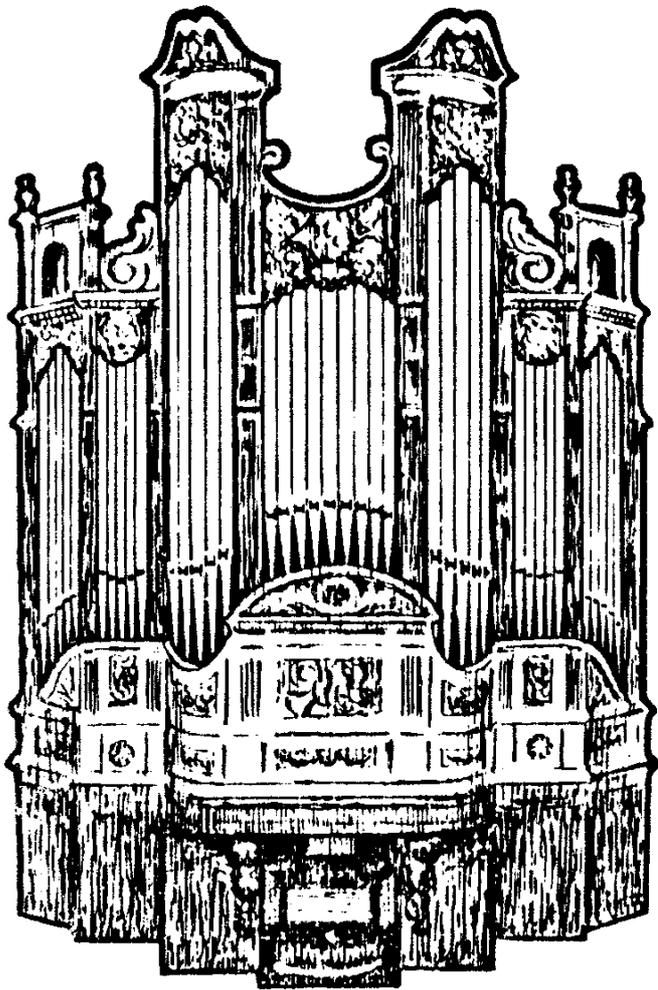


# The Berkshire Organist

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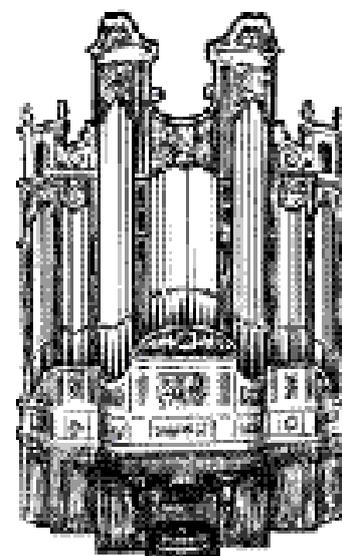
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# THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity No.298088

The Berkshire Organists' Association was founded at a meeting held on 19 April 1921, arranged by Mr. Percy Scrivener (Founder President) and Mr. Archibald Lusty, who subsequently served as Secretary for 46 years. The Association was affiliated to the National Union of Organists' Associations, which became the Incorporated Association of Organists in 1929, and to which we are still affiliated. In 1988 we became a registered charity.



Our aims as an Association are:

- to promote the art of playing the organ
- to encourage the public to appreciate organ music
- to provide help and advice to church musicians
- to enable organists to meet each other.

These aims are of equal importance, and we aim to achieve them in three ways.

(a) Organising events for members.

We endeavour to cater for as many tastes as possible by promoting organ recitals and concerts, master classes, talks on organs, discussions on church music, publishers evenings, choir workshops, social evenings and visits to interesting organs.

Starting in 1965 we arranged regular celebrity recitals on the historic Father Willis organ in the Reading Concert Hall until these were suspended when the Hall was closed prior to restoration. They have been resumed under the auspices of the Borough Council since the restoration of the Concert Hall in 2000.

(b) Communication with members.

We issue a newsletter approximately every two months, and each year since 1948 we have published this magazine which has few equals amongst other organists' associations.

(c) Exercising an influence in the outside world.

We consider it important to be, and be seen to be, a source of help and advice to all organists and church musicians. We are striving to raise our profile in Berkshire, along with the Newbury and Windsor Associations, in order to involve as many people as possible in achieving the four aims listed above.

## CONTENTS

|  |    |
|--|----|
| Editorial.....   | 1  |
| The 89 <sup>th</sup> Annual General Meeting and Recital .....        | 2  |
| The President's Report.....  | 4  |
| Elections.....   | 6  |
| Members' News.....   | 7  |
| Obituaries.....  | 7  |
| David G. Hill.....   | 7  |
| Nigel Fortune.....   | 9  |
| Harrison Oxley.....  | 9  |
| Visit to Foster-Waite and West Berkshire churches.....               | 10 |
| Heritage Day.....  | 13 |
| Study Tour of Kent.....  | 16 |
| Annual Dinner.....   | 23 |
| The President's Social Afternoon.....                                | 23 |
| Visit to Alton and Upper Froyle.....                                 | 25 |
| The Woodley Festival.....  | 27 |
| Lunchtime Recitals at St Mary's.....                                 | 30 |
| Reading Town Hall Lunchtime Organ Recitals.....                      | 31 |
| Dr John Wells.....   | 31 |
| Alex Stobbs.....   | 32 |
| William McVicker with Alice Murray.....                              | 33 |
| Arnfinn Tobiassen.....   | 34 |
| Relf Clark.....  | 36 |
| Edward Kemp-Luck.....  | 37 |
| Christopher Cipkin.....  | 38 |
| Reading Town Hall Celebrity Organ Recitals.....                      | 40 |
| Thomas Trotter.....  | 40 |
| Catherine Ennis.....   | 42 |
| Crossword.....   | 44 |
| Association Local Recitals.....                                      | 46 |
| Some Thoughts on Organ Related Interests in my Life.....             | 46 |
| Get Ahead! Inspiration Day for Young Organists.....                  | 51 |
| CD Review.....   | 52 |
| The organ at St Faith's Shellingford and some of its background..... | 55 |
| The RCO/St Giles International Organ School 2008 Summer School.....  | 60 |
| OrganArt – A Novel Door “Bell”.....                                  | 63 |
| The Organ in Miniature Works of Art: The Postage Stamp.....          | 68 |
| Rededication of the Organ at St Paul's Cathedral.....                | 72 |
| West Coast American Holiday, 2008.....                               | 73 |
| Crossword Solution.....  | 96 |
| Officers of the Association.....                                     | 97 |

## EDITORIAL

What makes your blood boil? Does the temperature rise when you meet a person who perhaps rubs you up the wrong way by taking over a situation, or is obsessed with certain ideas or activities? The list is endless. How often from amongst our circle of friends do we meet someone who likes to introduce into a conversation, such phrases as, ‘bête noir’, ‘idée fixe’, ‘amour propre’, and the most dramatic gambit ‘strictly entre nous’? There are others who like to introduce Latin phrases into their conversations, some of which, ‘ad infinitum’ and ‘status quo’, for example are now accepted as part of our English phraseology. During my formative years correct spelling featured very highly in my education, and this included the correct use of the dreaded apostrophe. When I see this minute little sign subjected to the most appalling indignities on menu signs outside restaurants, toilets, and adverts for apple’s in a supermarket, up goes my temperature and I am sorely tempted to give the perpetrator of this crime a lesson on the correct use of it. I never do, but that is another story. What causes the steepest rise in my blood’s temperature, however, is the over use of footnotes in learned articles. Mercifully we are spared this affliction in a novel for example, but to read an article on a particular topic peppered with footnote numbers annoys me considerably, when, on locating the list of these footnotes to which you are referred for clarification and explanation, many of the references are patently out of your research facilities. I always feel cheated when I meet such footnotes, and would prefer that the point which needed an explanation should be included in the text, even at the risk of omitting further developments of the topic in question. Surely the skill of the author should be seen in the way his material can be presented in an engaging but moreover, succinct way?

You may be wondering what relevant connection exists between my ‘bêtes noires’ and the point of this Editorial. Well, there is one. Firstly, in the case of the writer who researches his topic not wishing to leave any stone unturned to be factually accurate, secondly the musician, an organist nearer to home, who overwhelms us with as much information about the composer, his style, background influences, and current trends in performance practice as is humanly possible, in the hope that his performance of a piece in public will be true reflection of the composer’s intentions, and, thirdly, the chef whose culinary expertise in the production of a mouth-watering plate of tripe and ‘onion’s’, all are searching for the truth, le dernier cri in their particular field, where the modus operandi plays second fiddle to the finished article.

**Graham Ireland**

# **THE 89<sup>TH</sup> ANNUAL GENERAL MEETING AND RECITAL**

**held at  
St James-the-Less, Pangbourne  
Saturday 9 May 2009**

A fine May Saturday saw about forty members and guests arrive to be welcomed by President Christopher Cipkin for a 4pm start to a recital given by Jill York, the programme for which is shown below. The lack of resonance highlighted Jill's fine precision of performance throughout and this programme included opportunities to utilise the many contrasts in registration available on this fine organ.

A delicious tea had been prepared by Margaret Wooldridge and Joyce Hills, and we all adjourned to the back of the church for this before Association members settled down for the start of the Annual General Meeting at 5.20pm.

Retiring President Christopher Cipkin opened the proceedings by expressing appreciation to St. James the Less for use of its facilities, whilst those present signed an Attendance List; Apologies for absence had been received from David Pether and Christine Wells. Minutes of the 88th Meeting on 3rd May 2008 were agreed and signed; under 'Matters Arising', it was stated that Benevolent Steward Committee discussions had established that the Role would continue.

The President summarised developments during his second and final year in office; Secretary Don Hickson had enjoyed his year in office, but indicated that he would not continue; Treasurer Mark Jameson presented the Annual Accounts, which remain stable, although he expressed his concern that a number of members had not renewed and would, therefore, cease to be members; Subscriptions would remain unchanged; A new Auditor would be sought by the Committee;

Ruth Wetherly-Emberson reported that the Benevolent Fund actively seeks beneficiaries who could benefit from this Fund;

Graham Ireland indicated that articles are always welcome for The Berkshire Organist magazine (when sent to David Pether), and that this publication is held in The UK Copyright Libraries.

All Officers were thanked for their hard work during the year, and the results of elections are given on the following pages.

Following a reminder of the forthcoming joint event with Berkshire Maestros on 11th July at The Concert Hall, the Meeting closed at 6.15pm

**Sylvia Collins**

## AGM ORGAN RECITAL PROGRAMME

Cebell  
Voluntary in G Minor  
Tierce en Taille from 'Mass for the Parishes'  
Sonata No.3 in A  
Toccata and Fugue in D Minor BWV565  
Serenade  
Litanies

Henry Purcell  
John Stanley  
François Couperin  
Felix Mendelssohn  
J.S.Bach  
Derek Bourgeois  
Jehan Alain



**Jill York at the console of St James-the-Less, Pangbourne**

## THE PRESIDENT'S REPORT

We all know people really come to Association AGMs not for the formalities of the meeting, but for the music and the food which surround it. With this in mind, I would like to begin my report by thanking people for the important things at today's event! First, I would like to record my thanks to Jill York for her excellent recital. This afternoon Jill has 'done us proud' and given us a musical treat. I know how daunting it can be playing in front of other organ *aficionados* and I also know Jill has put in a great deal of hard work preparing for her performance. Turning to the second reason for coming to an AGM – the food - I'm sure I speak for all here in thanking Margaret Wooldridge and her friend Joyce Hills who have both worked so hard to provide us with a delicious tea. Joyce stepped in at the last minute to help Margaret after the friend who was originally going to help her fell ill. We ought also to thank Jane Griffiths-Williams from the church who kindly stepped in to help in the kitchen. Finally, we also owe thanks to the authorities here at St James the Less, Pangbourne, for allowing us to use the church for this event.

Moving on to the formal business of the meeting, I would like to begin by reviewing the past year. Looking back on the second and final year of my term of office as your President, there is much to celebrate and I hope you will allow me to pick out some of the highlights. We held a highly informative visit in July 2008 to Beenham, Bucklebury and the Foster-Waites' organ workshop. This last venue was chosen in response to those who said in my President's Survey that they would like to visit an organ builder's workshop. In the Autumn, several members travelled further afield and attended a study tour of Kent and its fine organs. More locally, in a return to Beenham, but this time at the pub rather than the church, we were highly entertained by our Honorary Fellow, Dr William McVicker, at our Annual Dinner in November. In January it was my turn to shake off any post-Christmas blues of our members and entertain the Association at my President's Social Afternoon. As in previous years, it was good for members to be able to meet in an informal setting and have fun together. Members will also be pleased to hear that the 'bring and buy' sheet music sale at that event raised £123 for the benevolent fund. The visit to Alton in February was well supported, but I was disappointed that the Organists' Question Time event planned for March had to be cancelled because of lack of interest, especially as there had been calls in the President's Survey for an informal educational event of this nature. The Programme Committee will reflect on this and consider other, hopefully more appealing, educational opportunities.

In addition to this programme of events and activities, the Association also continued to deliver an excellent series of local recitals and kept its members

up-to-date through email, web site and Newsletter communication as well as producing another ‘bumper’ issue of *The Berkshire Organist*.

The Association continued to work very closely with the Reading Town Hall authorities to deliver events to promote the historic Willis instrument. The civic Heritage Day in September featured demonstrations of the Town Hall organ, thanks to invaluable help from a small band of volunteers. We also tried to promote other organs in the town too, with limited success. Publicity for this event remains something which the Committee hopes to address.

Staying with the subject of Reading Town Hall, the celebrity recitals, as well as a host of popular lunchtime concerts, continue to put Reading on the organist’s map and this is also borne out by the number of other associations, clubs and societies visiting Reading to sample its organs. Visits by the Wiltshire and Bath, and the Bristol Associations in the past year have involved close liaison with our Association.

It was my contact with the Wiltshire and Bath Association which gave rise to committee discussion about the future of the newsletter and whether we might transfer to an electronic format for those able to receive emails. Many Associations are now adopting this approach. During the year, Michael Humphries, our newsletter editor, has been working hard addressing some of the technical challenges this poses. We now intend to seek the views of the wider membership on this proposal, although the views of this meeting would also be welcome.

Of course, none of the above activities would have been possible without the hard work and dedication of all on the Committee, and its various sub-committees. There is a warm team spirit in the Association, a tremendous amount of good will and a lot of unprompted volunteering; without this the Association would not have achieved half of what it did. I want to stress that I feel a debt of gratitude to *everybody* on the Committee and am very reluctant to single out individuals, but I do want to mention a particular note of thanks to Don Hickson because, as you will recall from last year’s AGM, Don kindly stepped in at the eleventh hour to serve as acting Honorary Secretary. Without Don’s willingness, the wheels of the Association might well have ground to a halt.

As in my report last year, I would also like to thank those not on the Committee who have volunteered their time to serve the Association in different ways, whether it is in a regular role, or in assisting with organising specific events.

Although I have spent most of this report looking backwards, I would like to close by looking forwards and urging you all to continue supporting the Association in whatever way you can and, in particular, by encouraging any young people you may know to attend the joint youth event with Berkshire

Maestros on the 11 July. We are producing some eye-catching publicity for this event which will be working its way to you soon. Please do what you can to circulate it as effectively as you can. The Association has dedicated a great deal of time and resource to planning this event and we have also been successful in obtaining a small IAO grant towards this contribution to our outreach work to young people.

Finally, I would like to close by wishing my successor all the very best in the role of President and by expressing my thanks to you all for a memorable and enjoyable two years.

With best wishes to you all.

**Christopher Cipkin**

## **ELECTIONS**

As a result of the elections at the AGM, the Association's key posts are filled as follows:

|   |  |
|---|--|
| <b>President</b>  | Ian May  |
| <b>Secretary</b>  | Christopher Cipkin   |
| <b>Treasurer</b>  | Mark Jameson   |
| <b>Committee</b>  | Derek Guy, Jim Wooldridge (for 3 years)<br>Roger Bartlett, Jonathan Holl,<br>Jill York, Harry Russell (for 2 years)<br>Julian Greaves (for 1 year) |
| <b>Programme Secretary</b>                                      | Christine Wells  |
| <b>Publicity Officer</b>  | Don Hickson  |
| <b>Webmaster</b>  | David Pether   |
| <b>Benevolent Fund Steward</b>                                  | Ruth Weatherly-Emberson  |
| <b>Editors; <i>Berkshire Organist</i><br/><i>Newsletter</i></b> | Graham Ireland<br>Michael Humphries  |
| <b>Auditor</b>  | <i>vacant</i>  |

## MEMBERS' NEWS

Starting with the younger members we have some impressive achievements to relay to our readers. **Harry Davidson**, our newest and youngest member in year nine at Reading School, has just been awarded his LTCL Diploma for excellence on the bassoon and not only is he allowed to put this esteemed qualification after his name, he can offer his services as a teacher of the bassoon. We hope that he will put these letters after his name on his exercise books! **Edward Reeve** has gained a Distinction with 143 marks for his Grade V Ass. Bd. Organ exam, and **Paul Manley** gained 142 marks with Distinction for his Grade VIII Ass. Bd. exam. Congratulations to these three able performers. **Richard Mayers** and **Alistair McIntosh** will be entering the realms of tertiary education this coming September/October if they satisfy the entry requirements of their respective universities. Alistair has a place at Birmingham University to read Biochemistry, and Richard a place at York University to study Music Technology. We wish them every success in the future, and thank them for their active participation not only in the Association's activities, but for their competitive support of the organ class in the Woodley Festival. Moving on to our members who have leapt over the octogenarian hurdle we rejoice that **Gordon Spriggs** is still very active in body and soul. **Dorothy Clarke**, who was made an Honorary Member many years ago, for her services to the Association's catering requirements, still lives in Petworth Court and celebrated her 100<sup>th</sup> birthday in mid-July. She has succumbed to the ravages of extreme longevity, requiring the constant presence of carers.

As we were preparing to go to press, it was with deep sadness that we learnt of the passing of our **Borough Organist, Leslie Davis** just days short of his ninety-ninth birthday. We hope to include a full appreciation of his life and career in next year's edition of *The Berkshire Organist*.

**Ed.**

## OBITUARIES

**David G. Hill**  
1928 - 2008

David was born on 3 October 1928. He received his formative education at Caterham School, Caterham, Surrey, where he learnt to play the piano and organ. His real love was the organ, and he continued studying with many eminent organists, including Dr. Sidney Campbell. He gained his FRCO Diploma in 1963.



**David G. Hill**

For many years David was a church organist, principally at St. Peter's, Royden, finding time to give recitals in many of the local churches, and organising and conducting local choirs which gave concerts of sacred choral music in many venues, an interest which lay very close to his heart. He found time for literary pursuits, founding and editing the periodical called 'Musica

Esparanto', in which capacity he was able to give recitals in other countries, one of which included Reykjavik Cathedral.

Another of David's interests was what he termed neglected composers. He wrote a book about Henry Smart [1813-1879] which was published by De Mixtuur in October 1988. He compiled with David E. Russell, a collection of hymns and chants by Henry Smart published by Oecumuse in 1998. Another of his many interests was the publishing [transcribing, editing and arranging] modern transcriptions of favourite classics for the organ. During his time at St. Thomas More, Harlow, he composed a Berceuse for his grandchild in 1997.

Throughout his life David contributed articles to many musical journals, the last of which, 'Bach's 48 and the Organist' was published in *The Berkshire Organist* in the 2006 edition.

Finally, David was to have given a lunchtime organ recital in the Minster Church of St. Mary-The-Virgin, Reading, in November 2008, but sadly he died on 26 July of that year.

His was a full and active life. In his last years he enjoyed playing the organ that he kept in his garage, listening to music, and writing articles.

His spirit lives on.

**Lindsey Hill**

**Nigel Fortune**  
**1924 - 2009**

Nigel Fortune slipped into my life when as a music undergraduate my interest in musicology began to manifest itself. Ultimately it led to a M Mus in Musicology at Reading University. Nigel Fortune read Italian and Music at Birmingham University and then went on to a doctoral study with Thurston Dart at Cambridge. He was a profuse contributor to the world of music, working tirelessly as an editor of the *New Grove Dictionary of Music and Musicians*. It was in the British musicological journal, *Music and Letters*, that he made his greatest contribution to musical scholarship. He continued in an editorial role of this journal until shortly before his death. We shall all be indebted to his enthusiasm for this often ignored or undervalued musicological discipline.

**Harrison Oxley**  
**1933 - 2009**

Harrison Oxley was Organist and Master of the Choristers at St. Edmundsbury Cathedral in Bury St. Edmunds between 1957 and 1984, during which time for eight years I was Assistant Director of Music at Framlingham College, in Suffolk. Three recollections of aspects of his life spring to my mind. The first was a simple one, namely how could such an accomplished organist and choirmaster with such an imposing name be called Fred? Fred he was in social circles. My second recollection was learning his *Elegy*, one of the classics of the organ repertoire. The third concerned his pioneering ambition to introduce girls into cathedral choirs. Many forward thinking institutions turned their thoughts to the establishment of a girls' choir, but at the time it was potentially extremely unpopular. His introduction of girls into his choir led the Dean and Chapter of Salisbury Cathedral to follow his example. However, in 1981 a new Provost was appointed at the cathedral, and the experiment ended, with the resignation three years later of Fred. He stayed in the Bury area after his resignation until his death. His memorial to us all is remembrance of his love of music making at all levels in the county of Suffolk.

**Ed.**

## VISIT TO FOSTER-WAITE AND WEST BERKSHIRE CHURCHES

Saturday 12 July 2008

This day of visits was well attended with nineteen members present throughout. The idea of visiting an organ builder's came out of the President's survey. We were delighted to have this opportunity to visit the workshop of our own Association member, Tony Foster-Waite, as well as Eileen Foster-Waite. We also met employee, Paul Bowers and 'the boss', the firm's keen-eyed but very friendly dog! The workshop, situated in a converted chapel at Gore End near Newbury, proudly displays a set of pipes on the external wall above the front door, announcing the profession of the building's occupants to all who pass by on the narrow country lane. The space inside the workshop had been carefully prepared by Eileen and Tony, who had gone to a lot of effort to display the many tools they use for their work. On the ground floor we saw (and were able to touch!) a wide variety of these tools, as well as parts of organ console furniture and electronic components. On the first floor, voicing tools and action parts were displayed. All the displays had been labelled to help inform members.



**Some of the organ components on display**

It was also a good opportunity to learn first-hand from former Willis voicer, Tony Foster-Waite, who gave his eager audience practical lessons on harmonics and tuning, including advice on how different types of pipes are tuned in

different ways. It sticks in my mind how the smallest of taps and nicks in a pipe can have such a great effect on the tonal quality of the sound. Many of the tools Tony uses date from the nineteenth century and are extremely rare. Paul Bowers gave us the ‘low down’ on what it is really like to be an organ builder. He emphasised the multiplicity of skills which are needed in a small firm in order to succeed – in metallurgy, electronics, carpentry, and acoustics to name just a few. He really brought it home too that organ building is very much a vocation and, because the financial rewards are limited, there is a shortage of new people entering the profession.



**Jonathan Holl tunes a reed pipe under supervision from Tony Foster-Waite**

After an excellent lunch at the Furze Bush pub, members then headed off to Beenham to play the organ in St Mary’s Church. The organ, built in 1915 by Norman and Beard at a cost of £209, sits in a small chancel chamber with hand pump still *in situ*, though it now has an electric blower. The instrument is well balanced and voiced, though of modest proportions for the church. NPOR reference: D05742.

Those members with sufficient stamina moved on to St Mary’s Bucklebury for the final part of the day where they were justly rewarded for their efforts.

