

THE BERKSHIRE ORGANISTS' ASSOCIATION

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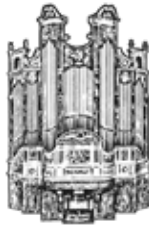


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**The Association cannot accept any responsibility
for opinions expressed in this journal**

CONSTITUTION OF THE BERKSHIRE ORGANISTS' ASSOCIATION

Founded 1921 Registered Charity No.298088

Revised 2015

1 NAME

The charity's name is The Berkshire Organists' Association (hereafter The Association)

2 THE PURPOSES OF THE ASSOCIATION ARE:-

To advance the education of the public in the study of church and organ music

3 OFFICES AND TRUSTEES

(1) The Association shall be managed by a committee of trustees who are appointed at the Annual General Meeting (AGM) of the Association.

(2) A trustee must be a member of the Association.

(3) The Association shall have the three offices of President, Secretary and Treasurer. Each office holder is a trustee and shall be elected for one year and shall be eligible for re-election to the same office. The President shall only be eligible for re-election for a second consecutive year.

Footnote:- For the year 2020/21 only, being the centenary year of the Association, and recognising the exceptional circumstances caused by the coronavirus epidemic, the President, Andy Baldwin, may be elected for a third consecutive year."

(4) There shall be a minimum of six and a maximum of twelve trustees, which shall include the offices.

(5) The trustees may appoint any person who is willing to act as a trustee and may also appoint trustees to act as office holders. A person appointed by the trustees will stand down at the next Annual General Meeting, but will be eligible for re-election.

(6) Individual trustees shall be elected to the offices of Editor of the Berkshire Organist, Programme Secretary, Newsletter editor and Webmaster as required and as described in 7(1).

4 CARRYING OUT THE PURPOSES

The Association shall be affiliated to the Incorporated Association of Organists.

In order to carry out the charitable purposes, the trustees have the power to:

- (1) raise funds, receive grants and donations
- (2) apply funds to carry out the work of the Association
- (3) co-operate with and support other charities with similar purposes
- (4) do anything which is lawful and necessary to achieve the purposes

In particular, the trustees may arrange and present:

- (5) public lectures, discussions and debates;
- (6) public demonstrations of instruments, choral and organ music;
- (7) open competitions for playing, singing and composition of such music;
- (8) meetings to advise members of the clergy and other members of the public on any matter concerned with the improvement of standards of composition or performance of such music.

5 MEMBERSHIP

- (1) The Association shall have a membership. People who support the work of the Association and are aged 18 or over, can apply to the trustees to become a member. The trustees will accept all bona fide applications. The trustees will keep an up-to-date membership list.
- (2) Persons under the age of 18 can apply to the trustees to become a junior member. A junior member may not vote at General Meetings of the Association.
- (3) New honorary members shall be proposed at the Annual General Meeting by the trustees for approval by a majority of the membership attending.

- (4) Each member shall pay an annual subscription which shall be due on the first day of January each year. The trustees shall review each year the amount of the annual subscription and may, as they think fit, fix lower rates for:
 - a. persons under the age of 18;
 - b. full time students;
 - c. retired members;
 - d. persons joining during the year;
 - e. persons in circumstances of hardship;
 - f. members who have made an exceptional contribution to the work of the Association during their membership;
 - g. Honorary members.
- (5) Any member whose subscription remains unpaid three months after it became due shall cease to be a member.
- (6) Honorary fellows elected in General Meeting as a token of appreciation of their work for the Association shall automatically become honorary members.
- (7) The trustees may remove a person's membership if they believe it is in the best interests of the Association. The member has the right to be heard by the trustees before the decision is made and can be accompanied by a friend.

6 ANNUAL GENERAL MEETING - AGM

- (1) The AGM must be held every year, with 14 days notice given to all members telling them what is on the agenda. Minutes must be kept of the AGM.
- (2) There must be at least 15 members present at the AGM. If this quorum is not met, the meeting will be adjourned for 14 days at which point it will be considered quorate regardless of numbers.
- (3) Every member has one vote. The President has a casting vote to be used in the event of a tied vote.
- (4) The trustees shall present the annual report and accounts.
- (5) Any member may stand for election as a trustee.

- (6) Members shall elect three trustees to hold the three offices and a minimum of three and a maximum of nine further trustees to serve for the next year. They will retire at the next AGM but may stand for re-election, save for the President who may only stand once for re-election as President. However, the President may stand for re-election as a trustee or other officer

7 TRUSTEE MEETINGS

- (1) Trustees must hold at least 4 meetings each year. At least 14 days notice of meetings will be given to trustees telling them what is on the agenda. At their first meeting after the AGM they will elect an Editor of the Berkshire Organist, Programme Secretary, Newsletter editor and Webmaster as required. Trustees may act by majority decision. The president has a casting vote to be used in the event of a tied vote.
- (2) At least 3 trustees must be present at the meeting to be able to take decisions. Minutes shall be kept for every meeting.
- (3) Any trustees having a conflict of interest must declare it and leave the meeting while this matter is being discussed or decided.
- (4) The trustees may appoint sub-committees to assist in their work.
- (5) The trustees may make reasonable additional rules to help run the Association. These rules must not conflict with this constitution or the law.

8 MONEY AND PROPERTY

- (1) Money and property must only be used for the Association's purposes.
- (2) Trustees must keep accounts. The most recent annual accounts can be seen by anybody on request.
- (3) Trustees cannot receive any money or property from the Association, except to refund reasonable out of pocket expenses. Excepting that a member of the Association, being a professional musician, may be paid a fee for musical work, such as teaching the organ, which he or she is engaged by the Association to perform. Any such agreement will require the approval of all trustees, and all such financial transactions will be detailed in reporting of BOA accounts.
- (4) Money must be held in the Association's bank account. All payments must be approved by two trustees.

9 GENERAL MEETINGS

If the trustees consider it is necessary to change the constitution, or wind up the Association, they must call a General Meeting so that the membership can make the decision. Trustees must also call a General Meeting if they receive a written request from the majority of members. All members must be given 14 days notice and told the reason for the meeting. All decisions require a two thirds majority. Minutes must be kept.