There we were given a fascinating talk and tour of the church by churchwarden, John Tenant. The interesting building, which is early Norman in origin, owes much of its ornamentation and numerous extensions to the Winchcombe family. It also contains a superb modern East window and a medieval parish chest, possibly originally from Reading Abbey.



**The Joseph Walker organ at Bucklebury**

Our visit took place on the eve of the anniversary of the 2007 flood which had entered the church and caused damage to an alabaster monument, but not, thankfully to the organ. Situated high in the west gallery, which ensures it speaks well into the church, it was built in 1854 by Joseph Walker of London (1802-1870) and is unaltered apart from the addition of an electronic blower. As a result, it has been awarded a BIOS Historic Organ Certificate. The organ is a one manual, seven stop instrument with a one and a half octave 'German' pedal board. Tonally it is sweet and clear and very responsive, thanks to its tracker action. The organ is maintained by Foster-Waites who were able to brief members on their work maintaining this historic

instrument. Further information about the organ is available at NPOR reference: DO5743.

Thanks to all those who welcomed us and gave up their time during what proved to be a most enjoyable and informative day.

**Christopher Cipkin**

**HERITAGE DAY**  
**The Concert Hall...**  
**Saturday 13 September 2008**

Repeating last year's arrangements, the Concert Hall was open to view, with the attraction of short lecture recitals on the Willis organ. David Pether nobly stepped in again to do the honours, and was rewarded by an audience numbering 60 spread throughout the day, plus others who popped in briefly to see what was going on. Roger and I came along to provide backup, and to act as 'persuaders' along the hackneyed lines of, "You are coming in aren't you?"

The idea in theory was for there to be an introduction to the organ and its history, a short recital, then a visit to the console for further demonstrations with an opportunity for visitors to play. Some people did take advantage of the offer, amongst whom were some of our members, so the theory worked to that extent. People were so keen to play, as was the case last year, that David's planned 10 minute break between sessions just did not happen. Two hours on the go at one time is very tiring to say the least, but David managed it splendidly. By the end of the afternoon we were fighting to see whose turn it was to sit down, whilst David didn't get the option!

This year there were simultaneous attractions including a very well organised Crime Writers Convention, with the Library staff having placed in the foyer and on the upper landing much visual material to ensure that we all knew what was on, so we had quite a fight on. We did at least have our stand



**David Pether  
talking in the  
Concert Hall**

this year, but it had to be placed in the hall itself which meant that occasionally David had to compete with relatively lively conversation at the rear end of the hall whilst he was lecturing. We could hardly order potential attendees to the Concert Hall to be quiet. It would have been preferable to set up just outside the entrance to the hall, but there was no room since the Library staff had collared all of the tables and used all of the space.

For next year, we think it would be preferable to find out well in advance what the competition for space etc., is, to ensure that those who need information or persuasion to enter the hall can do so without disturbing the demonstrator. Some notices advertising the event could be placed in the foyer, with directions included on how to access the hall from the main entrance, for some potential visitors were not sure how to reach it. Either my colleague or I did stand downstairs on occasions to direct people to the hall, but as we did not come prepared with notices, we had to rely on the History of the Organ booklet to attract attention.

Was it worth it ? We would strongly say that it was. A surprising number of visitors, even if they did not stay, found out that not only is there a first class hall with its splendid organ, but that concerts are given as well. Some of them expressed a wish to attend them in the future, and thought of friends who they were sure would be interested. We distributed many of the fliers, in the hope that even if only a few do actually come, the Town Hall's, our Association's, and David's efforts in particular will not have been in vain.

So on to next year!

**Roger Bartlett and Alan Kent**

**... and further afield.**

The Association has supported Heritage Open Day regularly over the past few years by providing manpower for demonstrations of the Father Willis organ at Reading Town Hall, but this time around it was decided to extend our involvement to several other notable instruments in the town. As it fell on the second Saturday of the month, there was a certain logic in making this a BOA event.

While Alan Kent, Roger Bartlett and your present author welcomed visitors to the Town Hall, Jim Wooldridge had arranged for three churches to be open and have their consoles unlocked: Reading Minster; St Giles', Southampton Street; and St Mary's, Castle Street. For much of the time, an organist was on hand at each venue to demonstrate the instrument, answer enquiries, and to provide assistance to any member of the public who was interested in trying their hand, or, indeed, foot, on an organ.



**Gordon Spriggs shows off the Vowles organ at St Mary's, Castle Street**

At the Town Hall, four sessions were held through the day, each of which attracted a party of about fifteen people. It was gratifying that they were all intensely interested in finding out more about the instrument and came armed with many questions, most of which I think we answered to their satisfaction. Altogether some dozen people, including two children, climbed onto the bench to play music they had brought along.

Thanks should go to everyone who assisted in any way at each of the venues, both as players and ambassadors, but especially to Jim for getting things to happen at three locations simultaneously. These events are excellent opportunities for the Association to further its aim of bringing the organ before the wider public, whilst simultaneously raising our profile, so it is to be hoped that involvement in Heritage Open Days may long continue to feature in our programme of activities.

**David Pether**

## STUDY TOUR OF KENT

8 - 11 October 2008

The party on this occasion numbered seven, being joined by Peter Chester on day three to make it eight. This was a notable tour indeed, with the weather glorious, organs of real worth, beautiful buildings of historic interest, and some lovely countryside. Don't we find these on all of our tours? Well, yes we do, and it is something we take for granted now on these visits. We have always been greeted with courtesy, on previous tours, but on this one we were overwhelmed by the warmth and helpfulness which greeted us everywhere. On this tour we visited two cathedrals, an abbey of unusual historic interest, three parish churches and a school. We were welcomed during midday prayers at Rochester and at evensong at Canterbury. Where the organist was unable to look after us, we were made very welcome by the clergy, who stayed with us during the visit to ensure that all went well, and to answer our queries about the church. At the end of their long day David Williams of Tonbridge School and John Robinson, the assistant organist at Canterbury spent much time with us, a necessity in both cases. David Flood, the Canterbury Cathedral Organist returned to Rochester after choir matters elsewhere to meet us. We do think however, that Peter Richards, the Organist of All Saints, Maidstone, deserves a particular mention. We were due at All Saints at about 5.30pm, and had left our hotel on the outskirts of the town in what we all imagined was in good time, but we had overlooked the rush hour traffic, and Maidstone's gyratory one-way system. We reached our destination after various mobile distress telephone calls to him, and found him waiting outside the church to greet us on a chilly evening. After making us very welcome, he said at the conclusion of our visit, that he hoped we would make a return visit. He then led us back to our hotel, pointing out en route the directions for reaching the other Maidstone church we would be visiting.

The church we were pleased to recall was well worth a visit, claiming not only to be the widest parish church in the country and the biggest in Kent, but boasting some very fine examples of misericords. We also learnt that it was served by a college of Augustinian Canons the ruins of which lay close along side. It was also a stopping place for the Canterbury Archbishops travelling between their cathedral and London. Its position on the banks of the Medway makes it an attractive tourist spot. The church has two organs, the main one being a three manual of some size, substantially a Lewis, but finally restored in 1980 by Wood Brown of Maidstone. It is a versatile instrument whose sound projected clearly down the body of the church, despite being placed in a chamber off the south choir aisle. We thought that it retained that Lewis brightness and forthrightness, indicating a real clarity on full organ. Our players put it to full use with works from Handel to the romantic French and English

schools, and commented on the light touch. It certainly gave a good account of itself. David Flood, Organist and Master of the Choristers thinks very highly of it, and one can see why. The second organ, situated at the West end for accompanying the choir, is a small one manual with digital pedal and four manual stops, built by Willis III. It was highly admired. Had it been that little bit smaller we think that Peter Richards would have had to keep a very close eye on it to stop it disappearing. Our association has a sincere invitation to return to Maidstone to spend more time there playing the organs and looking more closely at the church and the college. It is a pity that Maidstone is so far away.

Our second day commenced at Rochester Cathedral, and we were impressed by the building and its organ. Rochester is overshadowed by Canterbury for understandable reasons, but the nave does exhibit some fine Norman architecture, and an unusual choir which is closed on both sides by a solid wall. We were warmly greeted by Scott Farrell, the Director of Music, and his assistant, Dan Soper. Your scribes were a little doubtful before hearing the organ, as it is a substantial Mander rebuild of an historic instrument dating from



**Rochester Cathedral Choir and Organ**

the seventeenth century, to a Walker in the 1950's, and, in our view, not all such Mander rebuilds are successful. On this occasion, however, we had nothing but admiration for a very versatile instrument of four manuals, which to us not only suited the Anglican choral tradition, but was capable of giving a good account of itself across a range of works and centuries. Its position on the screen allows it to speak well throughout the building. This was ably demonstrated by Scott Farrell who played Richard Popplewell's *Elegy*, and the *Finale* to Widor's Second Symphony. Dan Soper assisted members to come to terms with the instrument, and a wide variety of music was played including some Couperin which came off well, which is not always the case on other large instruments which includes those in cathedrals. It has solidity but without the 'woofiness' of other similar sized instruments. Incidentally, neither of us ventured up to investigate the console. We took one look at the stairs by which access is gained and decided against it. The steps are very steep, almost ladder-like, and we would have returned to ground level backwards! Is this a clever ploy on behalf of the cathedral authorities that aged organists go in good time? We must mention the ladies in the shop who worked hard and successfully to ensure that we all could purchase copies of the organ booklet, which apparently is in short supply again. Once again everybody was helpful towards us.

Our next church returned us to St. Michael's, Maidstone, an unusual church following the Anglo Catholic tradition [with strong views on the place of women in the ministry], Orthodox leanings, yet with an Evangelical approach! Here we were met by the Vicar, Father Paul Gibbins, who stayed with us, and was happy to talk about the church. Here we found an 1870's three manual Father Willis, very much rebuilt by Willis III in 1927, featuring bright principals but without a mixture. Members played a wide variety of music from Bach onwards, and in the chancel it sounded well. Here it sounded very bright, perhaps overly so, but this brightness rapidly fell away down the church. This isn't surprising as the pipes are not only placed in the inevitable chamber off the chancel but also recessed well into it with no direct egress for the sound to carry down the nave.

Next we moved off to Tonbridge School where we found anything but a typical instrument. Here is a four manual tracker instrument of neo-classical design, built by Marcussen of Denmark in 1995. [Paul Hale was consultant here and at Rochester]. The Organist and Director of Music, David Williams, met us and explained to us the reasons for a new instrument. A horrendous fire had razed the previous chapel to the ground in 1978. The chapel was beautifully rebuilt, giving the opportunity for the school to install an entirely new organ. Competition was fierce between builders, among which was Holtzkamp of the USA, but Marcussen's tonal approach and standard of finish decided the issue as far as the school was concerned. There is a Swell Box and the inevitable Tuba. [The *bête noire* of us both]. We thought it a lovely instrument requiring

care regarding the use of all of the mixtures for full organ, as here it did seem to us to be slightly overbright. It is said that some players find the very short pull of the stop action a little disconcerting. Neo-classical or not, it meets the requirements of the Anglican traditions of the school as well as proving to be a very versatile recital instrument. [It is perhaps not surprising that it does so, because in Denmark and Sweden such organs are used to accompany Lutheran services which have parallels in the Anglican tradition]. Mr Williams gave us a comprehensive demonstration of its tonal possibilities, following which our members were invited to play it. Because playing-member numbers are small on these tours there was ample opportunity for the players to try out stops on the instrument before deciding on a registration for their chosen work. It certainly worked to their advantage on this versatile finely voiced instrument. As usual the variety of items played was evident, the players of which coped well with the instrument. Two points struck us as listeners. The first one was how beautiful the works by D'Aquin and Couperin sounded. After all the Danish organ does follow the North European tradition and the stops made the pieces quite magical. The second point was in Mr Williams's demonstration his use of all of the unusually large number of 8' stops. Instead of the muddy cloying sound that would be apparent on many English organs, all blended together with glorious effect, causing us to fully understand César Franck's instructions to use "all 8' foundation stops". We were all very grateful to Mr Williams for giving us so freely of his time. Thus concluded a very momentous day.

Our last day commenced with us driving to Ramsgate to visit two locations. The first was St. Augustine's Abbey, a complete Pugin experience. We were welcomed by Father Benedict Austen OSB, in the monastery, before crossing over the road to the abbey. Father Austen left us to cross the road whilst he went underground using a tunnel under the road so as to gain access to the church to allow us to enter. He took us to the Pugin Memorial Chapel, and members took some time looking at the memorials to Pugin and his family. The church is strictly Gothic, almost square in plan, and has suffered some changes since Pugin's day. Father Austen explained that these changes had come about after the decrees of the second Vatican Council. With the relaxation of these decrees it is possible that the chancel might revert to Pugin's original plan. At first sight the organ looked as though a very strangled sound would result, because the instrument is in an elevated chamber in the chancel, with an apparently small opening for the sound to emerge. The instrument is a not very large three manual by F H Browne, built in 1952, with its console, believed to be of Compton origin, on the opposite side to the pipes. It was noted that the action was sluggish on occasion, and it came as a surprise to find that somehow the builders have managed to arrange that the sound not only escapes from the chamber, but travels well into the whole church. This instrument gave a good

account of itself in a variety of works, including, dare one say even if highly appropriate, some Messiaen. On this occasion unlike last year, there were no genuine public visitors to walk out. [See pages 13/14, vol. 61 of 'The Berkshire Organist']. In our view the organ was able to produce the required sounds, and all the players seemed to enjoy it. This was a most interesting visit both from an organ viewpoint and a general architectural one. Yet again there was a warm welcome which by now we had come to expect.



**Christine Wells at the console of St Augustine's Abbey, Ramsgate**

Our second Ramsgate visit was rather different. The church was St. George the Martyr built in the 1820's as the parish church in a Gothic style of which Pugin would not have approved. It is a large church high in the town with a tower based on the Boston Stump, and used as a landmark by sailors. When we arrived, joined at this stage by Peter Chester, it did not look too promising as both aisles were not only covered by scaffolding, but also by vast quantities of plastic sheeting. The nave had escaped this process, even though the organ was swathed in plastic. It is galleried on three sides and delicately decorated in Georgian green. Some people refer to this style as 'papery', we however think it will look glorious when the builders finally move out. Yet again we received

another warm greeting this time from the Organist, Desmond Harvey, and the Vicar, the Rev. P. A. Adams. It was explained to us that the repairs had been ongoing for three years, with English Heritage funding provided for the tower restoration. The organ has had to sit there all this time, in the Choir at the east end. How would it sound? We knew it was an historic four manual 1896 Hill, rebuilt conservatively in 1973 by Wood Brown. [The second organ by them on this tour]. It has a good case with a console much as Hill would have left it. Well, it has survived and spoke well down the church in spite of the plastic. Hill usually went for lively choruses and this instrument was no exception. It is hoped that in the future it might be possible to return the organ to its original position in the west end of the nave. Once more our players produced the expected wide range from the organ repertoire. All of them seemed to have brought their libraries with them judging by the appearance of different pieces from other tours. Another very capable and interesting instrument was enjoyed by the listener and the players alike.

So it was off to our final visit, Canterbury Cathedral, to inspect and hear the 1886 Willis, last rebuilt this time by Mander, in 1978, when it was reduced to a three manual instrument. Here we attended evensong which was well attended, unlike those of other cathedrals which the Association has visited. It was an inspiring service, sung mostly unaccompanied by the full choir. After the service John Robinson, the Assistant Organist, and the organ scholar met us, offering us the customary warm welcome, then duly invited us up to the three manual console on the screen. Here we found no pipes as these are distributed over three bays on the South Choir Triforium. This is not an entirely satisfactory arrangement, of which more anon, for the sound does not travel well down the long nave with a six second reverberation time. Yes, there is a nave organ, played from the screen, situated well to the west end, at least two thirds down the nave. John Robinson demonstrated the difficulties of hearing the organ, because of the pipe distribution, and these were exacerbated when the Nave Organ was coupled to it. Peter Chester was at King's School and remembered very well getting used to the organ. Our members, undaunted, then took turns to play, coming to terms with the problems, and giving good performances from a wide repertoire. It is interesting to compare the two Kent Cathedral Organs, where we might suggest that Rochester's is the better balanced and more versatile. We agreed with Rochester's opinion that theirs is indeed the better instrument, as long as nobody from Canterbury reads these comments. It was at this stage that David Flood joined us, and it appears that your scribes are not alone in having doubts about the present arrangement of the organ. David Flood described how over a number of years the Dean and Chapter had agreed that a change is necessary. He is now in the process of collecting together the paperwork required for the proposed changes to be set in motion, for permission to be gained, and he hopes shortly to commence

discussions with various organ builders for two, four manual instruments, one in the Choir and the other in the Nave. It is going to be very difficult, for instance, because the Dean and Chapter are not allowed to attach anything to the visible stonework, and, if we heard correctly, directly onto the floor. Oh, yes, and a little matter of four million pounds is required. Has anyone the odd million to spare?

Our study tour, well-titled, had come to an end. Well-titled because it certainly gave us all the opportunity to experience a wide range of large sized instruments in various acoustics. This year, however, the church acoustics were generally good, which had not always been the case on previous tours. We thank Mark Jameson who thoughtfully provided us with a complete set of the relevant organ specifications, and we thank too our performers whose high standard of playing gave us considerable pleasure. How Christine managed not only to find such interesting places, but also to obtain permission for us to visit them we don't know. It is not always possible to gain access to monastic churches, but we are grateful that we could visit this one. Our welcome at both cathedrals, even one as busy as Canterbury was appreciated by all. Our hotel proved to be comfortable, and was well located for motorway access, and, what is more important, for returning to. Such a detail we do expect from Christine in her arrangements, and as far as we are aware, we have never been disappointed. We had to get used to computerised door 'key' arrangements. Where is the logic in inserting the card only to take it out to gain room access? Due to the late hour after our Canterbury visit we would be unable to return to the hotel in time for the evening meal. We therefore booked into a local Strada restaurant beforehand, and on returning to the restaurant we were asked by the girl who took the booking how we had enjoyed our visit to the cathedral. This was further evidence of Kent's hospitality. Some of us had difficulty in locating the car park in Canterbury. It was not a case of too much wine, as the meal was taken with water! You will have gathered by now that this was not only an educative tour both musically and architecturally, but above all an enjoyable one. Our thanks must go to Christine for working so hard to make the tour possible and so successful. We are looking forward to wherever she takes us next year.

**Roger Bartlett and Alan Kent**

**ANNUAL DINNER**  
**Saturday 1 November 2008**

The annual dinner took place at the Six Bells at Beenham, a few miles to the west of Theale. The Association had been to the Six Bells the previous year and, because of the good cuisine and convivial surroundings, were happy to pay a return visit.

Although the weather was wet, we were certainly not disappointed: the dining room was full to capacity as we all sat down to a most excellent meal which also included a delicious sorbet between courses. Grateful thanks must be extended to Derek Guy who organized the evening down to the last detail with his usual skill.

There was only one person missing at the start – our guest speaker, Dr William McVicker who was delayed on the M4 by traffic build-up, as the result of an accident and bad weather. We all waited for a while but then decided to start dinner. Our guest eventually arrived and caught up, food and drinkwise, and was in fine fettle for his talk at the end of dinner.

Besides his work as a church musician and organist at Dulwich, William is Curator of the organ at the Festival Hall and more recently appointed Curator of our own Father Willis in the Concert Hall. We have all felt the effects of his contribution to the celebrity recitals at the Concert Hall and the Wednesday lunchtime recitals which, in particular, are now on a much firmer footing. Dr William's input during the evening ranged from giving us a Wedding Music Quiz to talking about encouraging and working with young organists. He invited us to think how the B. O. A. might look in twenty years' time. He encouraged us to put our young players on our agendas at meetings: music education is so important.

And so the evening drew to a close and we all departed in a happy and positive state of mind: even the rain had abated. Rumour has it that we are going to the Six Bells again in November 2009.

**Ian May**

**THE PRESIDENT'S SOCIAL AFTERNOON**  
**Saturday 10 January 2009**

On a chilly Saturday, the outside temperature of 0 was more than offset by the warmth of Wesley Methodist Church, as about twenty five members and guests were welcomed by the President, Christopher Cipkin to the *Organists'*

*Desert Island Discs* session. A programme was available with details of the CD tracks selected by members, who shared information and/or reminiscences to introduce their choice which was played over the PA system. The items heard were;

1. Christopher Cipkin's choice

Grigny: Premier Livre d'orgue: Les Hymnes  
Marie-Claire Alain at Saint-Pierre Cathedral, Poitiers  
Erato, 2000, tracks 1 and 2: Veni Creator Spiritus

2. Jonathan Holl's choice

L'orgue français à la Révolution  
André Isoir at St.Germain des Près, Paris  
Calliope, 2005, track 1: Marche des Marseillais et 'ça ira'

3. Peter Chester's choice

Abbey Spectacular  
Gerard Brooks at St Ouen, Rouen  
Priory, 2008, track 13: Eugène Gigout, Toccata in B minor

4. Julian Greaves's choice

Great Cathedral Organs vol.28  
David M Patrick at Blackburn Cathedral  
Priory, 1990, track 18: Marcel Languetuit, Toccata in D major

5. Alan Newman's choice

Bach: Great Organ Music  
Virgil Fox at Riverside Church, New York City  
RCA Victrola 1990, track 4: J.S.Bach, Now Thank We All Our God

6. John Cobb's choice

Die Neue Bach-Orgel der Thomaskirche zu Leipzig  
Ullrich Böhme at Thomaskirche, Leipzig  
Querstand, 2001, track 2: J.S Bach, Fugue in C major [BWV 545]

7. Don Hickson's choice

Stanford: Complete Organ Sonatas  
Desmond Hunter at Londonderry Guildhall  
Priory, 1992, track 6: C.V. Stanford, Sonata No. 2, final movement ['Verdun']

8. Sylvia Collins's choice

The Storm  
Kevin Bowyer at Blackburn Cathedral  
Regent, 2005, track 7: David Clegg, A church service interrupted by a thunder storm

A delicious tea had been prepared by Jen Guy and Margaret Wooldridge, which we ate in the hall, and browsed among the large selection of '*Bring and Buy Organ Music*' until it was time for the four teams to participate in the Quiz devised by Quizmaster Christopher. A closely fought contest was won by *The Bombards*, who edged ahead in the final General Knowledge round, after which Christopher rounded off the occasion with a vote of thanks to all who helped in organising the event, and those who had attended it. A final reminder of forthcoming events sent us all away feeling very positive about a New Year of 2009 within BOA.

**Sylvia Collins**

## **VISIT TO ALTON AND UPPER FROYLE**

**Saturday 14 February 2009**

The week before this visit I was very concerned, because much of our part of England was blanketed in snow. Fortunately, by the time the day arrived, Spring seemed to have made an appearance, although some fields on the journey down to Hampshire were still carpeted with snow.

Twenty-four of us, the most we have had recently on a trip, made the journey, and were warmly welcomed by Tony Wellman, who is Director of Music at St. Lawrence, Alton. I was very pleased to meet him, as from the several e-mails we had exchanged over recent months, it was obvious that he had gone to a great deal of trouble to ensure that our visit would be enjoyable.

**St Lawrence,  
Alton**



He gave us a short history of the church and the organ, and also distributed a booklet which marked the 40<sup>th</sup> season of recitals there. In addition to a comprehensive description and specification [with photographs] of the organ, it included details of all the concerts which had taken place. The list of those taking part was like a celebrity's 'Who's Who' of the organ world.



**St Lawrence, Alton**

Tony played several short extracts from pieces to demonstrate the flexibility of the instrument before leaving the console open for our members to try it for themselves. Fortunately, the console was visible to most of us, and we all had the opportunity to play.

The organ, last restored in 1993 by Martin Cross, was a three manual with 57 speaking stops, completely straight except for some of the reed stops. It was certainly big enough for this modest sized building. The pipework was accommodated in a recess, with a simple but pleasant case facing across the chancel.