- (1) Winding up – If on the winding-up or dissolution of the Association, there remains, after the satisfaction of all debts and liabilities, any property whatsoever, this shall not be paid to nor distributed among the members of the Association, but shall be given or transferred to some other charitable institution having objects similar to the objects of this Association.
- (2) Changes to the Constitution – This Constitution shall not be altered or added to except by resolution at a General Meeting, and no alteration shall be made which would cause the Association to cease to be a charity at law. No amendment shall be made to this Article 9 (2), Article 2 or Article 9 (1) without the prior consent in writing of the Charity Commissioners
- (3) **General Meeting** – shall be called on written request from a majority of members.
- (4) Trustees may also call a General Meeting to consult the membership

10 ADOPTION OF THIS CONSTITUTION

This constitution was adopted on 14th May 2016 by a majority of the members of the Association attending a General Meeting on that date.

PRESIDENT'S REPORT TO THE AGM

Andy Baldwin

As I write, the nation has been in lockdown for over five weeks, and consequently the organs in our public buildings have fallen silent and our Association's activities brought to a halt. The BOA was enjoying normal activities until our last planned visit of the year to Cheltenham College was cancelled the day before, as the seriousness of the situation became evident. Our activities for the immediate future are largely cancelled or postponed as a result. Our committee is working by email on work items which can be handled by that means. As you can see, this 100th AGM for the Association is being held by email, with the associated recital and tea unfortunately being out of the question. Thanks to Christopher Cipkin for preparing this recital and we hope that it may be heard in due course.

Next year is the Association's Centenary year since foundation and we hope to mark the year 2021 with one or two special events.

I summarise the activities undertaken since the last AGM below.

RECITALS

Recitals have been arranged or supported as appropriate by the Association along three streams – Reading Town Hall (RTH), Reading Minster Recitals in aid of their Willis restoration fund and Local Recitals. The latter occur during the weekend or evenings, and the others are lunchtime concerts. My desire has always been to have more weekend/evening recitals, in order to facilitate greater access to the working population, but this remains difficult at our prestige venue, the RTH, on financial grounds. However, good progress is being made there with a successful series of lunchtime recitals for the current 2019/2020 season and this will be continued into the next season.

- There have been six bi-monthly lunchtime organ recitals at the RTH from May 2019 through to March 2020. The January recital was given by David Pether, who has represented BOA in the tri-party team arranging these recitals together with Reading Arts and organ curator Dr William McVicker. It is good that these recitals have been maintained on a bi-monthly schedule, and more are planned for the 2020/2021 year.
- Two Local recitals were given. Harry Russell gave a recital at St Mark's, Englefield in September. Christine Wells gave a recital on the recently refurbished Willis organ at All Saint's, Downshire Square, Tilehurst. Thanks to these members for their efforts in raising funds jointly for the Association and the venues and for giving us and the public the opportunity to hear these instruments.
- Monthly Friday lunchtime Recitals have been arranged by Jonathan Holl and hosted by Reading Minster each month throughout the year until suspended by the pandemic. These have featured many local players and members.

Playing Visits

Three Playing visits were arranged:

- The July visit was to All Saints, Witley, followed by King Edward's school, Witley.
- The February visit was to Holy Trinity, Watermoor, followed by St John's Cirencester.
- The March visit to Cheltenham College was cancelled (hopefully postponed) due to the pandemic. The organist at Cheltenham has links with Reading and we look forward to a re-arranged meeting.

Other events

Three other Association events occurred:

- Heritage day at RTH was held in September with BOA trustees John Halsey and David Pether in support to demonstrate and talk about the instrument to the general public in two sessions. This was successful judging from attendee numbers and interest.
- The Annual Dinner was held at Stirrups in November with guest speaker Robert Quinney, and was much enjoyed by all present.
- The January Social event was held at St Andrew's with guest speaker Philip Norman who entertained us admirably with a fascinating talk on the subject "Bach vs Händel".

Other Recitals

- A workshop and Organ recital were given by Rachel Mahon (a Canadian, currently at Coventry Cathedral) in January demonstrating the newly restored organ at Bradfield College. It was pleasing to hear this wonderful organ in good health again. The Organist there is member David Quinn, who is scheduled to play at the RTH recital scheduled for July. We hope that pandemic restrictions are lifted such that this can continue.
- David Goode gave the opening recital following refurbishment at St Mary's, Winkfield in June. We look forward to a playing visit at this venue in the near future.

"Berkshire Organist" Magazine

The magazine was produced again in a timely manner, for which we thank Jonathan Holl for his continued efforts as Acting Editor, and those

who have submitted articles for this and the upcoming magazine. The next magazine may come out slightly later than normal due to pandemic disruptions.

Trustee committee activity

The trustee committee has met Quarterly during the year to discharge the Association's business. We are grateful to Reading Minster which has provided us with free accommodation for these meetings throughout the year. The associated program subcommittee led by Christine Wells has met twice as usual to arrange events and visits. The last one was attended by Malcolm Stowell of Windsor & District Organists Association, with a view to closer co-operation with them in the future. My thanks go to the trustee group who have worked throughout the year to maintain an active Association. Their time and skills freely given are valued enormously and enable us to continue functioning as an active Association.

The trustees are all busy in their own right and some are finding it difficult to maintain the level of commitment which they have been able to provide in the past. This is resulting in some pressure points and we are now seeking to return the trustee count to twelve, since we have not replaced those who stood down recently. We were sorry to lose David Butler after the last AGM and two others stood down at the AGM as previously notified. We are grateful to have received nominations for two of the resulting vacancies and we welcome interest from members who wish to play a greater part in Association activity to fill the other one. The Association's funds have been helped enormously by a generous donation from the estate of Roger Bartlett. On an operational level, we are otherwise more or less breaking even or making a small loss on a year by year basis. We have responded to a request from Dr Alan Thurlow to support the National Pipe Organ Register with an annual donation.

The Association has maintained a public presence through its website, mastered by David Pether, by advertising Organ and Church music events locally and in the surrounding area. This has been complemented by paper posters produced by Mark Jameson, usually available at the

RTH concerts, but posted elsewhere and covering events beyond the scope of the Association. David has also arranged that we can post Local Recitals on the internet-based “What’s on in Reading” web publication, and our local recital in November was advertised there.

Education Scheme

Education scheme preparation and development has been undertaken mainly by the President and Secretary so far and I wish to thank John Halsey for his time and patience in helping me with this initiative. It would be good to have extra effort here also going forward, especially in that time available has become more constrained due to other pressures. A great deal of preparatory work has now been done and documented, although we have needed to spend more time than expected on some administrative aspects. In particular, it was always the intention to keep this scheme simple and not attempt to become a professional teaching organisation. We are not set up for that. However, the need to satisfy the duties of care associated with Safeguarding and Public and professional liability nevertheless apply, and it has been challenging to devise a setup with easy access, low administration and cost effectiveness whilst maintaining the necessary standards. Our current status is that we are working on four key areas for review by trustees prior to moving to the next step: (a) a Safeguarding policy; (b) a suitable BOA-Teacher Agreement, (c) how to help teachers with DBS certification and (d) finalise an acceptable insurance solution. I am hoping that these can be put in place quickly now. The associated proposals will provoke final decisions on the scheme teacher requirements. Documents already available and reviewed (subject to these clarifications) include Detailed Scheme Reference, Introductory flyer, and Specific Student-Teacher-BOA Agreement. The next step will then be to approach and engage members who may wish to offer their services as teachers on the scheme. I fully expect that the scheme will launch its initial pilot phase in 2020, subject to pandemic lockdown restrictions easing, and recruitment of sufficient Member-Teachers. When this group is established it will make it much easier to refine collectively any residual issues with the scheme

set-up, and make it easier to refine and develop it whilst in operation.

Centenary Celebrations

Trustees have given consideration to possible events for 2021 to mark our Centenary. One stood out as being highly desirable and in need of early attention. This is an evening celebrity recital at RTH, for which it is necessary for BOA to contribute a share of the funding with Reading Arts. David Pether has been working with William McVicker and Reading Arts on making this happen, and as a result I am glad to announce that Daniel Moulton will give this recital next April.

The trustee group will reassess the other ideas in the light to see what additional events might be practical, within our means, and likely to be of interest to members (and the public) with a view to reinforcing our mission.

Finally, I wish to thank my fellow officers, Derek Guy (Treasurer) and John Halsey (Secretary) for their time and efforts towards smooth running of the Association.

READING TOWN HALL RECITALS

ERIC TYSON ON 20TH MAY 2019

Jonathan Holl

England's Glory	Nigel Ogden (b. 1954)
Spring Song	Alfred Hollins (1865 – 1942)
Romanza and Allegretto	William Wolstenholme (1865 – 1931)
Clair de Lune	Louis Vierne (1870 – 1937)
Suite for Organ	John Stanley (1712 – 1786)
<i>i. Introduction and Allegro</i>	
<i>ii. Largo</i>	
<i>iii Trumpet Voluntary</i>	

Eric Tyson has combined organ playing with his career in Telecommunications. He has played recitals in the UK and abroad and assists at All Saints Church, Clifton, Bristol. He chose a programme which fitted well on the 'Father Willis' and which demonstrated the various colours of the organ. As it happens, with the exception of Nigel Ogden, all the composers were blind.

Ogden's 'England's Glory' made a good start, beginning with a fanfare opening on the Tuba. This led into a melody reminiscent of the style of Elgar, and a quiet passage with a Clarinet solo. The piece ended with exuberance and more splashes on the Tuba!

In complete contrast, Alfred Hollins' Spring Song followed. This charming piece has a tuneful melody exuding an air of relaxation. There are delightful passages where one hears the very characteristic Vox Humana with the Tremulant accompanying a somewhat spiky flute solo.

The Romanza and Allegretto were originally written for Viola and Piano, but William Wolstenholme made an arrangement for organ. The Romanza demonstrated the soft diapason sounds while the Allegretto had passages for a solo Trumpet and the Orchestral Oboe -- captivating and carefully registered.

A short journey to France followed with Louis Vierne's Clair de Lune. With its ethereal meanderings, this was ideal as a penultimate piece.

Eric Tyson finished with a suite of three pieces by Stanley. These pieces were arranged into a Suite by Henry Coleman, one time organist of Peterborough Cathedral. They each come from different Voluntaries with the Introduction and Allegro being in D minor, the Largo in A minor and the well-known Trumpet Voluntary in D major. Pedals have been added as was customary in the early part of the 20th century. The Trumpet Voluntary (using the Tuba) was played with great aplomb and brought the occasion to a triumphant conclusion. In all, a carefully thought-out and well played recital.



Eric Tyson at the console. Photo Andy Baldwin

ANDRZEJ MALITOWSKI ON 15TH JULY 2019

Don Hickson

Grand Chœur (from Douze Pièces) Théodore Dubois (1837-1924)

Prelude and Fugue in G major Op.37 No.2

Felix Mendelssohn (1809-1847)

Fuga Bolero

Marian Sawa (1937-2005)

Chant Triste Op 36b

Mieczysław Surzyński (1866-1924)

1ère Sonate Op.42

Alexandre Guilmant (1837-1911)

Introduction et Allegro

Pastorale

Final

The regular series of Lunchtime recitals in the Town Hall has often ended with a performance by an organ scholar from Eton but this year it was given by Andrzej Malitowski who originally graduated from the Church Music School at Gliwice in his native Poland and has just completed post graduate studies in Advanced Performance at the Royal Academy of Music having been the recipient of many prestigious awards. Now based in London he has given many recitals in this country and in Germany and his native Poland. He presented a well-constructed and demanding programme with two French classics providing the bookends to music from his homeland and Mendelssohn.

The impact of the first chords of the Dubois certainly gave the impression that we were about to experience the pleasure of listening to someone who knew his way not only round his music but also round the demands of the organ. The whole piece was played with seamless variations in registration and tempi and was technically well executed particularly in the dominant pedal sections.

It was a pleasant change to hear some Mendelssohn away from the Sonatas and this piece demonstrated the composer's debt to Bach (and his championship of the resurgence of his music) in the fugue. The prelude, very much in the style of his Songs without Words, was a wonderful example of his borrowed English style that probably influenced Queen Victoria in her encouragement of the young composer.