We dispersed to various hostelries for lunch before arriving at 2.30pm at our second venue, Upper Froyle Parish Church. Tony Wellman was not able to accompany us here [he had a choir practice at Winchester Cathedral that

**Upper Froyle  
Parish Church**



afternoon], but he had arranged for a colleague of his to make the church and organ available for us. The 2 manual organ, which started life as an August Gern instrument was rebuilt by Nicholson in 2003, with the existing Walker pipes forming the Swell organ, while Nicholson provided the new Great organ. Unusually, for a modest-sized village church, the console was detached, [with typical Walker stop tabs] in the chancel, while the pipes were at the front of the west gallery, encased in the original August Gern case. Again everybody had the opportunity to play this satisfying instrument before making for home through the pleasant Hampshire countryside.



**Upper Froyle Parish Church**

All in all, a very pleasant day, much of it due to the kindness of our host.

**Jim Wooldridge**

## **THE WOODLEY FESTIVAL**

**Sunday 8 March 2009**

On a sunny but bitterly cold afternoon, the Annual Organ Class of the Instrumental Section of the Woodley Festival took place in Reading School Chapel. For the second Sunday in March, the appearance of bulbs in the borders around the chapel gave us a hint that perhaps Nature was really awakening. Inside the chapel the boiler was bubbling merrily away, but not allowing any vestige of heat to actually seep into the chapel. The organ objected to this intense cold, and showed its discomfiture by ciphering in the pedal department for most of the competition.

Undaunted the three competitors in the grades 4 and 5 class sallied forth with their test piece and one of their own choice. After the last candidate had finished Brian Fawcett MusB MA LRAM ARCO gave his adjudications in his now inimitable way to the candidates pointing out their strengths and alluding to their weaknesses.

He stated that a high standard of performance had made finding a rank order quite difficult, and in the end he awarded the winner 89 marks and the other two players 86 and 85 marks.

For the first time in the competition there were two entrants in the grade 6 and above class. Each entrant played the same Bach Prelude in D, and a piece of their own choice. Brian Fawcett rose to his feet and spoke authoritatively of the pieces he had just heard, pointing out the highlights of the candidates' performances, and offering gentle suggestions as to improvements here and there either in accuracy or interpretation. The marks awarded were 79 and 94.

It was now time for presentations. Edward Reeve received the Graham Ireland Cup for best performance in class 438, and Paul Manley the Berkshire Organists' Association Albert Barkus Trophy, for the best performance in class 439. The other candidates received medals and certificates. Gillian Reid, JP, thanked **MANNINGUK** for their generous sponsorship of the festival, the parents of the competitors for supporting them and the competition drew to a close, with the customary photo session. In the audience we welcomed Julian Greaves, a member of the Berkshire Organists' Association, who had travelled from Newbury to listen to the players.



**Trophy winners  
Edward Reeve and  
Paul Manley**

**Alistair McIntosh with the  
ManningUK Perseverance Cup**



**PROGRAMMES**

**Class 438**

Richard Mayers

Ave Maria von Arcadelt

Prelude and Fugue in A minor

Liszt

J.S.Bach

Alistair McIntosh

Tuba Tune in D major

Prelude and Fugue in A minor

Lang

J.S.Bach

Edward Reeve

Berceuse

Prelude and Fugue in A minor

Vierne

J.S.Bach

**Class 439**

Louise Drewett

Prelude from Prelude and Fugue in G major

Prelude in D major

Reger

J.S.Bach

Paul Manley

Herr Jesus hat ein Gärtchen

Prelude in D major

Peeters

J.S.Bach

**Graham Ireland**

## LUNCHTIME RECITALS AT ST MARY'S

When Gordon Hands sadly died in May last year, I was asked to carry on arranging the fortnightly lunchtime recitals at the Minster, although he had already completed his schedule up to the end of July. Since then we have enjoyed a further 11 recitals, making 332 in all, and raising over £500 in the last year towards the maintenance of the Willis organ.

Sadly, due to a breakdown of the heating system, we had to cancel 3 recitals at the beginning of 2009, but the organ, though still unreliable, managed to keep going, and we only had to resort to the Makin on one occasion.

Nearly all of the recitals were organ-based, but we did welcome our annual visit from the pupils of Reading Bluecoat School just before Christmas, who delighted us with some piano solos, as well as organ works, and an all piano recital by Margaret Isaacson.

The music we heard over the last year ranged from ancient to modern, with plenty of offerings from Bach to Lefébure-Wély, and all sorts in between.

I am grateful to the following who have given their services willingly and freely: Peter Barnard, Sylvia Collins, Derek Guy, Chris Hood, Graham Ireland, Margaret Isaacson [twice], Ian May, Edward McCall, David Price, Michael Thomas, Reading Blue Coat School, Christine Wells[twice], and Jill York.

**Jim Wooldridge**

## READING TOWN HALL LUNCHTIME ORGAN RECITALS

**Dr John Wells**  
**[Auckland, New Zealand]**  
**Wednesday 4 June 2008**

|                                      |                 |
|--------------------------------------|-----------------|
| Toccatà and Fugue in D Minor BWV 565 | J.S.Bach        |
| Fifth Suite                          | John Wells      |
| Aria                                 | Andrew Carter   |
| Grand Offertoire                     | Edouard Batiste |

I thoroughly enjoyed this recital for its out of the ordinary programme. I was also pleased to see that the recital was well attended, numbering 80-100. This was in spite of it being an addition to the series without the previous advertising of the regular series. Mind you I recognized a number of New Zealanders attending!

John Wells introduced his programme which began with the 'Toccatà', by referring to the by now well-known queries, is it by Bach, and is it truly an organ work? He did say, "Who is bothered with such a work as this?", and gave a performance to match it.

The second item was apparently written for a railway enthusiast, very convincing, complete with references to chime whistles.\* In the composer's hands it came over well on our Willis. It was not only completely unknown to me but also by most of the audience, who all seemed to enjoy it. I was sufficiently impressed to attempt to buy the CD of it, but was denied the opportunity as it was sold out.

Following this was the 'Aria', short in length, very contemplative and attractive.

The official programme ended with a flourish. We were informed that Dr Wells had discovered and played this work before he had read what a dreadful composer M. Batiste is. It is a work in the rather frivolous style common in France before Franck. Don Hickson likened it to Lefébure-Wély's music with icing on the top, and I fully agree with him. It was a great success enjoyed by us all. Such was its acclaim by the enthusiastic audience, that we were rewarded with an encore from Dr Wells which was a short work from a series of pieces for mechanical organ, not by Mozart or Haydn, but by Beethoven. It was played on the more ravishing quieter stops of the organ.

It was very apparent that the audience approved of this recital. Did the fine weather attract some new people to it, as there was considerable interest both in John Wells's CDs, and in our Association's display? We thank Don Hickson for arranging the display. I and many others will be hoping that we may have the opportunity to hear Dr Wells again during another of his visits to Great Britain.

\* For those of you who are not railway enthusiasts, a steam engine chime whistle sounds a chord when blown. If you are a film buff, you may be familiar with its sound when you recall American films from a past era.

**Alan Kent**

**Alex Stobbs**  
**[Eton College]**  
**Wednesday 9 July 2008**

|                                   |                              |
|-----------------------------------|------------------------------|
| Coronation March: 'Orb & Sceptre' | William Walton<br>Arr. Gower |
| Pastorale                         | Max Reger                    |
| Pièce d'Orgue BWV 572             | J.S.Bach                     |
| Chorale Prelude on 'Melcombe'     | C.H.H.Parry                  |
| Allegro Maestoso from Sonata in G | Edward Elgar                 |

This was the third of what we can now call the Eton Recitals, which concluded another highly successful Lunch Time recital series. The number of young, and I mean young, talented organists that we have heard is astounding. Fortunately for us rumour has it that there are indeed more coming up! For most schools to have outstanding musicians every few years is very welcome, but Eton is on a different planet. The college does have, of course, four organs of very different character.

The recital commenced with the rousing 'Orb and Sceptre' march, which received a suitably robust performance. The Reger enabled the use of some of the quieter stops. When did the Fantasia in G become Pièce d'Orgue? Never mind, I enjoyed the performance. The Parry Chorale Prelude was highly appropriate, composed by an Etonian and played by one. This performance causes me to ask why we do not hear more Parry, certainly on this instrument, as Alex Stobbs brought it out so convincingly.

The concluding item, the Elgar, was astonishing, played as it was by this young organist. I would like to hear what he makes of it in a few years time, but

may well not have the opportunity because it appears that the organ is not his first instrument. Alex has been awarded a Choral Scholarship at King's College Cambridge, and a place to study piano at the Royal Academy of Music, and, as we heard from the TV programme, his ambition is to become a conductor!

Attendance for this recital broke all records at 178. One reason for this increase may have been the results of the TV programme. This year attendances have been steadily increasing, a tribute both to William McVicker and to David Pether. We have been fortunate also in having the privilege of hearing some first rate recitals.

It was pleasant to have the presence of our first Eton recitalist, Ben Sheen. Those who heard him were certain he would be successful in later years, and the Association congratulates him on being named Organ Scholar at Christ Church, Oxford.

So to our next series which looks highly promising. This year I trust health will allow to me to attend them all, I was furious at having to miss some this year!

**Alan Kent**

**William McVicker with Alice Murray  
[Reading and London]  
Wednesday 10 September 2008**

|                                   |                                  |
|-----------------------------------|----------------------------------|
| Jubilant March                    | R. Dawre                         |
| The Volunteer Organist            | Henry Lamb                       |
| Blow The Wind Southerly           | Traditional                      |
| Impromptu in F Op.78 No.1         | Samuel Coleridge Taylor          |
| The Organ Blower                  | Alec McGill & George Barker      |
| The Lost Chord                    | Arthur Sullivan                  |
| Overture: The Pirates of Penzance | Arthur Sullivan<br>Arr. McVicker |

Who was the Victorian gentleman in frock coat, centre parted hair and bushy moustache who appeared with a demurely dressed Alice Murray on the stage for this lunchtime concert? We think it must have been Dr McVicker, because his voice sounded like him and certainly he played like him! Anyway this

certainly got the proceedings off in a stylish manner, and the Willis sounded as though it was having a whale of a time as, indeed, it should with repertoire such as this.

You will have gathered that this was a rather different type of lunchtime concert from previous ones, and provided for the most part a light-hearted introduction to the new season's recital series. Soprano Alice Murray in her dark hued gown performed a number of Victorian and traditional songs, not all of which I have to say were familiar to me. I thought that both made good use of the superb Concert Hall acoustic, with Alice Murray able to project her voice beautifully, aided by William McVicker's sympathetic accompaniments. *Blow the Wind Southerly* unaccompanied, was a lovely rendering. The concert was introduced in lively style by the *Jubilant March*, and concluded in an equally lively fashion with the *Pirates Overture* arranged by William. It is rather the fashion to belittle Victorian music and songs, but performed as they were here they do have a certain way with them. It is a great pity that we do not seem to have much of an equivalent these days. (Showing my age ?)

My thanks, joined I am sure by all present judging by the enthusiastic response, go to Alice and William for this very different but very enjoyable concert. It is good to be reminded of the background from which both our organ and hall arose. As versatile as our Willis is, it really was at home, for you could almost hear it sigh, 'At Last'.

The slight disappointment was that the attendance was down somewhat (still 88) but so it was last year at this time. This reaction shows how our audience number expectations have grown over the years. It is obvious that the town is looking forward to this series and our thanks must go to those who arrange these recitals. Our next task now is to encourage more people to come to the evening concerts.

**Alan Kent**

**Arnfinn Tobiassen**  
**[Dutch Church, London & St Michael's, Croydon]**  
**Wednesday 12 November 2008**

Fantasia and Fugue in G minor BWV 542 J.S.Bach

Tuba Tune Norman Cocker

Four Sketches for Pedal Piano Op.58 Robert Schumann

Allegro from Symphony No.6 Charles-Marie Widor

Another well-chosen programme in my opinion, and, judging by the applause, substantiated by the audience. It once again provided a mix of the well known, either side of the Schumann pieces, which in my view are not heard often enough. I did notice before the recital the presence of some distinguished visitors and as soon as the programme got under way I could more than appreciate why.

This recital was yet another wonderful example of technique used to interpret rather than be a vehicle for mere display. The Bach *Fantasia* received what I describe as a straight forward performance, bringing out in my opinion the true worth of the music as intended by the composer. Following this was the *Tuba Tune* which can be very hackneyed, but here it was not, because of the subtle use of rubato by Arnfinn Tobiassen. The Schumann pieces may have been written for a pedal piano, so how would they sound on the Willis? I cannot believe that they would come over so well as they did on this occasion. As for the Widor, this yet again demonstrated the glorious benefits of the proper use of technique. Doesn't Widor sound well on our organ? After some very enthusiastic applause we were rewarded with an encore the name of which Mr Tobiassen did not announce. It seemed to be tantalisingly familiar yet many of us could not put a name to it. It was in fact the *Prelude in Eb* by William Harris, a tribute to Bach played beautifully by the recitalist, using many of those lovely softer stops available on this instrument. Arnfinn Tobiassen is a name to remember, and we all hope for a return visit.

These lunch time recitals are a series of real worth both in choice of works and the high standard of playing. This season's two concerts so far are already following the trend. It is good to report that audience numbers did increase to 118 on this occasion, even if this number did include a considerable party from the Royal Academy.

Incidentally another tribute is due to David Pether, who not only does much to arrange these concerts, but also makes the visiting recitalists welcome. Not content with this, David can often be seen acting as page turner, and providing registration assistance in his usual unobtrusive manner.

**Alan Kent**

**Relf Clark**  
**[Maidenhead]**  
**Wednesday 14 January 2009**

|                                       |                      |
|---------------------------------------|----------------------|
| Preludio from Sonata No.6 in Eb minor | Josef Rheinberger    |
| Sonata No.9 in C                      | Sir William Herschel |
| Wie schön leuchtet der Morgenstern    | Flor Peeters         |
| Moderato Op.22 No.1                   | Niels Gade           |
| Andante with Variations in D          | Felix Mendelssohn    |
| Canon in B minor                      | Robert Schumann      |
| March on a theme of Handel            | Alexandre Guilmant   |

This recital continued the tradition of interesting programmes that recitalists have offered us over the various series. Is it that these lunchtime recitals give an opportunity for players to offer both neglected works by well known composers, and compositions by less well known composers? I do not really know. Are these programmes defined by the versatility of the organ in question? Many of the works offered to us do not just “come over” on more prominent organs, but certainly do so on our Willis. We have often had demonstrated to us, as was the case with Relf Clark, that the player is not constrained to a choice of works confined to transcriptions or English Victoriana, enjoyable though those have been when offered.

Probably in this recital the work most familiar to us is the Guilmant, which came over well on the Willis. Why do we not hear more Rheinberger, particularly as it was played today? Is it perhaps that his works require a fullness with clarity, a combination difficult to achieve on many British instruments. Relf Clark certainly produced the required effect today. Herschel I know better as an astronomer, but the results of his “day job”, as our recitalist reminded us, are worth hearing, and, on this evidence, I would like to hear other compositions by Gade. The Peeters and the Mendelssohn pieces came over convincingly. Schumann’s works for pedal piano, now arranged for organ are coming into popularity. My only slight criticism is that well played though they were, a quicker tempo would have given them greater credibility. As expected the Guilmant provided a rousing conclusion to this recital, in contrast to the good use made of the quieter stops in the central pieces of this recital.

In conclusion, another highly enjoyable and well executed recital by Relf Clark. Can we persuade him to make a return visit to the Concert Hall? The number of attendees was again well over the hundred.

**Alan Kent**

**Edward Kemp-Luck  
[London]  
Wednesday 11 March 2009**

|  |                      |
|--|----------------------|
| Marche Triomphale                                | Jacques Lemmens      |
| The West Wind<br>The South Wind<br>The East Wind | Alec Rowley          |
| Sicilienne from '24 Pièces de Fantasia'          | Louis Vierne         |
| March in C                                       | L.J.A.Lefébure-Wély  |
| Ain't Misbehavin'                                | Thomas 'Fats' Waller |
| Deuxième Suite                                   | Leon Boëllmann       |

This recital was a complete but very acceptable surprise to those who know of Edward Kemp-Luck. My education in the organ repertoire, already enlarged by this series, was taken a step further. Yes, I do know many of the composers' names, but not all of the works offered today. The March by Lemmens is gaining popularity as an opening work at a recital, as was evident today. Then came three works completely unknown to me, although at least Alec Rowley's name was familiar to me. They were meditations on excerpts from literary sources, which, using the full variety of stops, came over well. Once again, the oft repeated question is heard, "Why are they not better known?" Do they require a special instrument, and a sympathetic interpreter, as we had here? The Vierne was beautifully played using the necessary resources of our Willis. Now came two items that presented a 'different' Kemp-Luck, the Lefébure-Wély and the Waller. What can one say about the March in C? It may not be great music, but I enjoyed it. Then we heard the Thomas Waller, oh, 'Fats' Waller - has our Willis swung as vigorously as this before? It is certainly not a Hammond, but these two works came very close to its character. The Boëllman Suite played by Edward, was a first for me, and I was glad of the opportunity to hear it. It is however, very different from its predecessor, and I would welcome the opportunity to hear it again. Perhaps it is not performed as much, because it lacks the instant appeal of the *Suite Gothique*.

This was an excellent recital featuring a first class performer with a well-chosen programme. There is no doubt that the combination of the Concert Hall acoustic and the superlative Willis has both attracted and inspired our recitalists. On this particular occasion, many of the audience numbering 134, were new to Reading, and expressed some interest in the organ. Unfortunately there is only available one recording of the rebuilt instrument, where the repertoire is rather daunting for the general public. It was a pity that there were not any CDs for sale of Catherine Ennis's new reissue of her LP, for we did have a number of enquiries about the availability of recordings of the organ. I am sure that had there been one available of Edward Kemp-Luck it would have been a sell-out.

**Alan Kent**

**Christopher Cipkin  
[Reading]  
Wednesday 13 May 2009**

Concert Fantasia on a Welsh March  
'Men of Harlech'

W.T.Best

Sonata No.7 in F

Alexandre Guilmant

Christopher during his mid-concert introduction said that he hoped nobody would feel that he had contravened the Trade Description Act because his programme was completely different from that outlined on the publicity leaflet. I doubt if even the most curmudgeonly amongst us could have regretted the change. To have a performance of a complete Guilmant Sonata was very welcome indeed, because this gave us the rare, too rare, opportunity to hear a work in its entirety as the composer intended. I have never previously been able to hear this sonata 'live' as on this occasion.

The recital commenced with a rousing performance, not of an arrangement by the redoubtable Best, but an original work. It was new to me, and is a challenge to the player technically, requiring a fearless player and a suitable instrument. Best of course played many a Willis during his career, and our Willis rose to the challenge as did the recitalist. I don't think however that our Willis has as many aids to registration that Best could well have had, and he probably had a balanced Swell pedal as well. [No comment.] It also required, successfully too, long rapid episodes on the Swell using the flutes, and I suspect Best's comments on the action could have been forthright. It was a very enjoyable item to commence this interesting recital.

Guilmant was widely travelled and as a consequence some of his later output he played on a variety of instruments. Provided that there is clarity and fire the pieces do not necessarily require sounds distinctive to those on a Cavaillé-Coll. In our case the Willis does have, when suitably registered, the ability to cope with the French 19<sup>th</sup>-20<sup>th</sup> century repertoire. So our recitalist was able to find the necessary extrovert sounds where called for, notably in movements 1, 4, and 6. I have to say, however, that I had forgotten just how fine the slow movements are, with the recitalist making full use of the organ's superb quieter stops. Christopher commented in his notes that Guilmant had a particular interest in Debussy, which was evident here. In turn, was Vierne influenced by these movements, certainly in some of his fantasy pieces? It was a rare treat to have had the opportunity to hear this sonata, a performance I thoroughly enjoyed, and judging by the applause, so did every one present.

Again another recital in which the colours of this not very large instrument were fully exploited. Isn't the Corno di Bassetto a glorious stop? Perhaps a future recitalist will now have the courage to offer a complete work, and not just selected movements.

This was another well-attended recital with 115 people present, some having travelled quite a distance to attend. The word is definitely spreading that here in Reading is a real treasure of an organ, which is more than worth a journey to hear. The recitals are of a very high standard too!

My report of this recital is the last to be included in the forthcoming edition of *The Berkshire Organist*. It is worth bringing to the attention of all our members the excellence of this season's recitals, all of a uniformly high standard. The lunchtime series is now bringing in audiences of over 100, but more would be welcome. If you are able to come along, and have not done so yet, do consider doing so and persuade your friends to join you. We have had two excellent celebrity recitals this year, with the audience numbers up on last year. The number attending these could be increased nevertheless. It is certainly possible as not so long ago there was near full capacity for two concerts. Does the day of the week make a difference to audience numbers, because some of us I know are disturbed by the number of drinking establishments so close to the Concert Hall? We are all proud of our association with this superb instrument, but if support from the authorities is to continue at the existing level we must ensure that there is continuing, and hopefully, increasing support. I am looking forward to both this July's recital, and to the next season which looks very interesting indeed.

**Alan Kent**

## READING TOWN HALL CELEBRITY ORGAN RECITALS

**Thomas Trotter**

**Wednesday 29 October 2008**

**'Town Hall Favourites'**

|  |                         |
|--|-------------------------|
| Organ Concerto No.16 in F  | G.F.Handel              |
| Air on Holsworthy Church Bells                                   | S.S.Wesley              |
| Combat de la Mort et de la Vie<br>from <i>Les Corps Glorieux</i> | Olivier Messiaen        |
| Introduction, Variations and Finale on<br>'God Save the Queen'   | W.T.Best                |
| Sonata No.3 in A   | Felix Mendelssohn       |
| Funeral March of a Marionette<br><i>Arr. W.T.Best</i>            | Charles-François Gounod |
| Suite Gothique Op.25   | Léon Boëllmann          |

Apart from the Messiaen, this recital was indeed one of Town Hall favourites, and was a most enjoyable one. As is now customary, there was a pre-concert discussion with the recitalist, which was particularly rewarding because Thomas Trotter is one of that fairly rare breed, a genuine concert organist.

After leaving school he spent a year as Organ Scholar at St George's Chapel Windsor, and then took up a place at The Royal College Of Music. It was here that the new Principal, David Willcocks, who had previously been at King's College Cambridge, took an interest in Thomas and suggested that he applied for the vacant Organ Scholarship at King's, to which he was duly appointed. Here he was the only scholar for the next two years, [how was it that no other scholar had been appointed at this time?] finding the position enjoyable but very demanding. He pointed out during his talk that notes had been scribbled on the organist's music by his predecessors of the suggested registration for the services and the anthems, which seemed to be the best then, and at the present time.

From Cambridge initially he followed the round of Choral Society work, etc., but it was winning the Organ Competition at St. Alban's which gave him his break- through, offering recitals to bring him to the notice of the public, gaining a recording contract, and branching into the European scene. This is difficult to achieve without the boost of a competition or a major cathedral-type

post. Thomas now confines his tours mainly to Europe, with occasional visits to the States and elsewhere. His repertoire has to be varied in order to meet the tastes of different audiences. The Dutch, for example, have a liking apparently for 17<sup>th</sup> - 18<sup>th</sup> century English organ works. In addition he gives many recitals in Birmingham where he is the Civic Organist.