The two Polish composers who followed were completely unknown to me and, I suspect to many of the audience, but were quite prolific in their own country. In both cases a sizeable proportion of their output was of music for the organ, or choral works for church use, in many cases drawing from traditional Polish folk music. The Fuga Bolero of Marian Sawa was an immediate hit and was a "fun" piece. A very catchy theme full of syncopation was played with very precise staccato intonation and although I admit that I can't remember the tune now, I think that with another couple of hearings it is the sort of theme that can embed itself in your inner memory and keeps coming back at inopportune moments. The Surzyński work was one of his Improvisations (Opus 36) and was a delightful calming piece before the fireworks to follow.

To hear the Guilmant Sonata complete was a rare pleasure and gave our recitalist the chance for us to confirm what we had gradually learnt throughout the whole concert; that here we have a young organist who is not only technically brilliant but has the ability to master quickly an unfamiliar and complex instrument and keep an audience enthralled throughout the lunch hour. This is a name to keep an eye open for and who will, I am sure, go on to great things in the wider organ world.



Andrzej Malitowski at the console. Photo by Andy Baldwin

EDWARD KEMP-LUCK ON 23RD SEPTEMBER 2019

Andy Baldwin

Edward Kemp-Luck from London opened a new season of bi-monthly lunchtime recitals at the Reading town hall. He has played this instrument previously and returned with a program designed both to appeal to a town hall audience and also to use the organ for one of the purposes for which it was intended – replicating the orchestra. This proved to be an exciting and fun way in which to open this concert series.

Edward studied with Harrison Oxley at St Edmundsbury cathedral and became organ scholar at the Queen's college, Oxford under James Dalton. He gained his FRCO whilst studying with Catherine Ennis at St Lawrence Jewry. He won the Walford Davies organ prize at the RCM where he also studied the harpsichord and has studied historic organ performance in Holland. He is an active recitalist and choral accompanist based in London.

This recital included many orchestral transcriptions, and some diverse examples of modern organ music from British composers, three of whom are still composing and whose organ works are often found in modern collections.

Spitfire Prelude

William Walton (1902-1983),
arr. Morrell

Elegy from "A Downland Suite"

John Ireland (1879-1962),
arr. Rowley

Overture from Rinaldo (*Largo/Allegro*)

G.F Händel (1685-1759),
arr. La Sala

Down Ampney

David Blackwell (b.1961)

Worcester Castle, Fugue (Cathedral), Coda

Edward Elgar (1857-1934), arr. Cull

Master Tallis' testament	Herbert Howells (1892-1983)
March, Passacaglia, "Touch her soft lips", March from 'Henry V'	William Walton, arr. Gower/Ley
Bluesleeves	Malcolm Archer (b.1952)
Fluorescence	Paul Patterson op. 22 (b.1947)

Edward launched his recital with three orchestral transcriptions, which together showed how well this organ can imitate an orchestra both in tonal colour and dynamic contrasts. Walton composed music for cinema films and the Spitfire prelude is the main theme of the 1942 film "First of the few". The Tuba was deployed immediately in the opening fanfare of this rousing piece, in which the melodic sections contrasted beautifully with the chorus sections. A quieter mood ensued with John Ireland's Elegy from "A Downland Suite" – a piece inspired by the Sussex countryside. A string/diapason opening was followed by a reed melody in the tenor with the accompaniment depicting a rich orchestral sound. A 1997 transcription (by Australian Lasala) of Handel's Overture from Rinaldo (Largo/Allegro) was next. After a diapason chorus opening, the Allegro included a fugal section which danced along nicely.

We then heard a piece by David Blackwell (b. 1961), who contributes to, and jointly edits the Oxford series of hymn settings amongst others. This piece was written in homage to Ralph Vaughan-Williams, being notably similar to the latter's well known variation on the tune "Rhosymedre". Edward made use of flutes in accompaniment to the tune played in the tenor by the left hand on a diapason. A middle section included flutes as solo and the final section finished quietly on 8' strings.

Another transcription followed, with three of the five pieces making up Edward Elgar's "Severn Suite" The introduction (known as Worcester Castle - Pomposo), the Fugue (known as The Cathedral – Andante), and the final movement (Coda – Lento-pomposo). These brought out some climaxes, sometimes with the tuba interspersed with lovely reed and flue solos. The piece had a big ending! The mood then became more sombre

as we continued with Howells' Master Tallis Testament, written for organ during the early years of WW2. I have only heard Howells' music played twice on this organ in recent times and this piece was chosen on both occasions. The beautiful theme by Tallis is developed in Howells' usual harmonic style with quiet opening, building to a full organ climax and descending to a quiet reflective ending. Lots of contrasts were provided with use of strings, flutes and diapasons in the quieter sections. David Pether was acting as the performer's assistant and his help with the registration changes was particularly useful here.

Another transcription followed, this time of some themes from Walton's music for the 1944 film adaptation of Shakespeare's Henry V – apparently originally arranged both for orchestra and for organ. Cull's arrangement played here was arranged later from the orchestral version. The marches included the appropriate medieval style and final one with a fast march tempo over a rhythmic bass and some use of the tuba. The Passacaglia mainly used a diapason with some solo work on a reed. "Touch her soft lips" has a romantic folk song type of theme played daintily on the flutes.

We then moved to another modern composer Malcolm Archer (b. 1952), a former organist and musical director at St Paul's cathedral and well-known contributor to collections of shorter organ voluntaries, whose jazz-inspired piece "Bluesleaves" (based as you might expect on the "Greensleeves" tune) was played as light entertainment. Edward made the Willis sound rather like a theatre organ, playing the tune on a Reed with tremulant with an 8' stringy accompaniment. The tremulant was cut on the last phrase and a 2' added.

We were sent on our way in high spirits with a fun piece, inspired by the 19th Century French Grand Organ Toccata tradition. The composer, Paul Patterson is quite a prolific modern British composer for a variety of genres. In the organ domain he has eleven works. As you might expect, there was plenty of swift playing in the upper reaches for the right hand and much semi-tonal movement in the accompaniment! Towards the end, the theme moved to the pedals and a grand ending ensued. This interesting piece was, along with the whole recital, skilfully

executed and was a good way to end the performance.