His recital commenced with one of the all-time town hall favourites, an arrangement of a Handel concerto, which received a rousing performance. The Wesley *Holsworthy Bells* had a particular significance in the programme because of the close relationship between composer and the organ builder. It is a pity that it is not heard more often at recitals such as this one, for it came over beautifully. From a different world came the Messiaen, which requires a completely different approach. I am very selective in my appreciation of this composer, but on this occasion I found the work well worth hearing in the capable hands of Thomas Trotter. In contrast, with the Best work, we returned to a world more closely connected to the world of our Willis, and I am sure that the performance would have met with Best's approval, and that of the organ builder.

In the right hands Mendelssohn sounds glorious on this organ, and it certainly did this evening. A complete change of mood came with the Gounod, before the recital concluded with the *Suite Gothique*. Boëllman has not been in favour for some time, apart from his movement *Prière*, although there are signs of a welcome revival. Thomas Trotter's performance was a demonstration of the art of interpretation, of a work that is often played as a technical showcase, by subtle registration and imagination. Indeed this latter characterised the whole recital.

This was a well-chosen programme making good use of the organ's capabilities. The audience number was more encouraging, but not as large as might have been expected, at around the 280-300 level. It was a bitterly cold night, which may have dissuaded those who buy a ticket on the night not to turn out. Encouragingly, the age range of the audience was widely ranging, and included a number of school age listeners. Let us hope that they will come again.

**Alan Kent**

**Catherine Ennis**  
**Thursday 2 April 2009**  
**‘Organ Masterworks’**

|   |                     |
|---|---------------------|
| Fantasia and Toccata in D minor                     | C.V.Stanford        |
| Chorale Fantasia “When I survey the Wondrous Cross” | C.H.H.Parry         |
| Toccata   | Patrick Gowers      |
| Allegro Vivace from Symphony No.5                   | Charles-Marie Widor |
| Bénédiction Nuptiale in F                           | Camille Saint-Saëns |
| Variations on a Noel                                | Marcel Dupré        |

To many of us the meeting before the recital was of great interest, because it was centered around the reunion of a well-remembered recitalist and instrument after a number of years. Catherine Ennis’s first recital was 30 odd years ago, which was followed by her famed recording made on the Willis, then showing signs of old age. This evening’s programme was a repeat of the works on that disc. The pre concert discussion was opened by William McVicker asking the recitalist for her memories of both recital and the recording. Catherine Ennis recalled the rather dark, dingy and neglected state of the Hall, and indeed of the organ. She very modestly could not recall how she was asked to make the recording, but did remember that it was a struggle to obtain a good recording without too much of the organ’s action dominating, in particular that of the pedal. Career wise she was appointed Assistant Organist at Christchurch Cathedral Oxford, the first woman to hold such a post, and managed to combine this with St. Marylebone, London. She next added St. Laurence Jewry once she had moved to London to teach at the Royal Academy of Music. With both churches under her care, she undertook the task of persuading the clergy that new instruments were necessary. Having taken the Academy on board, the new Rieger appeared at St. Marylebone. St. Laurence took longer to persuade. The discussion then moved to the resurgence of interest in Victorian art, because it was remembered that in the 70’s the Town Hall was due for a complete rebuild, with the virtual abandonment of the organ. Moving on to the recital repertoire Catherine Ennis recalled that the Stanford/Parry works were not in her regular recital fare, but they did of course suit the organ. The French works necessitated obtaining as near the required sounds as possible. [Perhaps some readers may recall reports in this journal of remarks made by Colin Walsh at St. Mary Redcliffe, Bristol, on this topic.]

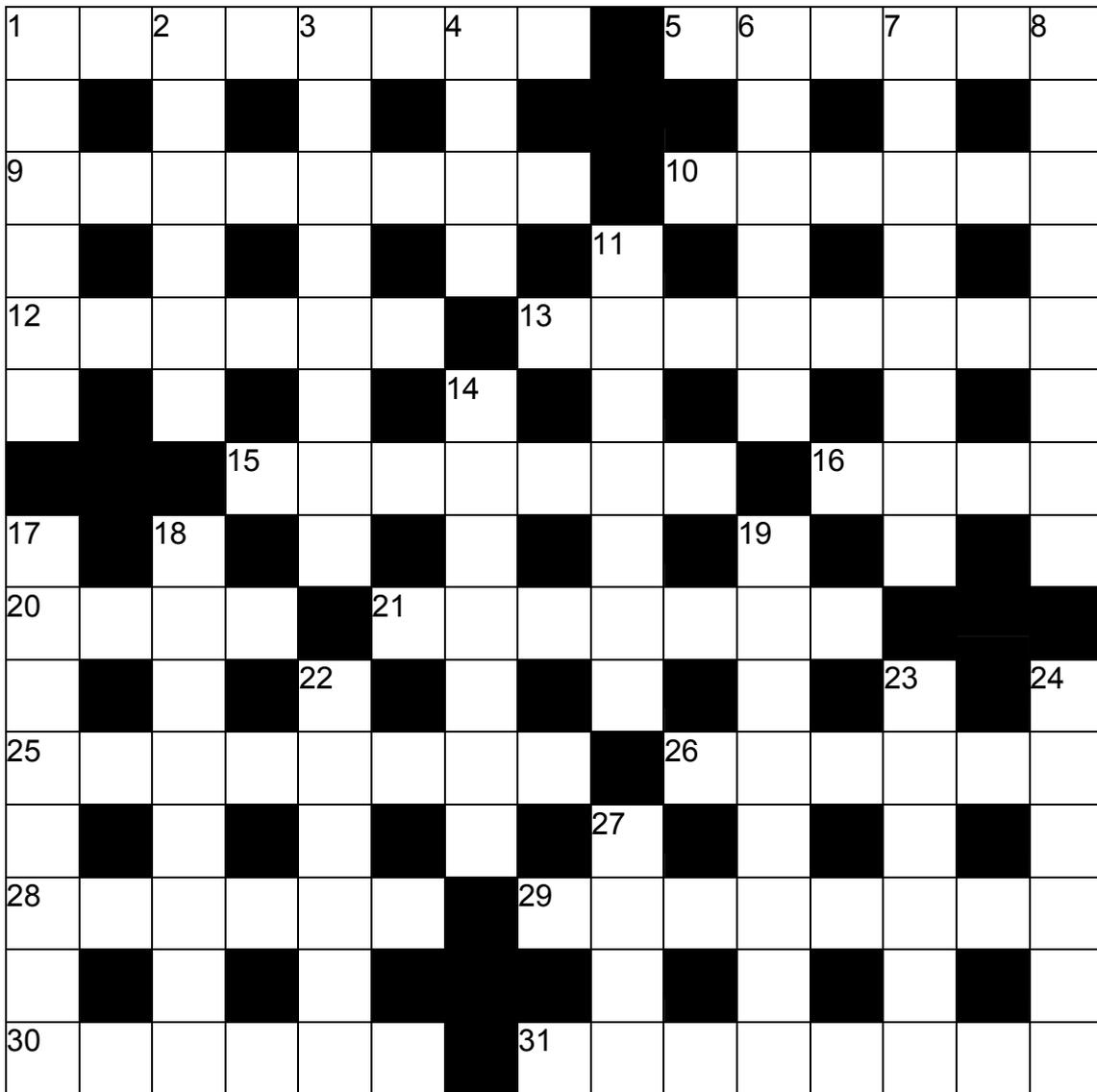
It was reassuring to learn from Catherine that she has pretty well recovered from the health problems which caused her to miss her planned recital of two years ago. Listening to her future undertakings, which must have been arranged during her recuperation, I felt like abandoning everything! Finally her views on the Swell action were sought. In her opinion it still remains heavy, but at least you know that it works.

The recital commenced with the Stanford and Parry works which certainly could do with more exposure. Is the combination of the Willis and a devotee of the two composers necessary for such a genuine performance as was evident here? Patrick Gowers is not a well known name to me, other than from Catherine's LP, but his *Toccata* is a striking work, helpfully described in David Pether's programme notes, and certainly living up to its name. Although the organ is not a Cavallé-Coll, it has sufficient resources to conjure up the sounds of its French cousin, and the Widor *Allegro* certainly did. Saint-Saëns, it is often forgotten was a fine organist and composer, and this low-key piece featured some of the Willis's softer stops. Catherine demonstrated in Dupré's *Variations*, a veritable tour de force, that she has lost none of the technique and interpretative ability she displayed those years ago. Her registration seemed just right building up to the formidable conclusion with effortless ease. Thanks to the Harrison and Harrison rebuild pipes no longer had to complete with the pedal action rattles.

This was yet another of the excellent recitals we the audience now expect. It was a joy to welcome back Catherine Ennis, and it is to be hoped that we will not have to wait so long before she makes a return visit to Reading. By the way, Catherine, how about another recording? You and the restored organ and both deserve one.

**Alan Kent**

## CROSSWORD



### Across

1. Composer of 'Goyescas' [8]
5. This composer was intended to be an orange grower [6]
9. This is either concordant or discordant [8]
10. Gentle heat [6]
12. A passionate love of self [6]
13. In language a mark changing a letter's sound [8]
15. In two keys at once [7]

16. Debussy composed a piece about this animal [4]
20. Composer of the 'Concord Sonata'[4]
21. Bach's 'Coffee ..... '[7]
25. 'An ..... In Paris'[8]
26. Translation of the first word of Haydn's anthem 'Insanae et vanae curae' [6]
28. Anguish [6]
29. The second name of Bach's first child [8]
30. ' When I ..... a neighbour'[6]
31. A lively dance for a single couple [8]

#### Down

1. A title character in a Britten opera [6]
2. '..... of life divine' [6]
3. A composition in verse [8]
4. Existing in spoken form as distinct from written form [4]
6. To glide away [6]
7. '..... Love for ever full' [8]
8. He married Clara [8]
11. At a walking speed [7]
14. Musical forms of pure sound [7]
17. A Provençal dance in two or four four time [8]
18. A military signal to begin the day [8]
19. A composer of a Magnificat in G [8]
22. A waltz composed by Chopin [6]
23. One of the two who anointed Solomon King [6]
24. An articulatory style [6]
27. An abbreviated form of one of Elgar's friends in his 'Enigma Variations' [4]

The solution may be found on page 96.

**Graham Ireland**

## ASSOCIATION LOCAL RECITALS

### 2008

May 24<sup>th</sup> – Christine Wells at St James, Pangbourne

June 28<sup>th</sup> – Mervyn Williams at Christchurch, Reading

September 27<sup>th</sup> – Ian May at St Nicholas, Remenham near Henley

October 25<sup>th</sup> – Malcolm Stowell at Christchurch U. R. C. Henley

### 2009

January 24<sup>th</sup> – Christopher Cipkin at the University Great Hall

February 28<sup>th</sup> – Christine Wells at Earley St Peter, Reading.

Sincere and grateful thanks are due to the performers, the officials at the various churches, and those who have dealt with the publicity and production of programmes etc.

**Ian May**

## SOME THOUGHTS ON ORGAN RELATED INTERESTS IN MY LIFE

Some time ago your Editor suggested that as your current Secretary, I should write about the origins of my interest in the organ, and how they have continued. It has taken some time to get round to this request, mainly due to health reasons. Now something has stirred perhaps as a result of the discussion before Catherine Ennis's recital. This raised in me many memories about organs, its repertoire, churches and halls, and art and architecture. With the permission of the editor I shall embark on a ramble about the how and why of my organ interests, but also the here and there on related topics.

My interest in the organ came to the fore when I moved to Bristol just after the end of the war. I found that there were monthly recitals at St. Mary Redcliffe throughout the winter, organised by the organist, Ralph Morgan, who was not only a fine player, but a Christian gentleman as well. My father and I began to attend them. I remember the chill in the air - how anyone played I cannot think, and the rattle of the windows when the pedal reeds were used. It was in fact a miracle that the church was still in use having escaped the bomb damage in the area, and repairs to damaged churches were not a priority. It was only later that we discovered that the Swell organ had just been rebuilt after a disastrous fire, though not caused by enemy action. It appeared that priorities were correct in that the instrument should be repaired before any buildings.

Instrumentalists came from far and wide, including Arnold Richardson from Wolverhampton, Henry Ley, the Precentor of Eton, and memorably the one-armed Douglas Fox from Clifton College.

At my school was a music teacher who was also an excellent organist, and he certainly reinforced my interest. On a school trip to Paris I managed to reach St. Sulpice in time for Sunday Mass, and was able to listen to the wonderful instrument there. I did have an attempt at playing, which lasted for several years, but I decided that I would never be any good, so I finally gave up. Interest in the instrument survived and I did try several of repute, though not in good condition, which left me with a violent dislike of tubular pneumatics. At London University I heard recitals on some well-known instruments, including St. Peter's Eaton Square, where the Lewis had just been rebuilt. It certainly had some fine chorus work! What a pity that it was subsequently lost in the fire that destroyed the church.

Then came the eye opener. It was at this time in the 40's that German Baroque organs were being discovered or rediscovered in Britain and Geraint Jones had a series on them on the Third Programme. Their tuning temperaments caused me some problems, for along with many others very few people had heard of, or played an instrument tuned in anything else other than equal temperament. The organ in the Royal Festival Hall, of which I am very, very fond, [will I ever hear it again?] was the closest to these German ancients I had heard in this country. I do know that many people disliked the RFH organ with its pedal department and similar sounding reed choruses, but I did. [The miracle is how Downes and Harrison and Harrison ever managed to obtain such wonderful sounds in that unhelpful acoustic. What a typical Harrison and Harrison, or Willis of that period would have sounded like in the hall I hate to think].

I returned to Bristol shortly after, joined the Cathedral Special Choir and became acquainted with the Cathedral Walker in its unrebuilt state. The organ there did not speak well down the nave, and very few recitals were arranged, although I did hear Marcel Dupré there. Then came the Colston Hall organ, a big instrument with Downes-influenced flue choruses, but old style Harrison and Harrison reeds, which I do not think match that well. The acoustic is somewhat livelier than the Royal Festival Hall, though much smaller in size. I spent some time in Newport, South Wales, and have very few memories of organs there. From there I moved to the Reading area which has been my home for many years.

At this point I hope that our Honorary Fellow, William McVicker is not reading too closely, as I should declare that I am very selective about Victorian art and architecture. During the discussion between William and Catherine Ennis before her recent enjoyable recital, it was noted that Victorian art and

music had been very much out of fashion at the time of her first recital. Surely much of the problem then and in my view now, has been the vast Victorian output in all areas of the arts, not all of which is of the first order to say the least. As regards fashion recall that Georgian town architecture of the 18<sup>th</sup> and 19<sup>th</sup> centuries was very unfashionable in the mid 20<sup>th</sup> century, and much of the written and musical arts of the time. I remember going to Bath in the 40's/50's, with the buildings dowdy and filthy black from the soot. The windows had very often been replaced with plate glass and the proportions thereby ruined. Much Georgian housing was destroyed before it was realised that this was outrageous. [In fact, as in Bristol, the authorities probably knocked more down than Hitler did!] Similarly, much Victorian architecture had been neglected and required cleaning at the very least. The whole Reading Town Hall complex was a typical example as recalled by Catherine. The Willis organ was far from being the only artifact that was neglected. Who remembers the Museum before its restoration work? Some Victorian works remained real favourites in spite of general neglect, one example being the Gilbert and Sullivan operas. Part of the problem as regards architecture in both eras has to be the lack of proper maintenance, and in the case of organs inappropriate changes. Our Town Hall organ was a typical example. Catherine Ennis noted how much better it looks and now is after a thorough clean and repair. I now believe that just as Georgian art and architecture suffered from neglect and unfortunate modifications, so has been the case with much Victorian work.

As regards organs, I do not think that I had heard an early, mid-Willis in a virtually un-retouched state before coming to Reading, nor I suppose many unretouched examples of other builders' work of the time. Yes, I had listened to recitals supposedly on a Father Willis, but now consider that for the most part what is left is not a Victorian, but an early to mid 20<sup>th</sup> century instrument with many of the previously admired Willis tonal features altered. [I suppose Father Willis couldn't complain too much as he often left very few traces of the work of his predecessors. For evidence see the report by Sir F A G Ouseley on his Wells instrument as he left it, with the melting down of a number of Green pipes!] During his long career Willis's tonal views changed as did those of many of his contemporaries. The late Willis organs display very often to my mind signs of what I now consider a downturn in British organs in general, not all by any means, and when many of the earlier instruments have been got at, that feeling of life, clarity and versatility so evident here in the Concert Hall is to my mind very often missing. Truro Cathedral organ which was finished relatively late in his career certainly does not lack fire. Even when some products of the great names in organ building to me show signs of decline, smaller organs of the same period by the same builders, and the work of such builders as Conacher, or Forster and Andrews, men who rarely ventured very far south, do display much more vigour and transparency.

The discussion by William and Catherine caused me to commence thinking anew, hence this ramble, because as they remarked there appears to be a revival in the appreciation of Victorian art and artefacts, and a more rigorous critique is now underway. Something similar was probably required in the organ world where the work of a number of composers, not only British, became neglected and forgotten. Catherine Ennis said that at the time of her first recital her repertoire was mainly Baroque, such as Bach and his contemporaries, and certainly not the late Victorian British School. It is not unusual for composers to be neglected after their death, only to be revived later if their output is worthy of being revived. After all Elgar was also ignored for many years. Mozart, Haydn, and, apart from Purcell, British composers of the 17<sup>th</sup>-18<sup>th</sup> centuries were very much a minority interest in the 1940/50s'. These were not the only ones either. At the opening organ recital at the Festival Hall, one reviewer wrote that a Vierne Scherzo had no place in a concert programme. I do remember from my Bristol days Parry's Wanderer being played at at least one recital, with much 19<sup>th</sup>-early 20<sup>th</sup> century French music as well, together with some Mendelssohn, Rheinberger, plus any number of transcriptions. Reger wasn't common as for many players his music caused considerable difficulty. I now consider, however, that the music of composers such as these were not suited to many early to mid 20<sup>th</sup> century organs. French works required more fire, Mendelssohn, Rheinberger and Reger more clarity, along with the dull and uninteresting sounding French 17<sup>th</sup>-18<sup>th</sup> century works. This may account for some neglect of British contemporary composers. In her comments Catherine Ennis indicated that a player had to discover how best to realize the effect that the composer was seeking, and on many organs prior to the 1950's this was an impossible task. In most of the recitals which I attended in my youth the players seemed to take a very similar approach to registration whatever the instrument, judging by my memories of the sounds produced. Catherine Ennis referred to the necessity to understand what effects would produce the desired result, and mentioned by way of an example, the blind organist André Marchal systematically going through all of the stops remembering its sound and position on the console in order to be able to register each work he played to obtain his desired affect. I heard and saw him at the Colston Hall hand registering on occasions where some sighted players would not have bothered. It is in my opinion too easy to ignore this requirement with British composers, for, after all, they did write for British organs didn't they? Stanford, Parry, and others to my mind are not always best served by the instruments of the period, since many sound so "woolly" however the pieces are registered, something certainly not true of "our" Willis. It might be suggested that some of the neglect of Parry and Stanford's music might be accounted by the fact that in helping to raise the standards of British musical education and life in general they were not able to spend enough time on their compositions.

Our recitalists here at Reading, however, have all taken considerable care to match their registrations to each particular work. It has come off convincingly. We even heard some Couperin, which was certainly extremely interesting. This ideal is not only confined to Reading either. I have been able to return to St. Mary, Redcliffe, for some recitals, where the same prerequisite was apparent, even allowing for the minor tonal changes introduced to improve clarity. It served to demonstrate that not all early-ish 20<sup>th</sup> century organs are dull! It seems to me that transparent, versatile large instruments are becoming more common, and mandate the player to discover what can be achieved on them. As a consequence Reger and other similar composers are being heard to advantage, as I would suggest, in our British school.

The recent tour by our Association in Kent was revelatory too in this respect because nearly all of the instruments showed this tendency to greater versatility and transparency, from the Hill at Ramsgate to the Walker-Mander at Rochester. Roger Bartlett and I were most impressed with the ability of many of the instruments in the hands of our members, to cope with a very wide-ranging repertoire, including on occasion, some 18<sup>th</sup> century French pieces which sounded anything but dull. The work of Downes and others has to my mind improved the organ and increased interest in it. Some people I know still hanker after multiple diapasons at 8ft pitch, Tuba-like Trombas, and ever louder Tubas, a stop which in general I dislike. Concerning my views on “dullness”, I return often to an article in ‘The Organ’ of the 50’s by the very well-known organist at the time of Tewkesbury Abbey, Huskinson Stubington, who, after visiting Ottobeuren Abbey in Bavaria, commented on the transparency of the organ sound, and its ability to float sounds round that vast church. He was not in favour of building a replica for an English church, but commented that there was much to be learnt from it, as our besetting sin in the organ world was dullness. He likened many English instruments to an oil painting over treated with an ever darkening varnish. You will have gathered that I far from disagree, but ‘our’ Willis cannot be accused of being dull. Oh, incidentally, I was interested on the recent Organ Club visit to Sweden to discover that our Swedish guide played organ music by Stainer, on instruments that were romantic in construction and transparent in their sound. It sounded good!

**Alan Kent**

## **GET AHEAD! INSPIRATION DAY FOR YOUNG ORGANISTS**

On 21<sup>st</sup> February, “Oundle for Organists” ran an inspiration day for young organists, entitled “Get Ahead!”. Set in the beautiful surroundings of Charterhouse School in Surrey, students from all over the country had a wonderful opportunity to play new organs and receive excellent tutoring from distinguished musicians.

The day began in the stunning chapel at Charterhouse School, where Tom Bell (Organist at Esher Parish Church) gave a short demonstration on the 3 manual organ there. He played a piece using just one stop followed by a piece using quite a few! After this performance, we split into three ability groups, with the more experienced in the top group and the bottom group containing some people who were trying the organ for the first time.

I was in Group 1, and we stayed in the chapel and all played a piece of romantic French music, to suit the organ. James Parsons was leading us for this section and he gave us what was practically a master class in the skills of articulation, style, and other important organ techniques. People in the group played pieces by Franck, Widor, and even Durufle.

After this we had a short lunch break, which concluded with a “WOOFYT” session. This stands for “Wooden One-octave Organ For Young Technologists”, and lead by Jeremy Samson, everyone at the course had a practical demonstration about the workings of the organ, and the group succeeded in putting together a simplified version of a small organ, and played a few tunes on it. This was great fun as well as very informative.

A short while later, we split back into our groups and my group went down to Godalming Parish Church where we got the chance to play the 3 manual organ. This time, people played an array of Bach and Buxtehude and we were coached by Tom Bell. We heard his expert advice and adapted it to work with our pieces. At this stage, we were also focussing on preparing pieces for the concert at the end of the day.

Afterwards, we went to our final session in the “Hen Roost” where we were given a class about improvisation on a small 2-manual tracker organ. It was interesting to hear and experience a skill unknown to many of the young organists there.

The day concluded with a short concert in the chapel. Beginning with people from Group 2, we heard a rendition of “Tuba Tune” (C. S. Lang) amongst others. It was a tribute to the wonderful organ that every piece played, regardless of the piece or player, was glorified in the spacious acoustics and registration assisted by Tom Bell. Then came Group 1, and although not everyone played, it was wonderful to hear such inspired young people playing such an instrument now so rare. Finally, Group 1 played with the programme

including “St. Anne Fugue” (Bach) “Praeludium in C” (Buxtehude) “Suite” (Movement 1 by Durufle) and myself on “Toccata” (Organ Symphony 5, Widor).

All in all, it was a wonderful and inspiring day, and I am sure that everyone who went will agree that it was an amazing opportunity to play such magnificent instruments and to receive such excellent coaching.

**Edward Reeve**

## **CD REVIEW**

2008 saw the usual influx of new CDs. There are literally hundreds being produced each year not only of new material, but re-releases of older CDs on what can be termed cheaper labels, and the re-issue of 33rpm long play vinyl discs on to CDs, many combining more than one LP, to become a reasonable length CD.

First I would like to bring to your attention Priory, the long established dealer who specialises in organ and choral music. When I first met its owner, Neil Collier, he did recordings in his spare time, whilst working for G-plan in High Wycombe. Now he is the largest specialist producer in the UK, and has in the last few years reissued as his archive series 7 CDs featuring many of his early LPs. Individually they cost £9.99 each, but currently [at March 2009] the whole lot can be purchased at a special offer price of £29.99. He has also released at the same price Michael Woodward’s collection of LPs on CD [PRCD6000 to PRCD6012] including Catherine Ennis’s recording of Reading Town Hall [PRCD6007]. These discs have excellent notes, specifications and pictures from the original LPs. Neil’s latest venture is to produce DVDs, and at the time of writing two are issued with a third imminent. They are not cheap at £25.99, but if you commit yourself to placing orders in advance, [there are few producers I would trust this way], the pre-release price is £19.99. So far production is:

- PRDVD1 Liverpool Cathedral with Ian Tracey.
- PRDVD2 York Minster with John Scott Whiteley.
- PRDVD3 King’s College Cambridge with Stephen Cleobury.
- PRDVD4 Lincoln Cathedral with Colin Walsh.

I hesitated at the cost because I do not have a dedicated DVD player. However using the computer to view I picked up the Liverpool recording on E-

Bay for less than £10, and was very impressed by both the music quality and the vision. The advertised programme is on the DVD, plus extra tracks about the building, music, the stops on the organ, and extra music. There is also a CD, which just contains the music programme. My wife bought the York one as my Christmas present, and I have the third on order! Full details can be found on the Priory website. The hardest part of these purchases is having the time to watch them.

Paul Derrett is known to many members, some of whom visited his home a few years back. He has now moved to Hull. His Benchmark series continues, and he will be recording a Reading disc, including the Town Hall organ. Two more were released in 2008, Number 9 covers East Devon, while Number 10 features Liverpool. As always, I can recommend Paul's recordings for interesting music sensitively played, plus well illustrated leaflets with a brief organ history with specification and music notes. Paul charges £9 per disc. The Devon organs are Honiton, Awliscombe, Ottery St. Mary, Sidmouth, Sidbury and Budleigh Salterton, whilst Liverpool has Mossley Hill St. Anthony, St. John Tuebrook, Christ Church Claughton, St. Francis Walton, St. Luke Walton in the Hill, and Liverpool Metropolitan Cathedral. The music covers all eras and styles, including a surprise to me, a piece by Kenneth Bance, an organ builder whom I never knew composes as well.

There are some European recordings that have caught my eye and been very enjoyable to listen to. All four of the next discs can be ordered from local retailers, and are distributed by CODA.

Russia is a country where organs and organ music had a difficult time in the 20<sup>th</sup> century. A disc featuring Russian music was given publicity implying a Russian organ, and the disc named, "Pictures from Russia", has works by Mussorgsky, Rachmaninov, and Stravinsky, all as transcriptions. The disc is the SACD type released by OEHMS OC632 late in 2008 with the player Hansjorg Albrecht. The first 14 tracks are the much recorded "Pictures at an Exhibition". This is followed by the main work, Rachmaninov's tone poem, Op.29 "The Isle of the Dead", and finally there are three dances from Stravinsky's ballet "Petrushka". An interesting and enjoyable programme. It is necessary to search for the whereabouts of the organ now, which turns out to be in St. Nikolai's Church Kiel in Germany. The choir organ is a 1921 Cavallé-CollMutin 2/17 organ moved from a church in Tourcoing, Northern France, installed 2003/4 by Daniel Kern of Strasbourg, and restored 2004 by Ulrich Babel from Gettorf. The Hauptorgal is 3/48 built in 1965 by Detlet Kleuker with works by Ulrich Babel in 1997, 2004, and 2008, the latest addition being a 32' Bassoon on the pedal. I presume that the two organs can be played as one, as the text does not define which pieces were played on which, and listening does not help either! Despite several shortcomings it is an interesting disc.

Italian organs are a totally different experience to listen to. Syrius have been releasing a series of discs with Italian organs, two of which I particularly liked. The first SYR141420, with player Domenico Severin, is played on the 1911 2/20 by Vincenzo Mascioni at the church of St. Georgio in Chirignago. The programme is all Italian composers, Capocci, Renzi, Ravello, Perosi, [all contemporary with the organ], Marco Bossi [familiar to UK organists], and also his younger brother Constante Adolfo Bossi. A breath of very different air to northern European music and organs. The second disc, SYR141415, features a programme of transcriptions played by Massimo Nosetti on the Grand Organ at Messina Cathedral. There is a whole series of recordings on this instrument by this player. This organ is a small 5-manual, 160 stop Tamburini organ completed in 1949. The instrument replaces a slightly smaller one by the same builder which was destroyed in the Second World War. It speaks from five different sections of the church, and is inspired by the work of Henry Willis and other organ builders. Nosetti starts with music by Bach, and on the other 11 tracks there are works by Couperin, Beethoven, Elgar, Ketelby, Strauss, my favourite Brahms Academic Festival Overture, and finishing with Samuel Barber's Adagio. Both of these discs are great to listen to.

The final disc of this review is made in Germany featuring a favourite holiday destination for many north Europeans. Maybe one day I may get there, and certainly a disc of this nature gives an insight to 7 historic organs of the Canary Islands. The disc is by ACCENT, reference ACC24204 and released in November 2008. The organist, Liuwe Tamminga, is a specialist in 16/17<sup>th</sup> century organs of Italy and southern Europe, and is the Organist at St. Petronio in Bologna, that has organs dating from 1475 and 1596. The organs on this disc are:

|                             |                          |               |
|-----------------------------|--------------------------|---------------|
| Grand Canaria, Las Palmas   | Cathedral S. Ana         | 1862 Portell  |
| Grand Canaria, Las Palmas   | S. Domingo               | 1793 Cotchado |
| Tenerife, La Laguna         | Convent de las Catalinas | 1725 Meyer    |
| Tenerife, La Orotava        | San Juan Bautista        | 1723 Richborn |
| Tenerife, La Orotava        | San Juan Bautista        | C.18 German   |
| Tenerife, Puerto de la Cruz | N S de Francia           | 1818 Wohlein  |
| La Palma, Santa Cruz        | L'Encarnation            | 1658 anon     |

All have full registration and specification details. This really is a most interesting disc with period music played by someone with a real understanding of getting an interesting programme from these older instruments.

I would like to thank CODA for the complimentary copies of 3 of the European discs, and for keeping me updated with the very many new releases.

**Mark Jameson**

## THE ORGAN AT ST FAITH'S SHELLINGFORD AND SOME OF ITS BACKGROUND

The Church of St Faith, Shellingford, on the edge of the Vale of the White Horse, uniquely among churches in the Vale, has a spire. But inside—as well as the 1948 box pews (well-done, the Georgian Group)—there is a two-manual and pedal organ of considerable interest, mentioned but briefly in last year's *Berkshire Organist*. It marked a turning point in the history of English organ building in the third quarter of the 20<sup>th</sup> century. The builder, Peter Collins, together with Andrew H. Williams, designed the instrument and it was the gift of the latter's family.

The stop list when the organ was completed in 1968 was as follows:

### Manual I : Great

|                  |       |                            |
|------------------|-------|----------------------------|
| Chimney Flute    | 8     | 30% tin                    |
| Principal        | 4     | 90% tin 1-15; rest 75% tin |
| Quintadena       | 4     | 50% tin                    |
| Recorder         | 2     | 40% tin                    |
| Mixture IV       | 1 1/3 | 75% tin                    |
| None             | 8/9   | 75% tin                    |
| Cromorne         | 8     | 50% tin                    |
| <i>Tremulant</i> |       |                            |

### Manual II : Front Positive

|                  |       |          |
|------------------|-------|----------|
| Wood Gedact      | 8     | mahogany |
| Koppel Flute     | 4     | 50% tin  |
| Principal        | 2     | 75% tin  |
| Sesquialter      | 2 2/3 | 50% tin  |
| Sesquialter      | 1 3/5 | 50% tin  |
| Spitzquint       | 1 1/3 | 50% tin  |
| Cymbel III       | 2/3   | 75% tin  |
| Musette          | 16    | 50% tin  |
| <i>Tremulant</i> |       |          |

### Pedal

|                  |    |                               |
|------------------|----|-------------------------------|
| Subbass          | 16 | 1-20 Bevington, rest new, oak |
| Principal        | 8  | 1-10 copper, rest 50% tin     |
| Gemshorn         | 4  | 50% tin                       |
| Mixture III      | 2  | 50% tin                       |
| Trumpet          | 8  | 75% tin                       |
| <i>Tremulant</i> |    |                               |

Cymbal Star (the bells sounding a chord of G; it was the gift of the builder)

## **Hitch-down pedals**

Tremulant to Great

Tremulant to Front Positive

Tremulant to Pedal

(The Great and Pedal Tremulant motors were eaten by mice in 1993)

### *Couplers:*

Great to Pedal

Front Positive to Pedal

Front Positive to Great

Balanced central pedal for Positive shutters

Key action: tracker; Stop action: electric

Compass: manuals C-g<sup>3</sup>; Pedals C-f<sup>1</sup>

Blowing: Discus electric

The stop jambs are arranged thus:

Great: right-hand side

Front Positive and Pedal: left hand side

Three setter pistons for each department

Keys: black naturals, sharps walnut inlaid with ivorine

Wind pressures: Great 65 mm, Front Positive 50 mm, Pedal 75 mm.

Tuning: Equal temperament

## **Disposition of the Mixtures:**

### **Great Mixture IV**

C1 19.22.26.29

C13 15.19.22.26

C25 12.15.19.22

C37 8.12.15.19

C49 8.12.12.15

### **Front Positive Cymbel III**

C1 26.29.33

C13 22.26.29

C25 22.26.29

C37 19.22.26

C49 15.19.22

### **Sesquialter**

C1 19.24

C13 17.19

A22 12.17

### **Pedal Mixture III**

C1 15.19.22 throughout

Writing about 1968, the designers set out their priority:

Mechanical action in an organ must be established as the first priority before any features of tonal design are considered...We have established mechanical action as a foregone conclusion in the design of this organ.

It was a bold statement forty or so years ago as was an English builder building an organ on the Werk principle. The Front Positive, enclosed with two sets of vertical shutters, provides the central part of the case. The stop names are, broadly speaking, English and this explains the use of the term Front Positive, which it is, in contrast to the more usual Rückpositiv, which it is not ! Some stops we might take for granted now but, for an English organ were certainly rarely found, if at all, in 1967-8: the Musette 16 ft on the Front Positive and the None 8/9 on the Great. Whether it was the first Cymbal Star in an English organ, I am not sure. Notice that there are three Tremulants, one for each manual and one for the pedal stops. In all, the organ was a vigorous and innovative achievement.

However, the None has since been changed to Siffflöte 1ft. This was in the late 1970s, when the organ was in the care of Hill, Norman and Beard. Regarding the None, it was felt that the scaling, mouth width and cut-up were too large for this type of stop leading to its being too loud and that it neither blended nor balanced with the rest of the chorus. This matter is discussed further below. At the time there was work by that firm to improve the reliability of the key action.

The Cymbal Star, a gift of the builder, but now sadly removed, has another story. A local organist, who used to practise on the instrument in the early 1970s, drew the Cymbelstern one day and the star, which holds the bells, "came adrift narrowly missing the organist as it crashed to the ground". It was decided that as this had happened once without injury to the player it was a lucky escape and "the risk involved in returning it to its elevated position could not be taken".

This organ had replaced a ten-stop two-manual and pedal organ by Lindsay Garrard of Lechlade, which had apparently replaced a larger three-manual instrument. Although the Lindsay Garrard instrument had Swell octave, sub-octave and unison-off couplers, none of the stops was above 4 feet, a great contrast to its Collins successor.

Peter Collins had worked firstly as an apprentice with Bishop & Son and then abroad, significantly with the firm of Rieger in Austria. His work in the early 1960s was confined to restoring and renovating organs. The Shellingford

instrument built in 1967/68 was his first church organ, his Opus 1. But it will be helpful to recall what was happening not only in British organ building at that time but also in a wider historical context. And, as part of that, we note a significant, even if small, feature of the Shellingford organ: the inclusion of a None, a stop sounding three octaves and a tone, that is, a tone above a 1ft stop, above each note. What was the recent background of including such stops at that time?

We need to recall why the conservative character of English organ building had persisted. The reluctance to change was due to a variety of reasons. The repertoire of the English cathedral choirs, determined by liturgical considerations, seemed to be wedded to organ tone and design that was in turn influenced by the generally closed circle of organists, their training and their appointment. There was, as well, the relative strength in terms of economic pressure on organ builders by the Methodist and Non-Conformist churches and therefore their need to trade economically. After World War II there was a shortage of materials, punitive taxes and a propensity to rebuilt instruments rather than embark on new projects. Very few organists had an experience of other organ building/design/tonal ideas, either historically or outside the British Isles. This was linked not only by economic considerations between the Wars but also by the difficulty and general availability of easy continental travel. Few people could travel and for the most part there was a gulf between those who could afford to do so and those who were active in the organ world. There were two turning points: the publication in 1952 of W.L.Sumner's *The Organ: its Evolution, Principles of Construction and Use* and the resources, musical and financial, of those few who did have both the money and inclination to do so. The experiences of those such, initially, as Cecil Clutton, Maurice Forsythe-Grant, and Ralph Downes, were seminal in the changes that slowly took place in the decades after the war.

Although Ralph Downes had shown a way forward in the early 1950s, in particular by his tonal design of the organ in the Royal Festival Hall (amidst the most unsympathetic acoustic), it was nearly ten years before the English organ started, albeit slowly, to get out of its insular and, for the time being, its romantic character. By 1969 the number of properly-classical organs in England built by English builders could easily be counted on the fingers of one hand—excluding the thumb !

The classical organ movement involved many fundamental changes, most of which were alien to the taste of English organists. One was the use of mutations. On the continent these were being developed in a particular way. This gives us an idea of the background to the None on the Shellingford instrument.

Even in 1909 the German firm of E.F. Walcker included three Septième (i.e. b21<sup>st</sup>) on the organ of St Reinoldi at Dortmund. But more interesting developments were going on in the 1960s. Developed mutations were given the name Oberton, or Overtones. Again, for example, Walcker included at St Moritz in 1964 a two-rank Oberton 1 1/7 and 8/11 (i.e. Bb and F when C was played) and on two other manuals, each a None 8/9. At St Paul's Fürth in 1964 the same firm included on two of the manuals a Nonenflöte and a Septimflöte 1 1/7 and on the Pedal a Baßzink, 5 1/3, 2 2/7, 3 1/5, that is 16/3, 16/7, 16/5 giving G Bb E when C is played. Their organ at Dortmund had in 1958 a Septième 4/7 on its 3<sup>rd</sup> manual (sounding a minor seventh above a one-foot stop). The organ in St Matthew's Berlin, dating from 1958 was even more adventurous with a Septième 16/7, a Septième 8/7 and on the Pedal, a Mollterz 128/77 (Eb when C was played, etc.).

Nearer to home, and a few years later in 1969, Grant, Degens & Bradbeer provided their instrument at New College Oxford with a Teint 1 1/7, 16/19, (i.e. Bb and Eb when C was played, etc.) on the Swell (the stop was a gift of the builder), and a None 8/9 on the Rückpositiv. The Alliquot on their organ at the Lyons Concert Hall, at the University of York, was similar. Meanwhile it is interesting to see how Ralph Downes (who held Peter Collins in great esteem) approached the matter of Oberton. There were, according to Downes, five major drafts between 1948 and 1950 of the stop list for the RFH organ (see pp 79, 85, 90, 93 and 93 in Ralph Downes, *Baroque Tricks* [1999 edition]). In those:

- 1) The Solo Organ included Septième 2 2/7 and there was a Septième 1 1/7 on the Positive
- 2) Septième on Solo removed; that on Positive retained
- 3) The Grand Organ was introduced to include a Septième 2 2/7; that on the Positive was removed; Septième 4 4/7 added to Pedal Organ
- 4) For the Tender specification both Septième were removed
- 5) The final specification included a Septerz on the Pedal Organ, 3 1/5 and 2 2/7, i.e. 17<sup>th</sup> and b21<sup>st</sup>.

It was, as we can see, in accordance with Downes' eventual view that all necessary brilliance could be obtained from sharply-voiced pipes containing only quint and tierce ranks, especially in such compound stops as Cimbel, Scharf and Tertian.

Was the inclusion of the None a mistake, a pandering to fashion? To an extent, it was. But just as, not so long ago, it was the vogue to denigrate some, if not all, periods of 19<sup>th</sup>-century organ building and put elements of neo-classicism (good, not-so-good or downright bad) in its place—with consequent

regrets in many cases—so there should be a healthy respect for the achievements of the post-war organ revival in Britain. Things have changed since then, but the Shellingford instrument marked a turning point in organs built by English builders. Inter alia, it is therefore a pity that the None has been altered into a one-foot stop. In addition, re-balancing of the upperwork in more recent times will have altered the 1968 sound of the organ. The dilemma over conservation versus (perhaps) wiser counsels is one that trail-blazing achievements frequently engender.

If I have seemingly digressed from my assertion about the importance of the Shellingford instrument it is to draw attention to a small reason—among many—why it marked a huge step in the development of the English organ during the third quarter of the last century.

*I am indebted to Peter Collins, John Bailey (of Bishop & Son), the Revd Rosanna Martin, Mrs Jim Payne and to Graham Ireland for help in the preparation of this article.*

**Peter Marr**

## **THE RCO/ST GILES INTERNATIONAL ORGAN SCHOOL 2008 SUMMER SCHOOL**

The St Giles International Organ School, directed by Anne Marsden Thomas, and the Royal College of Organists organise a very popular summer school during the first week of August each year. The course offers a packed and varied programme for 75 organists from beginners to diploma standard pupils over five days in the City of London.

Each student has an individual time table of classes, workshops and other events that they can choose to attend. The first part of my day was a master class for the study of prescribed repertoire. Students are divided into groups of about ten with similar levels of experience and playing ability. The repertoire varies each year and in 2008 the themes each day were ‘mostly Böhm and Bach’, ‘mostly Orlando Gibbons’, ‘mostly Clérambault and Guilmant’, ‘mostly Ireland’. In 2009 the themes refer to Mendelssohn, his predecessors and successors. We were asked to prepare pieces to our best performance standard to play in two master classes. This allowed each of us about twenty minutes at the organ in each class. The atmosphere in the classes was relaxed and not at all daunting. Well-prepared performances were almost magically lifted up to another level. It was unforgettable to listen to a solid performance of Bach, say,

that I would have been pleased to have given myself, quickly brought to life and made to dance with a clear explanation of how it and particularly the pedal line, should be articulated. On another occasion, work on rubato and use of the swell pedal in the first four bars of Vierne's *Elégie* changed my performance from one that was merely sad to one with real anguish. There was a great deal of enjoyable playing and the standard of everybody in my group was well-enough matched for us all to learn a lot from each other's performances.

The second part of the day offered a variety of options covering improvisation (introductory and advanced), choir conducting and church accompanying. The last two options were linked to preparing for choral evensong in St Giles each evening. I chose the introductory improvisation class. Over four days we were taken through improvising on medieval estampies, ground basses, chorales and plain chant and producing hymns extensions. The focus was very practical and everybody in the class had the opportunity to try out the techniques that were being taught. At the end of each session we left with techniques that we could start to use straightaway to improvise a voluntary or fill a space during a church service.

The next part of the day was devoted to keyboard skills – sight-reading, transposition, harmony and score-reading. These were very informal sessions with a small group gathered round an organ to watch, tryout and discuss difficulties or share techniques that we had found helpful. The programme for less experienced organists was slightly different and covered, at various levels of ability, sight-reading, organ management, tonality and transposition, harmony, figured bass and the Bach chorale. Informal technique workshops were also available each day for 'feet, fingers and stops'.

The fourth segment of the day was choral evensong. This could be a lovely opportunity to find peace during a busy day and enjoy a service that others had prepared, or to leap in and volunteer to play, sing or conduct. I chose to go for peace and listen to other people play the hymns. However, evensong was much more than an excuse for more musical display. The church of St Giles, which was the course HQ, made its organist visitors very welcome and there were memorable sermons on the theme of the role of music in the Church.

After evensong, the whole course gathered for dinner in Sundial Court, a nearby hall of residence of the Guildhall School of Music. Topics of conversation ranged widely over musical matters and, of course, there were plenty of organist and vicar stories. It was at dinner that the range of students attending the course became clear. The bare statistics seemed to be roughly as follows: equal numbers of men and women; median age about forty (the course only accepts under 18s if they are accompanied by an adult); the majority playing regularly for a church; proficiency levels from near beginner to about ARCO with around half at Grade 7 or above; nationalities attending Canadian,

US, several European countries and Japan and most, but by no means all, were having regular lessons. People's motives for attending ranged very widely. These are a few examples: 'I really have to sort out playing with my feet'; 'my professor (at a conservatoire) said I need experience playing on mechanical action organs'; 'I come every year – it gives me a kick in the pants and lifts my standards again (from a very advanced student)'; 'I wanted to learn to play hymns really confidently'.

After dinner, the fifth part of the day was occupied by the concerts. Evenings were set aside for students of each level to play in a concert if they wished to have the experience of performing before a friendly and supportive audience of their peers and course tutors. A highlight of the course was a specially arranged recital in St Paul's Cathedral by James McVinnie (a former St Giles Organ School pupil). The programme included Giles Swayne's *Riff-Raff* and Messiaen's *Banquet Céleste* which were sensational in the Cathedral's huge acoustic.

The sixth part of the day was for practice and I think this was a very special part of the course because more than twenty organs in the City had been made available for classes and private practice. There were opportunities to play on wonderful organs of all periods and sizes in venues that one would probably not otherwise easily manage to visit. The opportunities included the oldest organ in the City at St Botolph's, the organ over which Harold Darke presided for many years at St Michael's, a huge organ in a vast acoustic at St Alban's, the strangest organ I have played at St Helen's (all white keys- never look down at your hands, it's bewildering – and pedals about five notes south of their usual position). There were also opportunities to arrange individual lessons with the course tutors during the course as well.

I found that the course gave me tremendous encouragement, a clearer appreciation of higher standards of playing and importantly much guidance on how to improve. It was a busy, exciting, exhausting and tremendously enjoyable week.

Details of the Summer School can be found on the Royal College of Organists and St Giles International Organ School websites at [www.rco.org](http://www.rco.org) and [www.organschool.com](http://www.organschool.com). If you are interested in attending, be aware that the 2009 course was almost fully booked by the end of March.

**Harry Russell**



Now, it so happens that my best man, Maurice is an accomplished woodworker, and so I took the pipes to his home in Woodstock, Oxon., to discuss the possibilities of him making a wall-mounting case. Whilst chatting over coffee he made the comment “wouldn’t it be nice if they worked?”, and I jokingly added that they’d make rather an interesting door bell. There, then, was the challenge, conceived in 2004, .....project “OrganArt” was born! It was to have a very long gestation time!

Why “OrganArt?” Well, I have a friend, Marjie who is an artist, and as she would be invited to decorate the pipes, which were rather a dull grey in their original state, it seemed fitting to include that aspect in the project title.

Where to start? I needed to get some background as to what went on inside an organ. Organs tend to be treated like motor cars...we all learn how to drive them, but often don’t know what goes on under the bonnet! Jim Wooldridge was *BOA* President at the time, and he kindly arranged a visit to *Foster Waite’s* organ works, where he and I spent a very instructive morning. I was duly sent home with lots of advice, three solenoids and some spare pieces of leather.

With my background in electronic engineering I was reasonably confident that I could come up with a suitable design to make the pipes speak. However, wind generation in a fairly confined space was going to be a major challenge and, in the event, provided some hilarious prospective solutions! Already, thought was being given to having a separate wind chest from the main display case, which would now be floor-standing rather than wall-mounting.