Edward Kemp-Luck at the organ. Photo by Mark Jameson

BENJAMIN CHEWTER ON 18TH NOVEMBER 2019

Jonathan Holl

- | | |
|---|--|
| War March of the Priests
<i>from 'Athalie'</i> | Felix Mendelssohn
(1809 – 1847) |
| Three Pieces for Musical Clock
<i>i) Marche</i>
<i>ii) Menuetto</i>
<i>iii) Vivace</i> | Franz Josef Haydn
(1732 – 1809) |
| Fantasia in F minor K.608 | Wolfgang Amadeus Mozart
(1756 – 1791) |
| Fugue sur le thème du Carillon des Heures
de la Cathédrale de Soissons Op. 12 | Maurice Duruflé
(1902 – 1986) |
| Schmücke dich, O liebe Seele BWV 654 | Johann Sebastian Bach
(1685 – 1750) |
| Coronation March: Crown Imperial | William Walton
(1902 – 1983)
arr. Herbert Murrill
(1909 – 1952) |

Benjamin Chewter is the organist of the Metropolitan Tabernacle in London. He studied with Dame Gillian Weir, Stephen Farr and David Briggs and has held Organ Scholarships at Canterbury Cathedral, Emmanuel College Cambridge and Westminster Abbey. He was Assistant Organist at Lincoln Cathedral and the Assistant Director of Music at Chester Cathedral. He is a Fellow of the Royal College of Organists.

Benjamin began his recital with Mendelssohn's War March of the Priests -- a splendid upbeat start, taken at a good pace and demonstrating exuberant playing. The splashes of 'Tuba' added zest to the performance!

This was followed by three pieces for musical clock by Haydn. These were nimbly played on flutes, though are normally based on 4 foot tone, reflecting the pipes in a flute clock. A more whimsical interpretation of these might have been appropriate.

The grandeur of the normally stirring and exciting start of Mozart's Fantasia in F minor was lacking, but Benjamin made easy work of the technical challenges of this piece. The middle section for flutes was beautifully played but the majestic style of the piece only came to light when reeds were added near the end. The piece calls for many changes of registration and Benjamin's organ management was wonderfully smooth and unfussy.

Maurice Duruflé's Fugue on the theme from Soissons' Cathedral (the longest title of an organ piece!) was stylishly played and Benjamin demonstrated how well the 'Father Willis' can produce the sounds of French Romantic music more often heard on a Cavaillé--Coll organ.

It was a pleasure to hear one of Bach's 'Eighteen Chorale Preludes'— "Deck thyself, my soul with gladness". This was beautifully and sensitively performed with the decorated chorale melody played with a very characterful 'Bachian' sound.

The recital ended with a splendid performance of the Coronation March by Walton, using the full resources of the organ. Technical prowess and excellent organ management were the highlights of this recital.



Benjamin Chewter at the organ. Photo by Andy Baldwin

DAVID PETHER ON 20TH JANUARY 2020

Jill York

Paeon	Kenneth Leighton (1929-1988)
Concerto in A minor BWV 593 i) Allegro ii) Adagio iii) Allegro	Johann Sebastian Bach (1685-1750) after Antonio Vivaldi (1678-1741)
Con moto moderato 'En Forme d'Ouverture' No.5 from <i>Five Pieces in</i>	Henry Smart (1813-1879) <i>Various Styles</i>
Allegretto in A major No.4 from <i>Sept Improvisations</i> Op.150	Camille Saint-Saëns (1835-1921)
Carissima	Edward Elgar (1857-1934) <i>arr, David Patrick</i>
New Era	Nigel Ogden (b.1954)

David Pether is a well-known local organist who is actively involved in running this series of lunchtime organ recitals. He has given several recitals on the Willis, all showing a real understanding of the instrument.

The recital began with Leighton's Paeon, an impressive opening choice: restless, unsettled and challenging. Starting with cascades of swirling notes and a strong tune, it moved through a more delicate idea to the return of the theme in fortissimo reeds. It was played with assurance and enjoyment and seemed to demonstrate the whole range of the instrument in one impressive journey.

The Bach Concerto was introduced carefully. David explained that the work originated as a two violin concerto by Vivaldi but is not a transcription. It was a trend at the time to recut others' compositions and here Bach completely rearranged the textures to suit the organ. The

Allegro was buoyant, moving comfortably between Great and Choir. The Adagio, using a ground bass, was relaxed and used gentle solo stops, generating a peaceful and tender atmosphere. The final Allegro held contrasting timbres and material neatly in balance. The useful introduction made me much more aware of the complementary skills of Vivaldi and Bach in this work.

The Smart Con moto moderato was in rousing contrast, opening with dramatic declamatory reeds, moving through a sentimental diapason melody, clarinet and flutes and returning to mighty chords, the whole piece giving colourful changes of mood, registration and texture. It was unexpected and most effective.

The restful Saint-Saëns Allegretto was clear-textured and featured the flutes, all played sotto voce. Elgar's Carissima was beautifully played with the registration, mood and dynamics so well-chosen. For an unfamiliar piece (to me), the Elgar thumbprints were there: the diapason melody contrasted with chords, the swing from rich to gentle and the rising sixth at the peak of the melody.

The final piece, Nigel Ogden's New Era, was written for the Manchester Concert Organ and certainly filled the space at Reading! It was triumphant, energising and had the feel-good factor. With a marching pedal, loud chords and briefly a quieter almost hymn-like tune it was neatly constructed, cheerful but not rambling and had a tune worthy of its harmonies. Naturally it needed plenty of tuba!

This was a very well-planned recital and one that explored the full range of the organ from the start. There were several unfamiliar pieces yet the skilful placing of them delivered an enjoyable and memorable concert. The unusually large audience was delighted.



David Pether at the organ. Photo by Andy Baldwin

JAMIE ANDREWS ON 16TH MARCH 2020

Jonathan Holl

Prelude and Fugue in A minor BWV 543	Johann Sebastian Bach (1685 – 1750)
Master Tallis's Testament	Herbert Howells (1892 – 1983)
Fanfare for Nottingham	Naji Hakim (b. 1955)
Andante Sostenuto <i>from Symphonie Gothique</i>	Charles-Marie Widor (1844 – 1937)
Cortège et Litanie	Marcel Dupré (1886 – 1971)
Crown Imperial	William Walton (1902 – 1983)

Jamie Andrews learned the Piano and Trumpet from an early age and started organ lessons at the age of 12. Presently a student at Eton College, he studies organ with David Goode and looks forward to taking up an organ scholarship at New College, Oxford.