The first attempt at producing wind involved an air-horn compressor of the type favoured by American truck drivers. A friend found a compressor for sale on *eBay* for the princely sum of £1 to which was added £5 for post and packing. It duly arrived and I found that it had five output nozzles: one for each trumpet to produce a fearsome noise, no doubt! I only needed one output, so I sought out my local branch of *Robert Dyas* where I found a funnel and a round box with a lid that would fit the wide end of the funnel. Having then bought [at vast expense] a quantity of reinforced plastic tubing, I cobbled together my makeshift manifold so that all the compressor outputs would provide just one continuous source of wind.

Anything electrical to do with cars runs on low voltage and that compressor was no exception; it seemed as though I’d needed a veritable power station to provide sufficient current to run it!!

And so to the electronic design. I had been thrust into this age of things digital some years previously when I’d made the *VerseMinder* to monitor the number of hymn verses played to prevent the organists’ nightmare of “one too many” or “one too few”! [Giving my age away, I come from a time when “radio” was “wireless”, and we were kept warm by glowing valves!] I settled on a four-note “tune” from the pipes (with one pipe speaking twice, of course),

and sorted out the timing of each note, taking into account the time needed for the wind to get up to pressure. It would be no use if the bellpusher standing on the doorstep had to wait too long, so the whole sequence could take no longer than ten seconds. For the moment, the pipes were laid to one side, and a number of indicators [for the technically minded, light-emitting diodes (LEDs)] were incorporated into the design so that the operation state could be monitored at every critical point.

In traditional engineering form the whole assembly was constructed on a breadboard (Mr. Heath Robinson would have been proud of me!) and set up for testing. What to use as testgear? Some wag suggested a balloon and, in fact, that's exactly what was used! You can imagine my amazement when I pressed the button for the first time and was faced with twinkling lights and a rapidly inflating balloon....I waited for the bang, but just as I thought the balloon would burst, the sequence came to an end....phew!!

By that time all the pipes were with Maurice at Woodstock where the assembly would take place, so over there I went armed with my contraption and we "connected" a pipe up to it in place of the balloon, and pressed the button.....result....not a peep! So it was back to the drawing board. It just so happened that Maurice had a dust extractor in his workshop which he used when woodturning: he felt sure that the motor could be made to blow instead of suck, and in demonstrating the latter, managed to cause the dust container to totally collapse on itself, so now there was a blower motor available!

We decided that there would have to be a windchest as in a conventional organ, but instead of bellows we chose a very unconventional means of pressure regulation. Maurice suggested that we take a 5in. diameter domestic soil pipe about 5ft.long and he would turn up a disc to run up and down the inside, the pipe itself being sealed into the windchest with an air-access hole within the chest. We had high hopes of this but, although the regulator worked well, the overall result was disappointing. It seemed that volume rather than pressure was what was needed. Fortuitously, Maurice's wife was tumble-drying some laundry, the extracted air being taken to the outside via a long, wide hose. We stuck a pipe in the end of the hose and taped it up with gaffer tape....bingo; success at last, but the story doesn't end there.



**The completed first attempt  
at wind production!**

Where to find a spare tumble dryer motor-impeller? I am blessed with a wide circle of friends and one of them, Philip, runs a commercial laundry business. Naturally, he was first in line to be asked and, lucky again, he had a secondhand assembly going spare. Now we were going places. I'd provided outline scale-drawings of the proposed case to Maurice and he made up the carcass based on them. Dispensing with his Regulator, not needed in the circumstances because of the short speaking time, the blower was incorporated into the main case, which would now stand about 6ft high! The pipes were mounted directly on the windchest with the solenoids beneath each one. Would this, indeed, be the final solution?!

Testing time, again: I pressed the button and, as if by magic, the blower started up and after a few seconds the pipes duly spoke in the prescribed sequence. Clearly, some fine-tuning was required (*sic.*), but the problem of wind generation was resolved.



**A view of the “works”.  
Note especially the trunking  
carrying the air to the  
windchest, and that all the  
electronics are housed in  
the windchest itself.**

The pipes could have been left in their rather grey, plain state, but this was to be where the “art” bit of *OrganArt* would apply. The pipes were treated to a background coat of silver *Hammerite*, and then the search was on for a suitable pattern, ending up with a design loosely based on that of the *Walker* organ in St.Bartholomew’s Church, Arborfield, Berks. Digital photography and computer graphics were used to edit the pattern to the right scale. Then carbon-

paper was used to transfer the pattern outline onto the pipes, emboldened afterwards in freehand!. The painting is yet to be completed, but deadlines for this issue of *The Berkshire Organist* beat us to it!

Following the successful test, Maurice then applied his skills to the casework and as you can see the end result is quite magnificent.

For me, the final problem was interfacing the project with my wireless doorbell; several nights of burning the midnight oil together with another couple of friends were needed to get that together.

Five years from original idea to completion; was the end result worth it? This project has impacted on the lives of



several people and I owe them a debt of gratitude for all the suggestions and practical help they have given me. Someone said, as we were part way through, “you could go down to *B & Q* and spend twenty quid for a doorbell!” It wouldn’t have been the same, though! Come over to Twyford and try it for yourself; then you can judge whether or not I was completely potty!!



**Typical  
pipe  
decoration**

*Acknowledgements: Maurice Allen for the initial thought and all the woodwork execution, and his long-suffering wife Valerie for innumerable cups of tea; Chris Abel for sourcing the air-horn compressor; Philip Poore for the tumble-dryer motor-impeller; Lorne Clark and Ray Crossman for additional brain-power; Marjie Harris for artwork advice and getting ready with her paintbrush!*

**Michael Humphries**

**The  
finished  
assembly.**

## **THE ORGAN IN MINIATURE WORKS OF ART: THE POSTAGE STAMP**

### **Background and UK Issues**

On the 13<sup>th</sup> May 2008 the Royal Mail UK issued a set of postage stamps, and several other related items, to celebrate UK Cathedrals. I have been a collector since 1954, and a serious collector up to 1970, thereafter I restricted my interest to the UK, Commonwealth, USA, France and Germany. I was more than pleased to see an issue that combined three of my main interests in one hit – stamps, buildings and organs.

I looked back to see what had gone before and discovered the UK had issued stamps featuring external and internal views of churches. The first UK church to appear on a UK stamp was St Paul's Cathedral in 1965 as part of the 25<sup>th</sup> Anniversary of the Battle of Britain – the top value stamp at 1 shilling 3 pence [8p in today's money]. 1966 saw the 900<sup>th</sup> celebrations of Westminster Abbey and that featured an external view on a blue background and a black and white drawing of the fan vaulting in Henry VII's chapel [3d & 2/6]. In May 1969 the first set appeared with the now familiar embossed head of the Queen. The buildings were all presented as exterior views, colour tinted to reflect the stamp values, and also had an architectural detail feature. The cathedrals were Durham, York, St Giles Edinburgh and Canterbury [each 5d [2p]], St Paul's London [9d/3.5p] and Liverpool Metropolitan [1/6 -7½ p].

Next to appear in June 1972 and the first in decimal currency, was a series of church towers in Essex, Northamptonshire, Norfolk, Lincolnshire and Somerset. In 1973 as part of the 400<sup>th</sup> Anniversary of Inigo Jones the east end of St Paul's, Convent Garden appeared as a line drawing. Christmas 1974 featured nativity designs as roof bosses. 1974 was European Architectural Heritage Year and the 10p stamp showed the exterior of St. George's Chapel Windsor. It was a long gap then until 1980 when there was a special large stamp issued at 50p for the International Stamp exhibition with a montage of London buildings – and the dome of St Pauls. Nine years were to elapse until the Christmas of 1989 when the 800<sup>th</sup> Anniversary of Ely was featured in 5 line-drawings of various parts of the cathedral.

We had to wait for the 11<sup>th</sup> issue on 7<sup>th</sup> November 2000 of Millennium Projects to see the first photographic stamps featuring new floodlighting at St Peter & St Paul Overstowey and the Chapter House roof at York. In 2006 there was a series of 1<sup>st</sup> class stamps of England with a night-time aerial view of St Paul's Cathedral and a day time view of the tower at Chipping Campden in Gloucestershire. The 2008 issue were the first true pictures and the first since the start of stamps in 1840 to feature organ cases on UK stamps.

The first stamp ever to include an organ pipe in its design was Lichtenstein in 1938, and I have done research to see what else has been issued, this will be the subject of a future article. I have currently found 177 stamps featuring organ cases, parts of cases, pipes, pipes as a design item, composers with pipes, geological features called “organ pipes” and not least, some stamps that are quirky, humorous, and deadly serious.

To return to the 2008 issue, I start with the scan of the stamps – I have written permission of the Royal Mail to print their designs. They were withdrawn from sale by the Royal Mail at the start of May 2009, but can be obtained from stamp dealers, and possibly the churches involved.



**1<sup>ST</sup> class – LICHFIELD CATHEDRAL**

This is the only medieval English cathedral with three spires and was begun in 1195. Philip Scriven is currently the Organist and the organ was last restored in 2000 by Harrison & Harrison 4/82. The case does not appear on the stamp.

### **48p BELFAST CATHEDRAL of St Anne [Anglican]**

After the foundation stone of St Anne's was laid in 1899, it was built around a parish church which remained in use until the cathedral was complete - only a window now survives of the old church. A 100 metre stainless steel spire was added in 2007. The organ is a 1907/1975 4m/p Harrison and Harrison, not visible in the view.

### **50p GLOUCESTER CATHEDRAL**

This building is well known to BOA having been the subject of a visit in June 1998 whilst David Briggs was Organist; I remember the joy of playing this instrument! It dates back to 1666 [by Thomas Harris] rebuilt in 1831 by Bishop, 1847 & 1889 Willis, Harrison & Harrison in 1920, Hill Norman and Beard in 1973 and most recently by Nicholson in 1999. The building dates back to the 11<sup>th</sup> Century and one window has 14<sup>th</sup> Century glass featuring golf.

### **56p ST DAVIDS**

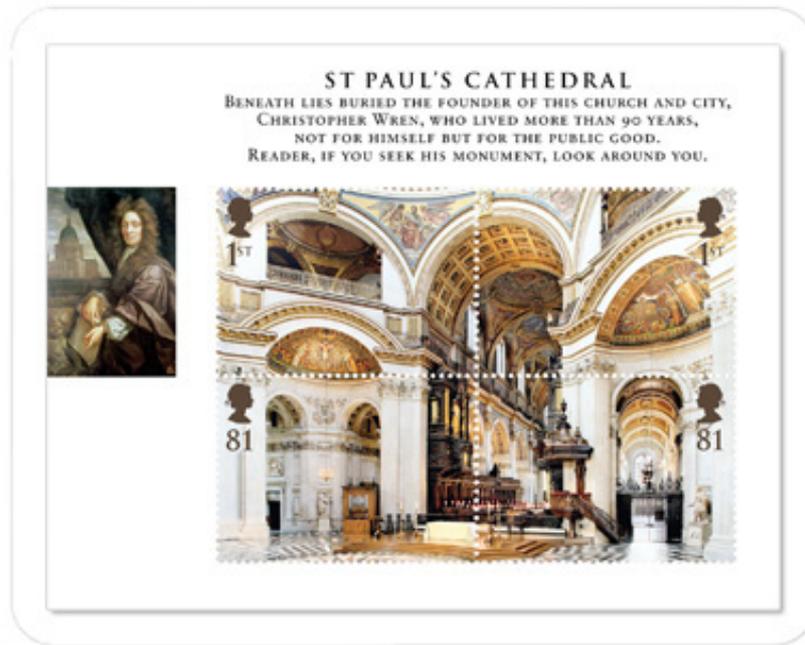
Situated at the most western point of Wales in lovely surroundings, this building was begun in 1181, damaged by a serious earthquake a century later and wrecked during the Civil War. Restoration still continues. The Organ originates as a Willis in 1883; it was rebuilt in 1953 when it received a case by Alban Caroe; further work was done in 1980, 1986 and 1989. Between 1998 and 2000 it was totally rebuilt with a new case by Harrison & Harrison.

### **72p WESTMINSTER CATHEDRAL**

This building began in 1895 on the site of an old prison and is a Romanesque style building. I was taken there in 1958 by my schoolmaster to play the organs before much of the marble interior now present was installed. There are two organs here – the photo is taken from the west gallery with a 1922 4m Willis behind. Look carefully and you can see the cases of the east end 1910 Lewis. Both organs can be played from the east end.

### **81p ST MAGNUS, ORKNEY**

Begun in 1137, its Norman architecture is attributed to the builders of Durham Cathedral. The organ was encased in 1926 and replaced in 1971, and is not visible.



**MINIATURE SHEET – St Paul’s Cathedral 2 1<sup>st</sup> class and 2 81p stamps; cost £2.34 when issued**

Miniature sheets are now far more common but this is the ONLY minisheet issued in the world with mixed values and showing two pipe organs. The history of this building is well known, and it has already featured on three previous stamp issues. The Grand organ was started in 1694 by the German Bernard Smith - the case stood across the Quire at that time. By 1721 it had gained pedals. In 1872 Willis provided a new organ, but retaining earlier pipework and the Wren case work was split to each side of the Quire, its current position. The north side is clearly seen and just a corner of the south side. Willis made frequent alterations and additions until Noel Mander completely rebuilt it in 1977. Pipework now extends to the areas behind the choir stalls, in the north east quarter dome, and at the west end of the Nave [a 1977 addition]. The systems were updated in 1992 and recently Manders have restored the organ again. Also visible in the view is the very famous “Willis-on-wheels” built in 1881, and larger than many parish instruments – it is totally mobile.

Apart from the stamps, Royal Mail have issued postcards, special multi-items sheets, a press sheet of the St Paul’s minisheet as a maxi one at nearly £50 and a metal disc featuring Wren. Recently the Gloucester stamp has been released as a limited edition of 2400 stamps made from silver at £24.42 plus postage – to me it is not a stamp and I shall not afford it!

Next time I shall be looking at issues further afield!

**Mark Jameson**

## REDEDICATION OF THE ORGAN AT ST PAUL'S CATHEDRAL

On Thursday 30<sup>th</sup> October 2008, I ventured with feelings of apprehension and excitement up to London to attend the rededication recital of St Paul's Cathedral organ. Returning home to the wilds of Bradfield was my only cause of apprehension, and this feeling only surfaced as the recital drew to its close. However, there was nothing to worry about when I remembered that one of our Reading MPs regularly makes this nocturnal journey home after the House has finished sitting, and is still very much alive to tell the tale.

As 19.00 hours approached the cathedral filled up and we took our seats quite close to the gleaming brand new mobile console under the dome. Given by a benefactor in memory of Harry Gabb, the Sub Organist of St. Paul's from 1946-74, it is the only visual piece of evidence to the untrained eye that the organ has undergone any changes. We were welcomed by the Precentor and a representative from Classic FM, both of which seemed to me to be completely superfluous on this occasion, and the Dean blessed the new organ. The moment had arrived for the welcoming speech for the celebrity organist, Olivier Latry, Organiste-Titulaire, Notre Dame de Paris. To resounding applause M. Latry bounded out from the South Ambulatory, bowed low to the audience and leapt on to the console.

What happened next was an astonishing bravura performance of Bach's *Prelude and Fugue in G major* BWV 541, played on more than 'organo pleno'. Latry's phrasing within the concept of the whole piece was unbelievably imaginative in both of the movements. I particularly enjoyed his interpretation of Franck's *Choral No 2 in B minor*, during which he made much use of the reverberative properties of this massive cathedral. A group of French pieces followed which included *Carillon de Westminster* by Vierne, and a favourite of mine Dupre's *Prelude and Fugue in G Minor*. The long-awaited Messiaen had arrived. A page turner appeared and surreptitiously placed some music on the desk. We were to be given *L'apparition du Christ ressuscité à Marie Madaleine* from *Livre du Saint-Sacrement*. Some excellent programme notes helped those of us who are gradually coming to terms with Messiaen's music, to gain a deeper insight into the significance of the bird songs, and the multicoloured harmonies. Olivier Latry's recital concluded with the expected Improvisation. I was for some inexplicable reason very disappointed with it and expressed my opinion to an aficionado of this innate French invention, only to find that he was in total agreement with me. After his encore Olivier disappeared behind the South Ambulatory curtain, and members of the audience inspected the new console.

The long-awaited recital had drawn to its close, and the cathedral soon began to empty. I was left with mixed feelings, which circled around the new console,

the recital, the cost of the improvements to the organ, the cathedral's outreach on the 300<sup>th</sup> anniversary of the cathedral's completion, and Christopher Wren's organ, originally sitting behind the choir stalls on the North side. He had envisaged and built a cathedral to impress, which is certainly the case. Despite all the pomp and circumstance, on the way home one memory came uppermost in my mind that of the songmen singing Evensong in the Choir to a simple setting, accompanied by a small continuo organ placed in between the choir stalls an hour before this opening recital.

**Graham Ireland**

## **WEST COAST AMERICAN HOLIDAY, 2008**

### **Part 1: Victoria area, British Columbia**

When my Wife Brenda and I attended the 50<sup>th</sup> Anniversary Convention of The Organ Historical Society in upstate New York in 2006 (written up in The Berkshire Organist 2007) we thought it was a once in a lifetime event, but we did note with some interest the planning of the 2008 Convention in Seattle. So when the first advert for the Seattle Convention appeared in 2007 we got out the maps and delightedly saw it would take place only 160 miles south of Vancouver Island, a place my Wife had long wanted to visit. It was suggested that if one wished to extend the stay, it might be a good idea to take a trip to Christ Church in Victoria, BC to see the Wolff organ. So, we booked 6 days in Victoria before going on to Seattle. We had been told to expect English weather. However, the sun shone, there was no rain and the temperature was around the 75-80° F mark.

I first met the 2008 Convention Leader, David Dahl, when he came to Reading Town Hall with the OHS 2005 tour of Southern England. At that meeting he enthused about the organs in the Seattle area. David is Professor Emeritus of Music and University Organist Emeritus of Pacific Lutheran University, Tacoma, having retired in 2000 after 30 years service.

Our Journey was via Heathrow's newly opened Terminal 5. Leaving in heavy rain, cloud hid any views as far as Cumbria, but we saw wonderful scenery over Iceland and Greenland, then cloud covered northern Canada blocking all but the highest peaks of the Rockies, before the descent into Vancouver. After 9 hours flying we landed at 3pm and by 3.40pm, with luggage, had boarded the shuttle coach for the 3 hour journey to Vancouver Island and Victoria. The coach quickly reached Tsawwassen at the Canada/USA border where we boarded the ferry. This crosses the Strait of

George, an inlet of the Pacific Ocean covering several plate boundaries on the ocean floor, then through to the Gulf Islands that litter the eastern side of Vancouver Island. The geology was explained to passengers, making the journey more interesting. Many of these islands are nature reserves, with treacherous currents around them. Swarts Bay is the arrival point on the Saanich Peninsula, the south east corner of Vancouver Island. Thereafter the coach takes about half an hour to reach Victoria, where our hotel was walking distance from the bus station and opposite the Royal British Columbia Museum. We could see the Olympic Mountain range to the south behind Port Angeles [USA] with its snow-capped peaks that reach 7000ft; they can cause an icy blast even in summer.

The first part of this holiday was my Wife's week – her first choice for activities. We both visited the museum, with its grand collection of totem poles and First Nation artefacts. Many of the local buses are new UK built double-deckers. Tourist buses are mainly older, including Routemasters and ex-Tilling Bristol FLF's. We did the sightseeing trip in a noisy Bluebird open single decker, and this gave a good insight into some aspects of Victoria and the island. We had a day at the world famous Butchart gardens – that was time



**The Carillon & Victoria Harbour**

well spent. One highlight of the holiday was watching the various sea-planes that operated “bus” services from Victoria’s harbour, something not seen in the UK. One can also go whale watching, but we did not fancy that! An unexpected bonus in Victoria was The Netherland Carillon given by Queen Juliana in 1967 to mark the 100<sup>th</sup> anniversary of the state. The tower is 89 feet high and has 62 bells. The carillonneur has to climb 75 steps followed by a 10 step ladder to reach the clavier [all exposed to the elements]. Most Sundays in summer there is a concert on the bells for 45 minutes. It strikes the quarters and on each hour from 7am to 7pm, a different tune was played each hour and each day of the week.

Before leaving home I had made, via e-mail, arrangements to visit Christ Church, Victoria. I had not expected to find a miniature Westminster Abbey! Michael Gormley, the Organist, demonstrated the Wolff organ to me, and then left me to explore its resources – quite a challenge! The first cathedral was built in 1856 and the original 1862 Bevington organ survives. That building was destroyed by fire in 1869; the second 1872 building proved to be too small by the 1920’s. The nave of the current building was commenced in 1929, but delayed due to the 1930’s depression and World War 2, the western towers were completed in the 1950s and east end consecrated on the 1<sup>st</sup> November 1991. It was designed by J C M Keith and is the Episcopal seat of the Diocese of British Columbia [BC]. There are currently four pipe organs here.

The smallest is a modern portable box organ by local builder, Grant Smalley, who lives in Victoria and looks after the island’s organs.

|   |       |
|---|-------|
| <b>The Smalley Organ at<br/>Christ Church, Victoria</b> |       |
| <b>Manual (51 notes)</b>                                |       |
| Bourdon   | 8     |
| Rohr Flute  | 4     |
| Quint [treble only]                                     | 2 2/3 |
| Prinzpal  | 2     |
| Holz Regal  | 8     |
| Each rank divided at middle C                           |       |

Next, the much travelled 1862 Bevington. This went via Cape Horn to Vancouver Island, and is currently in the Lady Chapel, to the left of the main altar. William Seeley installed the Bevington, and he replaced pipes damaged in the fire with Californian redwood substitutes, and placed the organ in the Australia Hotel at James Bay. In 1874 it was moved to St. Andrew’s RC Cathedral, and moved in that cathedral in 1897. When Christ Church Cathedral

was being rebuilt it returned, but sold later to St. Mark's Anglican at Saanich, BC. By 1953 it was a residence organ in Exquimalt, BC. It returned to Christ Church Cathedral in 1961, dismantled until restoration in 1996. It now has a slider chest, 1 manual and 5 stops with mechanical action. I understand the specification now to be 8, 4 Flute [the only original pipes], 2, 1½ & 1.

Organ number 3 is a Harrison & Harrison of 1926 and is located to the right of the main altar in the St. Christopher Chapel. This started life in the home of Mr W N Mitchell, Halsway Manor, Somerset where it was set in the minstrel's gallery. The manor of Halsway is listed in the Domesday survey of 1085 and has a long history with organ connections; there was a chapel before the 1770s. In 1817 the estate was sold, and the tenant, James Crang eventually inherited it. This is the organbuilder, a farmer before turning to organbuilding setting up the North Devon business before his work in London – his work still exists locally; he retired in 1780 and the maintenance side continued to around 1820; the family connection there ceased in 1873. Several changes of owner later, the Mitchell family bought Halsway Manor in 1924. Mr Mitchell died in 1936 and the organ was donated to Fairbridge Society, Prince of Wales Farm School, at Duncan, in BC. The school closed and it was given to the Cathedral in 1975 and in 1986 completely overhauled by Grant Smalley, with several replacement pipes being made by H&H to replace missing or damaged ones. The organ has two manuals & pedal 61/30, with 3 Great & Pedal toe pistons and 3 Swell toe pistons, there are no thumb pistons. Drawstops were arranged with Swell & Pedal on the left, Great on the right.

| <b>The Harrison &amp; Harrison Organ at Christ Church, Victoria</b> |       |                |   |              |                 |
|---|-------|----------------|---|--------------|-----------------|
| <b>Swell</b>  |       | <b>Great</b>   |   | <b>Pedal</b> |                 |
| Tremulant   |       | Flagelet       | 2 | Flute        | 8               |
| Trumpet   | 8     | Rohr Flute     | 4 | Sub Bass     | 16              |
| Twelfth   | 2 2/3 | Octave         | 4 |              |                 |
| Principal   | 4     | Claribel Flute | 8 |              |                 |
| Vox Angelica  | 8     | Open Diapason  | 8 |              |                 |
| Lieblich Gedeckt  | 8     |                |   |              |                 |
| Echo Salicional   | 8     |                |   |              |                 |
| Balanced Swell Pedal  |       |                |   |              |                 |
|   |       |                |   |              | <b>Couplers</b> |
|   |       |                |   |              | Swell to Great  |
|   |       |                |   |              | Swell to Pedal  |
|   |       |                |   |              | Great to Pedal  |

The reason for the visit was organ number 4 – the main organ of the building. After the first building burnt, a Walker organ was installed in 1872. This organ was still there in 1898 when Musical Opinion recorded a concert by Mr G J Burnett, but says the Walker had been installed by Messrs Warren & Sons of Toronto, with the 1898 specification as:

Gt: DOD16, OD8, Melodia 8, Dul 8, Fl 4, P4, F 2, Tw  $2\frac{2}{3}$ , Trumpet  
Sw: DOD16, GP8, Gam8, Cel8, Aeoline 8, SD8, F4, Pic2, MIII, Ob8, Corn8  
Ped: DOD16, B16.

3 unison couplers, tremulant, CC to C/CCC to F 3CP/G, 2CP/Sw.

By 1958, it had been much altered, in that year Hill Norman and Beard carried out a full rebuild in the fashion of the time – a full specification can be found in “Organists’ Review” for October 1958 – in brief it was:

Pedal: 32, 16, 16Gt,16, 16Sw, 16, 8, 8Gt, 8,4, 19<sup>th</sup>,22<sup>nd</sup>, 16/8/4, 16Sw

Gt: 16/8/4, 8,8,8,4,4,  $2\frac{2}{3}$ ,2; II, 8/4

Sw: 16,8,8,8,8,4,4,2, III, 16,8,8,4

Ch[u/e]: 16,8,4,4,  $2\frac{2}{3}$ , 2,  $1\frac{3}{5}$ ,  $1\frac{1}{3}$ , 1

Solo[e]: 8,8,4, $2\frac{2}{3}$ , 2,  $1\frac{3}{5}$ ,8 Gt Tr8, Gt Oct T4.

The cathedral congregation was growing and by the 1980’s it was felt that an improvement to the organ was due. Also during this time, the building was strengthened to provide seismic resistance including to the west end where the new organ was to be placed carefully avoiding the large rose window. A contract was placed with Hellmuth Wolff, of Laval in Quebec, his Opus 47, and



**The Wolff Organ at Christ Church, Victoria**

was dedicated at Evensong on 9<sup>th</sup> October 2005. Wolff was born in 1937 and served with Metzler, Rieger and Fisk before starting on his own in 1958; the Cathedral is his penultimate and largest instrument. I am told he has now retired.

| <b>The Wolff Organ at Christ Church, Victoria</b> |       |                          |    |                         |                              |
|---|-------|--------------------------|----|-------------------------|------------------------------|
| <b>OBERWERK</b>                                   |       | <b>UNTERWERK (Swell)</b> |    | <b>HAUPTWERK</b>        |                              |
| <b>Manual IV</b>                                  |       | <b>Manual III</b>        |    | <b>Manual II</b>        |                              |
| Suavial   | 8     | Lieblich Gedackt         | 16 | Preastant               | 16                           |
| Copula major                                      | 8     | Principal                | 8  | Octave                  | 8                            |
| Quintadena  | 8     | Bordun                   | 8  | Spitzflöt               | 8                            |
| Octava  | 4     | Salicional               | 8  | Flöt travers            | 8                            |
| Copula minor                                      | 4     | Unda maris               | 8  | Octave                  | 4                            |
| Violetta  | 4     | Octava                   | 4  | Hohlflöf                | 4                            |
| Hörnli  | II    | Nachthorn                | 4  | Quint                   | 2 2/3                        |
| Fletl   | 2     | Flagiolet                | 2  | Superoctave             | 2                            |
| Oberquinte  | 1 1/3 | Mixtur                   | V  | Cornet                  | V                            |
| Mixtur  | IV    | Basson                   | 16 | Mixtur                  | V/VI                         |
| Trompete  | 8     | Trompette                | 8  | Fagott                  | 16                           |
| Vox humana  | 8     | Oboe                     | 8  | Trompette               | 8                            |
|   |       | Clairon                  | 4  | Tremulant               |                              |
|   |       | Tremulant                |    |                         |                              |
|   |       |                          |    | Couplers:               |                              |
|   |       |                          |    | OW-HW                   |                              |
|   |       |                          |    | UW-HW                   |                              |
|   |       |                          |    | RP-HW                   |                              |
| <b>RÜCKPOSITIV</b>                                |       | <b>PEDALWERK</b>         |    | <b>ACCESSORIES</b>      |                              |
| <b>Manual I</b>                                   |       |                          |    |                         |                              |
| Quintadena  | 16    | Bordun                   | 32 | Stabiler Wind (winkers) |                              |
| Principal   | 8     | Principalbaß             | 16 | Echo (opens Unterwerk   |                              |
| Rohrflöt  | 8     | Subaß                    | 16 | rear louvres)           |                              |
| Octave  | 4     | Octavbaß                 | 8  | Nachtigall              |                              |
| Koppelflöt  | 4     | Flötbaß                  | 8  | Zimbelstern             |                              |
| Nasat   | 2 2/3 | Choralbaß                | 4  |                         |                              |
| Superoctave                                       | 2     | Rauschpfeife             | V  |                         |                              |
| Terz  | 1 3/5 | Kontraposaupe            | 32 |                         |                              |
| Mixtur  | V     | Posaunenbaß              | 16 |                         |                              |
| Dulcian   | 16    | Trompetenbaß             | 8  |                         |                              |
| Trompete  | 8     | Trompette                | 8  |                         |                              |
| Krummhorn   | 8     | Schalmey                 | 4  |                         |                              |
| Tremulant   |       |                          |    |                         |                              |
|   |       | Couplers:                |    |                         |                              |
|   |       | HW-PD                    |    |                         |                              |
|   |       | OW-PD                    |    |                         |                              |
|   |       | UW-PD                    |    |                         |                              |
|   |       | RP-PD                    |    |                         |                              |
| Couplers:   |       |                          |    |                         |                              |
| OW-Man. I   |       |                          |    |                         |                              |
| UW-Man. I   |       |                          |    |                         |                              |
| * RP-Tacet  |       |                          |    |                         |                              |
|   |       |                          |    |                         | * This is a 'Unison Off', to |
|   |       |                          |    |                         | allow for playing on Man. I  |
|   |       |                          |    |                         | without its own RP action.   |

The organ comprises 4136 pipes from 86 ranks with 61 stops played from a four manual French style console situated between the main case and the Rückpositiv that is built into the gallery front. The manual compass is 58 [C-a<sup>3</sup>]

with a flat Pedalboard 30[C-f<sup>1</sup>]. The action is mechanical with compensators to deal with seasonal humidity and seismic movement, stop mechanism is electric, with combinations giving 256 levels of memory; there are 12 general pistons and 6 divisional pistons. The wind is raised by a single low speed Ventus blower. The case is very nicely carved and compliments the cathedral. It takes a little while to get used to the console – divisions end where a white indicator is placed between stops – not a layout I had seen before.

I enjoyed myself on this organ for a large chunk of one morning!

Whilst walking from the hotel to Christ Church, I noticed a wooden church complex on Blanshard Street. It had been locked, but at the Cathedral I was told that I had to visit the church! It is the oldest church building on its original site in Victoria, and was given National Historic status in 1998. The dedication is “Church of Our Lord” [Reformed Episcopal] and had started in 1874. The Hudson Bay Company was responsible for the town’s early development at Fort Victoria. A doctrinal difference early in the 1870’s led to this break-away group from Christ Church. I know in UK terms 1870 is not old, but the whole of this area was settled far later than the American east coast. This wooden building includes a fine hammerbeam roof, and was designed by John Teague and cost the Victorians \$12000. However, the gem in the building is the organ by Thomas Appleton, of Boston. This is one of the earliest North American organ builders. Appleton had been born in Boston [MA] in 1785 becoming an independent organ builder in 1821. He worked mainly in the Boston area and earned a good reputation. He died in Reading [MA] in 1872. This organ was installed as the gift of Sir James Douglas in 1876, one of the church’s founders. The Victoria organ is believed to be the earliest extant organ by Appleton, and has a spiky Gothick casefront. It certainly started life as a G-compass instrument. S S Hamill of East Cambridge [MA] is credited with the Swell but it may have been a conversion from a short compass Swell – it is not known. It is also not known exactly which church the organ was in from c1827 when built until 1876. It was certainly altered again when installed by John Bergstrom of San Francisco [CA] in its current location. Today the organ keys are 54 notes from C, and pedal 30 notes from C, but originally 17 notes, and 27 by 1948. It appears there were some alterations around 1954 by the local tuner, and ranks have come and gone – it really needs taking down and thoroughly examining. Barbara Owen has provided most of the history - it is a fascinating instrument and a real challenge to play. The key desk shows the changes over the years, no attempt has been made to hide the many alterations. The stop labels and what they play need explanation; in short, there are two vertical columns of stops each side of the keys, the Swell being on the left, and Great & Pedal on the right, evidence on the console that it was once a single column of stops each side. Each stop head is labelled; there is also a label above each stophead.

| STOP HEAD                                       | STOP LABEL              | PLAYS/NOTES                                  |
|---|-------------------------|--|
| <b>Left column of Swell stops:</b>              |                         |  |
| Tremulant                                       | Tremulant               |  |
| Celest  | Celeste                 | Bass C-e, label does not match               |
| St Dia Bafs Swell                               | Stop'd Diapason         | C - B  |
| Viol di Gamba Swell                             | Viol di Gamba           | TC up  |
| Mixture Swell                                   | Mixture 2 III           | Breaks at mid-c                              |
| Bassoon Swell                                   | Bassoon Bass 8          | C - e  |
| Coupler Swell to P                              | Swell to Pedal          |  |
| <b>Right column of Swell stops:</b>             |                         |  |
| Celest 8  | Celestes 8              | TC to f <sup>3</sup>                         |
| Open Diapason Sw                                | Open Diapason 8         | C to f <sup>3</sup>                          |
| St Diap Treb Sw                                 | St Dia Treble Sw        | TC to f <sup>3</sup>                         |
| Principal Sw                                    | Principal 4             | TC to f <sup>3</sup>                         |
| Hautboy Sw                                      | Hautboy T 8             | TF up  |
| Coupler Gt & Sw                                 | Swell to Great          |  |
| Coupler Pedal/keys                              | Great to Pedal          |  |
| <b>Left column of Great &amp; Pedal stops:</b>  |                         |  |
| Mixture Great                                   | Mixture II 2            | From mid C                                   |
| Twelfth Great                                   | Twelfth 2 $\frac{2}{3}$ | C-f <sup>3</sup>                             |
| St Dia Treb Gt                                  | Stopt Diapason 8treb    | TF up  |
| Dulciana Gt                                     | Dulciana 8              | TF up  |
| Open Diap Gt                                    | Open Diapason 8         | C-f <sup>3</sup>                             |
| Pedal Diapason                                  | Bourdon 16              | 30 notes; low 17 original.                   |
| <b>Right column of Great &amp; Pedal stops:</b> |                         |  |
| Trumpet   | Trumpet 8               | Modern, Belfast pipe works, C-f <sup>3</sup> |
| Octave 2  | Fifteenth 2             | New label, C-f <sup>3</sup>                  |
| Principal 4                                     | Principal 4             | C-f <sup>3</sup>                             |
| St Bass Gt                                      | Stpt Diapason Bass 8    | C-e  |
| Flute Gt  | Flute 4                 | TF up  |

The organist is Bambi Maree who arranged for Graham to show me this instrument – he went through each stop and its history in great detail, it is clear this instrument is highly valued; I certainly enjoyed a morning playing it. It was written up by Barbara Owen in great detail in “Tracker” in 1983, but the Trumpet is new, the original was long lost.



### **Church of Our Lord, Victoria**

Our week in Victoria soon vanished, and we caught the Victoria Clipper Service for the 160 mile journey to Seattle – this is operated by a Catamaran, and takes 2½ hours. The route from Victoria passes through the Strait of Juan de Fuca that leads directly into the Pacific. The ferry passes Port Townsend after crossing the Straights to navigate Puget Sound – there is a lot to look at, whales are often seen, and so into Seattle.

I referred earlier to the fact the area has many plate boundaries – there are earthquake warning instructions in Victoria’s hotels, they often get minor shakes, and like LA far to the south are expecting “a big one” someday. More evidence of geological activity is the string of volcanoes running up the west coast of America; Mt Baker at 10775ft is just south of the Canada/USA border and clearly seen from the ferries heading south east toward Seattle. Behind and south of Tacoma/Seattle is Mt Rainier at 14411ft – half the height of Everest. Both have been quiet for a long time, but then so had St.Helens [a little further south] until a few years ago, now that is a remnant of its former self [now only 8466ft] and not easily visible from Tacoma. The Cascade Mountain Range is the result of the Juan de Fuca plate moving eastward under the North American plate, resulting in step hills in the coastal towns, the volcanoes are part of the range. The peak of Mt Rainier from below appears totally snow covered but I was advised there are two craters at the top that always are hot.

## **Part 2 – The OHS Convention 2008: Sunday 13<sup>th</sup> to Friday 18<sup>th</sup> July**

The base for the convention was to the south of Seattle in the Holiday Inn opposite SeaTac International Airport – with good soundproofed views if one wanted to plane spot! The hotel needed some modernisation and once having organised catering breakfasts to cope with large numbers quickly, it proved to be an adequate base, easy for the coaches, and parking for those who needed it. About 350 were expected, and as always with OHS there is excellent planning. All members are mailed a Handbook of the Convention. Those participating also receive a list of attendees, a daily handbook [72 pages] containing day schedules, concert programmes and artist notes, with a stop list and builder date for each instrument and a hymn sheet! This time there were others from the UK and Europe as well as Australians. Conventioneers' were transported in 5 new 65 seat Canadian built MCI coaches.

This convention gave a very good insight to organ building on the west coast of the USA, with ideas copied from Europe, as well featuring European imports, both new and old – there is a Willis in Seattle, but sadly the building was closed for major repairs during the period of the convention.

Sunday's activities started at 8.15pm with a public recital at St.Mark's Episcopal Cathedral in central Seattle given by Thomas Joyce, who is the Cathedral's assistant organist. His programme was the Keith John transcription of Mussorgsky's Pictures at an Exhibition and the organ is a 1965 Flentrop of 3 manuals. Thomas is originally from Cambridge [UK] – excellent start. Immediately following was a compline service, one of the most moving services I have ever attended, very simple, choral with one violin. What was so remarkable was that young people from all over Seattle flocked to this service – with every seat taken, several hundred also sat on the floor – a common occurrence every Sunday! This was a pre-convention addition to the original programme. The Cathedral building has had an interrupted history - it is basically a square box with the stump of a proposed tower – WW2 and lack of funds have stopped further development.

Monday started with the official opening of the Convention at Benaroya Concert Hall in central Seattle. Carol Terry played the opening concert – she was the resident organist and curator from 2000 to 2003 seeing in the 3m Fisk organ [Op.114]. Carol plays internationally and has participated at Oundle. The concert commenced with a fanfare composed by David Dahl, followed by the singing of the National Anthem, then music by Bach, Couperin, Sowerby, Bolcom and Widor. A very good start to the day! A recording of this organ has recently been released by Loft [LRCD1105]. Next it was north to Holy Rosary RC in the suburb of Edmonds, a modern building with an 1887 Kilgen 3m/p originally in a Masonic hall in New York State. Here Christopher Marks played

a programme by Borowski, Bristow and Bingham with a hymn by Wesley. All OHS visits include a hymn – members are fine singers and it shows the organ in service use – we should try it here! This organ fitted well into the new building, both tonally and aesthetically. Lunch was taken on arrival at the third location, Trinity Lutheran, Lynnwood – still in northern suburbs of Seattle. The previous building had a 1973 Walcker instrument until destroyed by arsonists. Now there is a Pasi organ Op.4 of 1995 – a 2m/p 30ss Italian style organ. David Dahl had been consultant here. After lunch David gave a talk on “tracker organbuilding in the Pacific Northwest” – very informative. Julia Brown of Oregon played mostly music from the 1595-1730 period, a piece by Gade, and the Hymn involved part singing – one learns quickly what to do! Visit 4 of the day was back into Seattle at The Blessed Sacrament Church – a Victorian building. The 2m/p organ by 1899 Tallman has 17ss and mellow tone. George Bozeman placed C P E Bach Sonate in G, 4 sketches by Amy Beach and the hymn “Love Devine”. The final location for the day was back at St.Mark’s Cathedral for the official OHS evening. The visit started in the less known Thomsen chapel, very plain exterior dwarfed by the unfinished bulk of the main building, but inside an intimate stone-finished chapel with a Paul Fritts c17 style 2m/p organ on the rear gallery. A single 16ft flue is used in the pedals and both manuals, strings on manual II and singing principals give the impression of a much larger instrument. It was demonstrated rather loudly; however the softer registers I much enjoyed. To judge for yourself, one can listen to this instrument on Loft disc RZCZ5012! Then dinner was served in the Cathedral’s lower hall. Finally, we returned to enjoy the Canon Organist and Choirmaster, J Melvin Butler play a major recital for OHS – the first half featured Bach BWV535, 661,656 and Buxtehude’s Chorale Fantasia Nun freut BuxWV210. After a short break it was modern music by Proulx, Winges, Sowerby, a hymn, Butler’s own Fantasy on Kaytlyn – the tune used for the hymn. After rousing applause, a Lefebure-Wely encore followed. Having left



**Trinity Lutheran, Lynnwood**

the hotel at 8am, the social activity started at the hotel after 10.30pm! A long day, but not tiring! There is a recording of this organ available from Loft, LRCD1013.

Tuesday started with an 8am lecture in the hotel on the “Artistic Legacy of Organbuilder John Brombaugh”. John has recently retired. Coach boarding took place at 9am and it was south to Auburn, about half way to Tacoma. Here we visited the modern building of St. Matthew Episcopal, a building we both took an instant liking to. This area was not settled until 1891 following clashes with local Indians, the church started in 1895. The first building was destroyed by earthquake in 1965, and it was not until to 2000 the new buildings were completed, the parish hall being used in the interim. The new organ is an 1871 from Philadelphia and a gem, fitting the church exactly.

| <b>The Organ at St Matthew Episcopal, Auburn</b> |   |                         |   |                         |                 |
|--|---|-------------------------|---|-------------------------|-----------------|
| <b>Swell [58 notes]</b>                          |   | <b>Great [58 notes]</b> |   | <b>Pedal [25 notes]</b> |                 |
| Keraulophon Sw                                   | 8 | Op.Diap'n               | 8 | Bourdon                 | 16              |
| Stop'd Diap'n Treble Sw                          | 8 | Melodia                 | 8 |                         |                 |
| Stop'd Diap'n Bass Sw                            | 8 | Stop'd Diap'n Bass      | 8 |                         |                 |
| Har Flute Sw                                     | 4 | Dulciana                | 8 |                         |                 |
| Oboe Sw  | 8 | Octave                  | 4 |                         |                 |
| Tremulant  |   | Fifteenth               | 2 |                         |                 |
|  |   |                         |   |                         | <b>Couplers</b> |
|  |   |                         |   | Swell to Great          |                 |
|  |   |                         |   | Swell to Pedal          |                 |
|  |   |                         |   | Great to Pedal          |                 |
| Trigger Swell Pedal                              |   |                         |   |                         |                 |

Carol Foster played the OHS recital, and local church members swelled the numbers. Revd Susan Armer said she wished the church was as full on Sundays. Here, the first of the OHS Citations was presented to the church and organist Jean Edburg to celebrate the care this church has taken with this organ.

Tuesday’s second visit was to Olympia, a drive that gave us much closer views of Mt. Rainier. We passed through Tacoma, seeing many buildings using glass by Dale Chuhily – Tacoma is his home. The journey then went south west to Olympia which is the Washington state capital. The journey took less time than scheduled, so a brief sightseeing stop was made to look at the capital buildings. We arrived at the next venue, Washington Center for the Performing Arts; lunch was there - a very informal buffet followed by watching Laurel & Hardy’s “*Double Whoopie*” accompanied by Andy Crow on the 1924 Wurlitzer, Op 858 that had been in the original theatre on this site then transferred to the new building and restored by 1995. After that back to the coaches, returning north east to the southern flanks of Tacoma to reach



Size restrictions at the next two venues meant that the group split into 2 groups. For us, the next venue was a short distance away in Tacoma, at the Trinity Lutheran that has an 1890 Kilgen 2m/p organ now in its 6<sup>th</sup> home [since 1986]. Here we were treated to a duet given by Tim & Cheryl Drews, Tim having known this building much of his life, has helped with the refurbishment along with local organbuilder Paul Fritts. Here we enjoyed music by Parker, Widor, Lefebre-Wely, Pollock, Scheidt finishing Mendelssohn's Sonata 5, plus a hymn. This was followed by a short drive to Parkland, a northern suburb of Tacoma to visit Paul Fritt's workshops. Paul started on his own in 1979 and most of his work is found in the Washington State area, though he has built one in Korea and there are several now on the eastern seaboard – his current Op.29 is in build for a church in Texas. Paul has the case front and keys from an 1819 Bachmann organ in his workshop – very old by USA standards. Then it was back to central Tacoma for dinner at the Scandinavian Culture Centre [with Chuhily glass] part of the Pacific Lutheran University [PLU], after an excellent meal we walked to the PLU Lagerquist Concert Hall. This is a modern purpose built hall, soundproofed against the nearby military airbase, fitted with panels to vary acoustic response, panelled in locally grown Douglas Fir that is also used for the organ case that clothes Paul Fritt's Op 18 organ 3/55 – the organ follows the North German school. Paul Tegels, a native of the Netherlands is Professor of music and University Organist at PLU, and frequently tours in Europe as well as in the USA, gave the concert including early Dutch music, Bach, Krebs, Widor Op34, and finishing with Guilmant Sonata No.1. This particular concert was one of the highest points of the Convention. There are many recordings of this organ on the "Gothic" label. Back at the hotel, the sales area was still doing a roaring trade at well past midnight!



**Paul Tegels**

Wednesday's activities were in-and-around Seattle. Leaving the hotel at 0810 precisely the first church was St Paul's Episcopal Church on one of the many steep hills of central Seattle. The current building dates from 1963 and inside gives the impression of standing under a large upturned wooden boat. Having built the church on a tight site, there was no floor space for an organ. The architect, Robert Theriault was aware of the work of Gebrüder Späth of Württemberg and their tracker instruments. Theriault's knowledge of design led to a gallery suspended by steel cables at the rear of the new church, the first modern tracker action organ in the region, and the first instrument with suspended pipes and console from the ceiling. Four extra stops were added during the build, and there were adjusters in the action to cope with load/suspension variations. By the late 1970's the action had become spongy, and it needed attention. Early in the 1980, local organbuilder Richard Bond carried out more extensive work including ousting two stops and replacing with two [shown †] more useful replacements. Martin Pasi is the most recent builder involved, not least with suspension wires. Marie-Claire Alain nicknamed the organ as "the flying organ", and this is how the instrument is widely known. Walter Krueger played a programme of Buxtehude, Bach, Krebs and concluded with Pachelbel's Chorale Partita on "Alle Menschen" – we had been provided with music and words to sing. It sounded very good!