He began his recital with Bach's Prelude and Fugue in A minor – an assured start, played with great spirit. He played the fast-moving semiquaver passages very freely and one noticed his slick articulation. Likewise the fugue, which was taken at a quicker pace than one is used to hearing, was carefully controlled and the demi-semi quaver passage near the end was played very freely, giving point to the triplets leading into the last bar.

Howells' 'Master Tallis's Testament', dedicated to Herbert Sumsion of Gloucester Cathedral, was played very beautifully. The haunting melody was heard as a flute solo, which then became an oboe solo. Next came a passage for diapasons, where the theme develops. A general crescendo occurs ending with full organ, before the last four bars are played very

softly, reminding us of the opening melody. Jamie displayed great musicianship in this interpretation.

Naji Hakim was titular organist of Sacré-Coeur in Paris prior to his appointment as successor to Messiaen at La Trinité in 1992. The Fanfare for Nottingham was composed in 2010 to celebrate the centenary of the organ in the Albert Hall, Nottingham. This piece is typically modern French with lots of dazzling passages played with great aplomb and excitement. Quotes are from the hymn tune 'Nottingham'. Not an easy piece, Jamie sailed over all the technical difficulties giving a very exuberant and exhilarating performance.

In complete contrast, this was followed by the Andante Sostenuto from Widor's Symphonie Gothique. This is a gentle, restful piece for flutes, ideal after the 'fireworks' of the previous Fanfare.

Dupré's 'Cortege et Litanie' was composed in 1922, originally the last of a set of four piano pieces. Starting quietly using various different registrations, the theme breaks into semiquavers with a gradual build up towards full organ – a dramatic climax.



The recital closed with William Walton's 'Crown Imperial'. Jamie gave a stirring account with the expected splashes of 'Tuba'. A most majestic performance with David Goode being kept very busy assisting with the registration.

This recital was outstanding, with Jamie displaying absolute technical mastery, combined with great musicianship. One left the Town Hall feeling very 'upbeat'!

Jamie Andrews at the organ.
Photo by Andy Baldwin

LOCAL RECITALS

There were two Local Recitals:-

Harry Russell played at St Mark's Church, Englefield on Sunday 22nd September 2019. He played works by Buxtehude, Hindemith, Ad Wammes and Reger.

Christine Wells played at All Saints' Church, Reading on Saturday 30th November 2019. She played works by Graystone Ives, Bach, Jose Linden, Mendelssohn, Gardonyhl, Parry and Christopher Maxim.

OTHER RECITALS

ST MARY'S CHURCH WINKFIELD OPENING RECITAL BY DAVID GOODE, 8TH JUNE 2019

Jonathan Holl

The earliest report of an organ here at St Mary's was c.1820, built by John Gray. Further work was carried out by the enlarged firm of Gray and Davison in 1878 and 1889. It was not until 1944, when a survey was carried out that details of the organ were listed. The organ was restored, with some tonal modifications, in 1989 by Foster Waite. Tarquin Wiggins carried out a full restoration most recently, which has included some tonal changes and work to direct the sound more effectively down the church.

The opening recital was given by David Goode, Organist and Head of Keyboard Studies at Eton College and also a concert organist of international standing. He presented a varied programme, carefully chosen to show the colours of the organ. Starting with Bach, with music from the Clavierübung III, the recital began with the Prelude in E flat BWV 552(i). A grand performance which made one immediately aware of David's perfect technique with clear, precise articulation. Two Chorale Preludes followed before we heard the St Anne Fugue BWV 552(ii). David spoke briefly but most interestingly about the music he played. To show off the Sesquialtera stop, David had chosen the Récit de Tierce

en taille from the Organ Mass by Nicolas de Grigny, but on the day, he considered that a better demonstration of this lovely stop would be to hear it in the treble range. He therefore played instead the Récit de Tierce for the Benedictus.

David continued with a Chorale Prelude by Parry and also two Vesper Voluntaries by Elgar. Between these two composers he played a Chorale Prelude by the Norwegian, Sven-David Sandström. This was composed as part of the Orgelbuchlein project. Bach never completed this collection of preludes, so present-day composers are writing to ‘fill in’ the gaps. This was a gentle quiet piece, attractive, but as with many, are not in Bach’s style.

The penultimate piece was the Allegro vivace from Vierne’s first Symphony. This is effectively a scherzo, which David projected in a very playful manner. To finish, we heard the Prelude and Fugue in D minor by Mendelssohn, a very full and intricate work which was played with great energy and drama. There was enthusiastic applause showing much appreciation of David’s virtuosic playing and musicianship. The convivial evening finished with refreshments.

Organ Specification:

PEDAL	1. Bourdon	16
	2. Bass Flute	8 ext from Bourdon
	3. Principal	8 New ext from Fifteenth.
	4. Fifteenth	4
GREAT	1. Open Diapason	8
	2. Stop Diapason Bass	8
	3. Stop Diapason Treble	8
	4. Dulciana	8
	5. Principal	4
	6. Harmonic Flute	4
	7. Fifteenth	2
	8. Mixture	II 19. 22
	9. Sesquialtera	II 12. 17 from Swell

SWELL	1. Gamba	8 New (replaces Open Diapason)
	2. Rohr Flute	8
	3. Principal	4
	4. Mixture	III 15. 19. 22 New
	5. Oboe	8
	6. Trumpet	8 from Great

Usual couplers



David Goode

EVENTS

VISIT TO WITLEY, SURREY

13TH JULY 2019

Mark Jameson

Say “Witley” and usually people think of the very famous church of St Michael Great Witley near Malvern, its stunning Baroque interior and its famous organ case. However, there is another Witley, south of Godalming. This BOA visit was planned so that members without cars could travel by train from Reading [with a transfer at Guildford].

Our visit started at All Saints Parish Church, Witley, Grade 1 listed and a very interesting medieval building. Church activity is recorded from the 7th century AD, the building having work from Saxon times, a Norman Nave, tower and transepts dating from the 13th Century; the spire was added in the 14th century. On the south wall extensive pictures remain from c1130 – these were discovered in 1889 when the north aisle was added. Further extensive restoration of these historical works was carried out in 1979/80 and 1991/2 with better informed restoration techniques. The west window and door date from c16. There are eight bells in the tower, the oldest cast in 1604.

The organist, Iain Nesbit hosted our visit, demonstrated the instrument and provided extensive notes. There are no records of organs here prior to 1871 when William Hill installed the 3-manual organ, the case was added in 1889. Hill Norman & Beard refurbished it in 1937 and rebuilt with minor changes in 1965. An extensive rebuild by Percy Daniel in 1995/6 altered the instrument with a new console, and extended ranks: Great: 8,8,8,4, 2 $\frac{2}{3}$, 2, M 22.26.29. Swell: 16,8,8,8,8,4, M 15.19.22, 8. Choir: 8,8,4. Cornet 12.17; Pedal 16,16, plus derived/extensions: 10 $\frac{2}{3}$, 8,8,4
Comprehensive accessories, couplers etc. Compass 61/30.



1889 case, with Iain Nesbit providing much needed tea!



Rosemary Evans watched by Jonathan Holl and Eric Shepherd.

The afternoon visit was to King Edward School, hosted by their Director of Music, Stasio Sliwka. My late parents lived in a village not far from Witley and for years I had driven past but never visited; however a chance purchase of an Edwardian post-card revealed an organ.



Surrey & Sussex were a popular Victorian choice for long established City of London foundations of education to relocate to – including Christ’s Hospital, Charterhouse and King Edward School [adjacent to Witley station]. King Edward school was founded in 1553 by King Edward VI at the Palace of Bridewell, adjacent to the River Fleet. Bridewell was the corruption of the Irish Saint, St Bride. The land was owned by Knights Templar with the Hospital of St John of Jerusalem. Most of the Palace of Bridewell was destroyed in the Great Fire of London [1666] and the Bridewell Royal Hospital as it was then called moved to St George’s field, Southwark.

The foundation was renamed King Edward School in 1860, but the site was inadequate, the move to Surrey took place in 1867. During World War II, the Admiralty took over the site which was known as HMS Mercury. It was handed back in 1949. There is a book called “Shared Heritage” by Gordon Humphreys describing in considerable detail the history of the school from 1553 to 1972, very well illustrated but no mention of organs! The links with the City of London remain, with an annual founder’s service held at St Bride’s church in Fleet Street.

The Willis organ was new in 1891, 3 manuals, in 1951 Willis renovated the organ and in 2013 Andrew Cooper overhauled the instrument adding an Ophlicheide to the Pedal. The stops are:
 Pedal: 32,16,16,16, 8,8,4,16. Great: 16,8,8,4,2, M17.19.22, 8. Choir:
 8,8,4, 2²/₃, 2, 1³/₅

Swell: 8,8, Vox Angelica II; 8, 4, M15.19.22; 16, 8.8.8. Whether the upper work on the Choir is 2013 or earlier, is unknown, but unlikely to have been pre-1951. The east end has now been modernised, and to reach the console, means a steep step down.



A most enjoyable day.

Photos by Mark Jameson

HERITAGE OPEN DAY 14TH SEPTEMBER 2019

Andy Baldwin

Another successful event was run at Reading Town Hall on Saturday 14th September as part of Reading Museum's Heritage Open day, designed to give the attendees some insight into the Father Willis organ there. David Pether gave a talk on the organ and its history for each of two one-hour demonstration sessions. John Halsey and David explained the operation of the organ and played some pieces for each session respectively.

The sessions were attended by approximately sixty people in total. Some of the guests then had an opportunity to play the organ themselves. Some interesting questions came up. For example, two people were experimenting with the stops and asked about how the various timbres and pitches of the stops were produced. One was curious about the inclusion of the twelfth and mixture and how these stops are used by the organist. There were general questions about the construction and evolution of organs how one goes about learning to play the organ. I subsequently had email interaction with two people who had expressed an interest in the latter, one of whom also has constructed his own Hauptwerk-based digital organ and who later joined the Association.



VISIT TO CHRIST'S HOSPITAL SCHOOL AND ST MARY'S HORSHAM, 12TH OCTOBER 2019

Rosemary Evans

Christ's Hospital, Horsham, is blessed with several instruments of varying sizes. We were taken round by the recently appointed organist, Ruairaidh Sutherland, who was simply charming. The smallest organ is a little gem in the Court Room off the Dining Hall, which we were only able to view. This is a Flight & Robson of c.1835 from Withyham Vicarage, one –manual, 5 speaking stops, (2 are in treble and bass), which has a barrel mechanism (a 'barrel and finger organ'). It was installed in the Library in 1954 and moved to the Court Room in the 1990s. We were able to play the two-manual, (10 stops), in the Dining Hall, a Henry Willis of 1876, which came from the original girls school in Hertford, moved in 1985 to the Music School and in 2002 to the Dining Hall by Pat Christian of Hove. The Dining Hall has a lovely acoustic and is dominated by one of the largest paintings in the world. It is by Antonio Verrio and completed 1684-90 – what a setting for meals! The organ next up in size (Elliot & Hill of 1829) is in Big School. Again we were only able to view this one, which came from the dining room of the original Christ's Hospital School in London; moved and enlarged in its present form (3 manuals, 36 stops) in 1902 by William Hill & Son... The next and last organ is a 5-manual, (Rushworth & Dreaper), one of very few 5-manuals in this country, in the Chapel. C.S. Lang, (of the famous 'Tuba Tune'), had this instrument designed and built in 1931, costing £6,400, when he was Director of Music. It was rebuilt by Rushworth & Dreaper in 1981. Although it has 72 stops, surprisingly there is no 32' reed. It is divided into two chambers plus two smaller cases in the gallery at the west end, one for 8' and 4' diapasons and the other for the Tuba Magna, with octave and sub-octave couplers, which is very powerful and deafening for anyone sitting nearby. There is also an enclosed softer tuba at the East end near the console. There is a plaque to Craig Sellar Lang in the chapel who was at the school 1929-45. The organ cases were all designed by Sir Aston Webb. This building is decorated with 16 murals by Sir Frank Brangwyn, made 1912-23. Lunch was enjoyed at the Boars Head nearby before we reconvened at St. Mary's, Horsham, where we were met by the Assistant Organist, Michael

Overend. The organ is a 3-manual, 36 stop instrument by Henry Willis of 1865. In 1909 pneumatic action was fitted by Norman & Beard, who also re-voiced the reeds on higher wind-pressure. In 1955 Willis rebuilt it with tonal alterations and Walker & Sons Ltd. rebuilt it again in 1992. It is a good, versatile organ although the reeds are smoother and louder than they would have been originally.