### "The Flying Organ"



#### The Späth Organ at St Paul's Episcopal Church, Seattle

##### Great [61 notes]

|               |    |
|---------------|----|
| Koppelfloete  | 8  |
| Principal     | 4  |
| Rohrfloete    | 4  |
| Flagelot      | 2  |
| Mixture       | IV |
| Zimbelstern * |    |

##### Positive [61 notes]

|                |       |
|----------------|-------|
| Gedackt-floete | 8     |
| Gemshorn       | 4     |
| Larigot        | 1 1/3 |
| Sesquialtera   | II    |
| Trompete †     | 8     |
| Krummhorn †    | 8     |

##### Pedal [32 notes]

|             |    |
|-------------|----|
| Subbass     | 16 |
| Fagott      | 16 |
| Choral Bass | 4  |

##### Accessories

|                 |                 |
|-----------------|-----------------|
| Crescendo Pedal | II/I, I/P, II/P |
|-----------------|-----------------|

\*This has 5 bells, disc made from a 78-rpm turntable, an addition.

Wednesday's second visit was to The University Christian Church with its 1929 Casavant Frères Op1302 4/57 instrument. Early financial problems led to the builder declining to maintain the instrument, so for many years Moller looked after it. After 1987 contact was re-established with the builder, helped in part by gifts of Boeing stock by a local family, restoration is now underway. Peter Guy, the organist at Christ Church Cathedral, Newcastle NSW and only 28, gave a brilliant recital, even with minor organ problems. I should mention, each time we left the SeaTac hotel to head north into Seattle, we passed the original Boeing base now used for testing of aircraft, building is now done at Everett well to the north of Seattle. The original field also is the home of G-BOAG, a British Airways Concorde at the Museum of Flight – she could be seen easily from motorways.

A further short drive led to St. Martin's Episcopal Church. This church had been founded in 1929 and originally had a Kimball pipe organ. The current building dates from 1957 and we were warmly welcomed by Janet Campbell, their Interim Rector. The 1994 organ by Bond Organbuilders, of Portland, in Oregon was made possible by a monetary gift and was the first tracker action instrument in the area to be inspired by French tonal colours. This 2/36



**St Martin's Episcopal Church**

instrument was ably demonstrated by the parish organist and choirmaster, Leslie Martin with a programme of Frescobaldi, de Grigny, Cima, Brahms, Messiaen and Widor finishing a Hymn sung to Jerusalem. The case on this organ was more than just the usual boxes of a modern instrument, beautifully cut panels fitted fully the eastern end of the building. A hitch with the arrival of lunch, meant that the concert was given an hour

earlier than advertised – he played the whole programme again at the correct time when the locals had arrived whilst we ate our lunch! There is a second instrument here – a 3-stop box organ by John Brombaugh with some very elaborate carvings. Following lunch, we crossed the Evergreen Point Bridge, one of two very long bridges that cross the large inland Lake Washington to reach St John's Episcopal Church, Kirkland on the eastern bank. The current building is modern, fires having destroyed earlier buildings. The church now has a 2/22 Cole & Woodbury organ [Op.225] of 1892 originally located in a

church in Massachusetts. Here Derek Nickels played Brian Hesford's setting of Meyerbeer's Coronation March, 2 works by Schumann, an Andante by Paine finishing with Fugue in E Minor by Mendelssohn, and a Hymn. The last organ visit for Wednesday started at 4.30pm at St Thomas Episcopal, Medina. This settlement is south from Kirkland, but still on the lake shores – we were told it is where many wealthy souls live! This church started as a Sunday school in a boathouse in 1943, with the first church building starting in 1944, the land given by a wealthy businessman, who also added a golf course next to it! Its current organ came in 1971 and was the second of this make in the USA. Metzler designed it and Karl Wilhelm, a former Metzler apprentice then working in Quebec built it. Here we were treated to Bruce Stevens playing Bach BWV769 with a Hymn inserted "Von Himmel Hoch", and two works by Schumann Op.56/5 and Op.60/6. After this, it was down to Seattle harbour passing the Olympic Park en-route with its steel trees and Space Needle. The rest of the evening was spent enjoying a dinner cruise on Puget Sound in perfect weather!

Thursday's direction was south from SeaTac and our first visit was to an area called Federal Way which had begun in the late 1800's as a logging settlement on route 99. Our visit was to the Calvary Lutheran church. A remodelling in 1982 gained the church's first pipe organ, made by another local builder, Kenneth Coulter, his Op.6. This 2/19 instrument was skilfully played by Sharon Porter Shull who is the minister of music at Gig Harbor. Then it was on to the other main University in the area – the University of Puget Sound, in Tacoma, and the Kilworth Chapel. The university was founded in 1888 by Methodists whose school, College of Puget Sound, soon acquired a reputation for high academic standards. Development continued and in 1966 they completed a new chapel in classic New England style. Paul Fritts was chosen to build the organ with a case based on the Bartholomaskirche in Halle, Germany, mainly copying Silbermann's style. This was Paul Fritt's first organ with a Swell box [Op.8] but it was not until 1989 that it was dedicated. It has 2/p/29ss and a previous scholar, Paul Thornock played music by Buxtehude, Walther, Vierne, Reger and finished a hymn.



**Kilworth Chapel, University of  
Puget Sound, Tacoma**

Venue 3 was a total contrast to the University. This was David Dahl's home church, Christ Episcopal., Tacoma. The original 1890 wooden building with Estey organ [Op1206] had been badly eaten by termites and had to be demolished, its organ going to a local school. The new building is a typical 1960 "Brutalism" concrete structure, hard and grey – it won a design award. Acoustically good for music, uncarpeted and with a wooden roof, it initially had an electronic. This was replaced in 1979 with a modern style free standing pipe organ by John Brombaugh [Op.22] with an oak case having 2m/p [Gt10, Pos8, Ped5] One Great and 2 Positive ranks have double draws allowing more than one use/rank. Here Rodney Gehrke from San Francisco started with a hymn to a Walther setting, and followed that with music by Lebeque, Langlais, Distler, finishing with Bach's Partita on "Sei Gegrusset". As we were running early, it was decided that the group would walk the half mile to the next church taking us through some parkland before reaching the First Presbyterian. This foundation had a shaky start caused by questionable finance deals, with its first church building in 1877. It outgrew that building, so building 2 was erected in 1890 – which lasted until 1925 when the current building came into use. There was a 26ss Moline in the second building. The 1925 and current organ is 4m/55ss with 6 divisions, by Reuter [Op.138]. The Antiphonal & Echo in the back corners, the Gt/Sw/Ch/Ped is at the "front" end. There were changes to the console and specification in 1977 [mostly to the upperwork], but it remains a 1920's instrument. Music here had a hymn, a joint organ/soprano work by Weinberger and two solo organ works – one by Richard Purvis and the other by Callahan. Lorenz Maycher played the organ with Anneliese von Goerken, soprano. Tacoma is an interesting place, and worthy of a further visit. There is a new tramway system that so far only operates for just over a mile. We returned to central Seattle for dinner at the Hildebrandt Hall under the Plymouth Congregational Church. Having enjoyed yet another excellent feast we went upstairs to the church – like many other central Seattle buildings it is on the side of a steep hill. The Congregational was founded in 1869, the year Washington State granted the city a Charter. The current building dates from 1967 amongst many office buildings. The organ here was new with the building, and by Schlicker, currently having 12Gt, 13Sw, 12 Pos & 16 Pedal stops, prepared for stops were inserted in 1978 with further work in 1996. Sadly, the building was seriously damaged in a severe earthquake in 2001 and the whole building had to be modified and refurbished. Schlicker carried out that work. Apart from the pipe organ, there is also an Estey harmonium in one of the lounges. The evening concluded with a full choral evensong, led by Revd Ralph Carskadden with the choir of St.Pauls Episcopal Church [where we had been earlier]; Craig Phillips was the organist. We were back at the hotel around 10 – it was the final evening for the sales area – and many were still active well after midnight!

The final day saw us boarding coaches at 08.20 to travel to St. Alphonsus, in North West Seattle. This looked like one of the less-well-off areas of Seattle and in an area originally home to many Scandinavian settlers. The church dating from the 1950's has a good acoustic with the current organ built in 1984 by Fritts-Richards [a partnership that lasted until 1986] as their Op 4. The carving on the pipe-shades was done by Peder Dahl, David's father – the specification reflects the time.

| <b>The Fritts-Richards Organ at St Alphonsus, Seattle</b> |         |                                |        |                         |        |
|---|---------|--------------------------------|--------|-------------------------|--------|
| <b>* Hauptwerk [54 notes]</b>                             |         | <b>Rückpositive [54 notes]</b> |        | <b>Pedal [30 notes]</b> |        |
| Principal   | 16      | Principal                      | 8      | Subbaß                  | 16     |
| Principal   | 8       | Hohlflöte                      | 8      | Octav                   | 8      |
| Gedackt   | 8       | Octav                          | 4      | Octav                   | 4      |
| Voildigamba   | 8       | Flöte                          | 4      | Bauernflöte             | [prep] |
| Octav   | 4       | Naßat                          | 3      | Mixtur                  | V-VI   |
| Rohrflöte   | 4       | Octav                          | 2      | Posaunen [ext]          | 32     |
| Quinte  | 3       | Waldflöte                      | 2      | Posaunen                | 16     |
| Cornet  | V       | Sexquialtera                   | II     | Trommet                 | 8      |
| Mixture   | VI-VIII | Scharff                        | IV-VI  | Cornet                  | 2      |
| Trommet   | 16      | Fagott                         | 16     |                         |        |
| Trommet   | 8       | Dulcian                        | 8      |                         |        |
|   |         | Schalmei                       | [prep] |                         |        |
|   |         |                                |        | <b>Accessories</b>      |        |
|   |         |                                |        | Tremulant               |        |
|   |         |                                |        | RP/HW                   |        |
|   |         |                                |        | RP/PED                  |        |
|   |         |                                |        | HW/PED                  |        |

\* Although the coupler drawstops and the organ builder's web page refer to "Hauptwerk", this division's stop jamb is labelled "Great".

Dana Robinson played here, with a programme including Scheidt, Scheidemann and Buxtehude, plus a hymn. All too soon, we were on the move again, to the First Baptist Church, in Harvard Avenue, Seattle. This church was established in 1869 with the current building dating from 1899. This building and St. Mark's cathedral are served by some of the few remaining trolleybus routes remaining in Seattle – the twin wires add to the general clutter of wires that dominate every US city! The weather had changed a bit that day, and the sun was gone, but no rain! The original organ in the current building was a 3/36 Kimball



**First Baptist Church, Seattle  
and trolley bus wires**

instrument completed in 1912, however it saw many changes over the years and by 2005 it was clear that it fast reaching the end of its life. An Aeolian-Skinner organ [Op 1216] of 1953 down in the First Methodist in Tacoma had become available in 2006 because that building no longer complied with earthquake prevention measures and the congregation could not afford to carry the work out – they moved to a new smaller building. After rapid fund raising, the organ was moved to Seattle by Richard Bond Organbuilders and Douglas Cleveland played the dedication recital on 21<sup>st</sup> October 2007; the only part that did not move from Tacoma was an Antiphonal section added in 1968. Douglas was the player for the OHS recital playing works by Handel, Bach, the Hymn “O for a thousand tongues”, Jongen, Dillon and finishing with David Briggs’ Four Concert Etudes. Very enjoyable! This was followed by lunch in the lower hall and then the OHS AGM. The afternoon contained two options – either go to the German church and listen to a Hinners organ, or goes to Seattle Center and enjoy the Space Needle – we chose the Needle. This is an area known as the Olympic Sculpture Park, the Olympic Mountains being on the peninsular between Seattle and the Pacific to the west. The Needle is 184m high and was built for The World Fair in 1962. The observation deck is 160m above ground level and it has been design to cope with earthquakes up to 9.5 magnitude. There are 10 external lifts that take 43 seconds to reach the observation deck – many of the non-local OHS members chose this option – the view was worth seeing.



**Downtown Seattle**

The two hours for the Needle visit soon went, so back down to the coaches and return to the hotel for the final buffet-dinner in the top floor Summit Room. The final concert and event of the Convention was a St. James' Cathedral. This is a very obvious building with twin west towers seen from all over Seattle. Construction started in 1903 and it was dedicated in 1907. It originally had a central dome, but this collapsed after heavy snow in 1916 and was not replaced. The original west end organ is by Hutchings-Votey Organ Co Opus 1623 – it had an Echo prepared. In 1995/6 it was restored. In 2006 three blank headed stops were added to the Pedal – Bombarde 64' [21 notes], Bombarde 32' 44 notes and Bombarde 16 – extension of 32'. Originally there was a Casavant of 1926 at the east end, but in 2000 this was replaced by a new 4 manual Rosales [Op.30] instrument and a floating console placed at the east end so both organs could be played from the east end. We had seats under the dome and to hear both of these instruments at that position made one feel that we were sitting inside the instrument! The recital was the Grand-finale to the Convention with an appropriate programme and played by the cathedral organist Joseph Adam:

*Chaconne in D Minor (JS Bach, to a transcription by Wilhelm Middelschulte [1863-1943]) There was liberal use of the 64foot reed – and totally different from other versions!*

*Theme, Variations et Finale (Gaston Dethier)*

*Claire de lune, Op53/5 (Vierne)*

*Hymn: Of the Father's Love Begotten, to Divinum Mysterium*

*Divinum Mysterium (Timothy Ticker [b.1958]) First performance, sponsored by Marian Ruhl Metson to the OHS*

These were played from the console at the west end, after a short interlude the rest of the programme was played from the mobile east end console:

*Variations sur un vieux Noel (Timothy Ticker)*

*Hymn: Come down, O love Divine, to Down Ampney*

*Suite Op.5 (Durufle)*

The Votey organ was recorded in 2000 by Loft Recordings [LRCD1027] with the Cathedral Organist, Joseph Adam as player, with music appropriate to the period of that organ.

Thus ended a hectic and interesting week, it is also hard to visualise that less than 150 years ago, only the Native Americans populated the area. It was also an opportunity to catch up with international friends and make quite a few new ones.

**Mark Jameson**

*An earlier version of this article appeared in the Organ Club Journal 2009 – 2.*

| <b>The Organs of St James' Cathedral, Seattle</b> |        |                            |       |                    |    |
|---|--------|----------------------------|-------|--------------------|----|
| <b>WEST END</b>                                   |        |                            |       |                    |    |
| <b>Hutchins-Votey 1907</b>                        |        |                            |       |                    |    |
| <b>GREAT</b>                                      |        | <b>SWELL</b>               |       | <b>CHOIR</b>       |    |
| (Unenclosed:)                                     |        | Bourdon                    | 16    | Dulciana           | 16 |
| Diapason  | 16     | Diapason                   | 8     | Diapason           | 8  |
| Diapason I  | 8      | Salicional                 | 8     | Gamba              | 8  |
| Diapason II                                       | 8      | Unda Maris                 | 8     | Viola              | 8  |
| Octave  | 4      | Stopped Diapason           | 8     | Vox Celestis       | 8  |
| Fifteenth   | 2      | Quintadena                 | 8     | Concert Flute      | 8  |
| (Enclosed:)                                       |        | Octave                     | 4     | Flute d'Amour      | 4  |
| Doppel Floete                                     | 8      | Flauto Traverso            | 4     | Piccolo            | 2  |
| Gross Floete                                      | 8      | Nazard                     | 2 2/3 | Clarinet           | 8  |
| Gamba   | 8      | Flautino                   | 2     | Tremolo            |    |
| Dulciana  | 8      | Dolce Cornet               | V     |                    |    |
| Harmonic Flute                                    | 4      | Contra Fagotto             | 16    | <b>SOLO</b>        |    |
| Twelfth   | 2 2/3  | Cornoepan                  | 8     | (Unenclosed)       |    |
| Mixture   | III    | Oboe                       | 8     | Stentorphone       | 8  |
| Trumpet   | 8      | Vox Humana                 | 8     | Philomela          | 8  |
| Clarion   | 4      | Clarion                    | 4     | Flute Harmonique   | 4  |
|   |        | Tremolo                    |       | Tuba Mirabilis     | 8  |
|   |        |                            |       | Chimes             |    |
| <b>PEDAL</b>                                      |        | <b>ECHO (Prepared for)</b> |       | <b>COUPLERS</b>    |    |
| Bourdon   | 32     | Bourdon                    | 16    | Great to Pedal     |    |
| Diapason  | 16     | Diapason                   | 8     | Swell to Pedal     |    |
| Violone   | 16     | Salicional                 | 8     | Swell 4' to Pedal  |    |
| Bourdon   | 16     | Unda Maris                 | 8     | Choir to Pedal     |    |
| Lieblich Gedeckt (Sw)                             | 16     | Concert Flute              | 8     | Solo to Pedal      |    |
| Dulciana (Ch)                                     | 16     | Octave                     | 4     | Swell to Great     |    |
| Quint   | 10 2/3 | Flute                      | 4     | Choir to Great     |    |
| Flute   | 8      | Trumpet                    | 8     | Solo to Great      |    |
| Violoncello                                       | 8      | Vox Humana                 | 8     | Swell to Choir     |    |
| Trombone  | 16     | Tremolo                    |       | Choir 16' to Choir |    |
| Bombarde  | 64     | Chimes                     |       | Choir 4' to Choir  |    |
| Bombarde  | 32     | Pedal Diapason             | 16    | Swell 16' to Swell |    |
| Bombarde  | 16     | Pedal Bourdon              | 16    | Swell 4' to Swell  |    |
|   |        |                            |       | Great to Solo      |    |
|   |        |                            |       | Solo 16' to Solo   |    |
|   |        |                            |       | Solo 4' to Solo    |    |
|   |        |                            |       | Sanctuary On       |    |



## CROSSWORD SOLUTION

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| G | R | A | N | A | D | O | S |   | D | E | L | I | U | S |   |
| R |   | U |   | C |   | R |   |   | L |   | M |   | C |   |   |
| I | N | T | E | R | V | A | L |   | W | A | R | M | T | H |   |
| M |   | H |   | O |   | L |   | A |   | P |   | O |   | U |   |
| E | G | O | I | S | M |   | A | N | G | S | T | R | O | M |   |
| S |   | R |   | T |   | S |   | D |   | E |   | T |   | A |   |
|   |   |   | B | I | T | O | N | A | L |   | F | A | W | N |   |
| R |   | R |   | C |   | N |   | N |   | S |   | L |   | N |   |
| I | V | E | S |   | C | A | N | T | A | T | A |   |   |   |   |
| G |   | V |   | M |   | T |   | E |   | A |   | N |   | L |   |
| A | M | E | R | I | C | A | N |   | I | N | S | A | N | E |   |
| U |   | I |   | N |   | S |   | D |   | F |   | T |   | G |   |
| D | O | L | O | U | R |   |   | D | O | R | O | T | H | E | A |
| O |   | L |   | T |   |   |   | R |   | R |   | A |   | T |   |
| N | E | E | D | E | D |   |   | F | A | N | D | A | N | G | O |

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Gillian Weir DBE

### HONORARY FELLOWS

Dr Francis Jackson

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| 1921 - 23 | <i>Percy R Scrivener FRCO FTCL</i>                 |
| 1924 - 26 | <i>A C P Embling MusD FRCO</i>                     |
| 1927 - 28 | <i>Percy R Scrivener FRCO FTCL</i>                 |
| 1929 - 30 | <i>F G Goodenough FRCO</i>                         |
| 1931 - 34 | <i>B Probert-Jones MusB FRCO</i>                   |
| 1935 - 37 | <i>Albert Barkus FRCO</i>                          |
| 1938 - 42 | <i>A Yould FRCO ARCM LRAM</i>                      |
| 1943 - 45 | <i>Archibald H Lusty ARCO HonFTCL</i>              |
| 1946      | <i>Percy R Scrivener FRCO FTCL</i>                 |
| 1947 - 48 | <i>W Hugh Rowe ARCO</i>                            |
| 1949 - 50 | <i>Albert E Rivers</i>                             |
| 1951 - 52 | <i>A Warren FRCO</i>                               |
| 1953 - 55 | <i>Prof H C Barnard MA DLitt</i>                   |
| 1956 - 57 | <i>F Gordon Spriggs</i>                            |
| 1958 - 60 | <i>Leslie Pratt FTCL</i>                           |
| 1961 - 63 | <i>Roy N Nash</i>                                  |
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| 1966 - 68 | <i>H D Anthony MA BSc PhD FRAS</i>                 |
| 1969 - 71 | <i>Leslie F B Davis</i>                            |
| 1972 - 74 | <i>R P J Pepworth</i>                              |
| 1975 - 76 | <i>J C Lawes</i>                                   |
| 1977 - 78 | <i>Donovan L Jones</i>                             |
| 1979 - 80 | <i>Mrs Evelyn A Fisher</i>                         |
| 1981 - 82 | <i>Harold H Hartley MA BSc FRAS MBCS</i>           |
| 1983 - 84 | <i>Peter B Marr PhD GTCL FRSA ARCO</i>             |
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| 1987 - 88 | <i>Christopher Hood BA</i>                         |
| 1989      | <i>Christopher J Kent MusB MMus PhD FRCO ARMCM</i> |
| 1990 - 91 | <i>David Duvall MA FCA</i>                         |
| 1992 - 93 | <i>Philip Bowcock BSc MRICS</i>                    |
| 1994 - 95 | <i>Graham Ireland BA BMus MMus FRCO</i>            |

|           |                                  |
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| 1996 - 97 | Donald Hickson MCFI              |
| 1998 - 99 | Christine Wells BMus FRCO LRAM   |
| 2000 - 01 | Graham Ireland BA BMus MMus FRCO |
| 2002 - 03 | Jim Wooldridge FSCA              |
| 2004 - 06 | Jonathan Holl ARCO LRAM ARCM     |
| 2007 - 08 | Christopher Cipkin BA MA ARCO    |
| 2009 -    | Ian May                          |

## SECRETARIES

|                    |                        |
|--------------------|------------------------|
| <i>1921 – 1926</i> | <i>S T Chamberlain</i> |
| <i>1927 – 1931</i> | <i>Sidney Collins</i>  |
| <i>1932 – 1976</i> | <i>Archibald Lusty</i> |
| <i>1977 – 1983</i> | <i>Ron Pepworth</i>    |
| 1984 – 1986        | Christopher Hood       |
| 1987 – 1991        | Norman Hutt            |
| 1992 – 1993        | Graham Ireland         |
| 1994 – 1996        | Donald Hickson         |
| 1997 – 1998        | Christine Wells        |
| 1999 – 2000        | Graham Ireland         |
| 2000 – 2001        | Jim Wooldridge         |
| 2002 – 2007        | Alan Kent              |
| 2008               | Donald Hickson         |
| 2009 –             | Christopher Cipkin     |

## TREASURERS

|                      |                         |
|----------------------|-------------------------|
| <i>c1930 – c1954</i> | <i>A.L Warman</i>       |
| <i>c1954 – 1958</i>  | <i>Leslie Pratt</i>     |
| <i>1959 – 1960</i>   | <i>Mrs S Stephenson</i> |
| <i>1961 – 1976</i>   | <i>Leslie Pratt</i>     |
| 1977 – 1979          | J G Davies              |
| 1980 – 1982          | Peter Marr              |
| 1983 – 1989          | David Duvall            |
| 1990 –               | Mark Jameson            |

All dates given above are the year of election.

## EDITORS OF THE BERKSHIRE ORGANIST

*1948 – 1973*

*Albert Rivers*

*1974 – 1977*

*Leslie Davis*

1978 – 1983

Gordon Spriggs

1984 – 1997

Gordon Spriggs and Philip Bowcock

1998 – 2004

Philip Bowcock

2005 –

Graham Ireland