The afternoon finished with a magnificent tea, very kindly hosted by friends, Valerie and Roger Lintott, at their home in the Causeway, a few minutes walk from the church.

Altogether it was a lovely day and thanks go to Christine Wells and Jonathan Holl for arranging the visit.



Andy Baldwin playing the Chapel organ

ANNUAL DINNER ON 16TH NOVEMBER 2019

John Jebb

If you didn't make it to Stirrups Country House Hotel on 16th November 2019 for our annual gathering, you missed a real treat. Drinking, eating and animated conversations were brought to a close when Andy Baldwin welcomed us all and introduced Robert Quinney, our speaker from Oxford. Laughter when he quipped about Robert's bio - "those things that are public anyway" - early education at a State school in Yorkshire followed by a 6th Form Organ Scholarship to Eton. Next, Winchester Cathedral and Winchester College, then Organ Scholar at Kings College Cambridge. Concentrating on performance, he was acting Sub Organist at Westminster Abbey and Assistant Master of Music at Westminster Cathedral and won RCO Performer of the Year in 2002. In 2013 he became Director of Music at Peterborough Cathedral, and now holds the position of Director of Choir and Associate Professor at New College Oxford. Andy finished his introduction with a matter of fact statement that Robert had recorded all six of the Bach Trio Sonatas, quite an undertaking. Huge applause.

Robert set us up by relating a similar event at New College School Old Boys Club, the visiting speaker, an old boy. This man regaled his audience with a detailed monthly, weekly, almost minute by minute retrospective. After 30 mins his wife, sensing boredom, began turning his notes faster - but no - the end came only when another old boy in a mobility scooter reversed noisily out of the cavernous hall.

Assuring us of brevity, but like this "old boy", Robert would also talk about himself, he being the world's leading expert. The right place at the right time, luck has played a huge part in his life! By age 9 he auditioned for a place at St Paul's Cathedral Choir.....(in Dundee!) Feeling completely at home with liturgical music was life affirming.

By age 12 he joined a Sheffield parish church choir and found singing in buildings like York Minster and Ripon Cathedral magnetically exciting. His first teacher was exacting and demanding, she gave him an excellent

grounding. He felt very fortunate. Then further encouragement with a 6th Form Scholarship to Eton under Alastair Sampson a man with huge breadth of knowledge and enormous repertoire.

Was it really a quarter of a century ago at Winchester!? Robert reflected on the passage of time - to much amusement - back then, Robert with David Dunnett a fellow organist, using dubious hand signals to warn David Hill the Music Director, forestalled a heart stopping crisis when Robert inadvertently turned off the organ blower with his left knee! Whoops! This in the middle of a Normandy Landings Service with Lord Runcie delivering the sermon. It took a full agonising minute before the organ could be turned back on.

There were Radio Broadcasts from Cambridge every 24th December. Meticulous planning by day was contrasted by a recurring nightmarish dream in which he was unable to find the hymn book needed to complete the Service - perfection had to be the goal, it's so much easier to do things that are wrong! Interpret negatively? No! He chose to strive for the best as an organ player.

Robert considers himself lucky again to have gone to both Westminster Cathedral and Abbey, where as a result of good practice he completed a frenzied Easter Week including the Royal Maundy Service and the Queen's 85th Birthday, culminating with the Royal Wedding on 29th April 2011, watched by 2 billion people. With 2 days of lock down surrounded by press and security he had to visit Sainsbury's. Seeing Piers Morgan he admitted momentarily fantasising an incident.

Life in Oxford demands a formal and elite education. However, there are many informal ways we pass things along. Robert's good fortune occurred when amazing things were going on to which he was exposed. Doing what we do - well, is key to encouraging future generations. Courage everyone.

When the long applause subsided, Andy thanked Robert, confirming his concluding perceptive comments, thanks also to Jonathan and Mandy Holl, Christine Wells and John Halsey, and to all a fantastic big hand.

SOCIAL AFTERNOON AND TALK BY PHILIP NORMAN

11TH JANUARY 2020

David Corbett & Andy Baldwin

A good number of members and guests attended the January social afternoon at St Andrews in Reading on Saturday afternoon, 13th January this year. They were treated to a highly informative and entertaining lecture entitled “Bach vs Händel” by guest speaker Philip Norman.

Philip is an enthusiastic and highly experienced musician and is responsible for setting up the well-known website “Organists Online”. He is a highly qualified organist, but beyond that he does Choral and Orchestral conducting, arranging and composing, leads workshops and gives talks on various topics.

Philip equipped himself with the tools to make this talk come to life. He used an overhead projector onto a screen, coupled with a sound system to play excerpts of music. The talk was factual and humorous and traced the backgrounds, influences and legacies of these composers, born on opposite sides of the German town Halle (northwest of Leipzig) in consecutive months of 1685. [Note -The two dots over the letter “ä” in the latter composer’s name is an “umlaut”, which changes the sound of certain vowels in German - in this case from an “ä” to an “ö”, thereby making it sound like “Hendel”].

Philip traced their lives and exposed the key differences. This started from their heritage – Bach being from a musical family whereas Händel’s father was a Barber. Bach stayed in Germany whereas Händel went international and was cosmopolitan in outlook – indeed spending much of his career in England. We heard general background about the various influences at that time, particularly from Italy, who were considered the musical leaders in Europe at that time. Italian Opera interested them both. Examples given were the da Capo Aria, the Ritornello, the Italian recitative. Also, influences like use of the circle of fifths and the French overture. Bach was particularly influenced by Italian strings and Buxtehude’s style from northern Germany.

There were no operas during lent and Bach focused on Passions, Händel on oratorios to compensate for this.

Their lifestyles were quite different with Bach spending most of his time in employment and besides composing and performing he spent significant time teaching and passed on his skills and insights to many students. Händel seems to have had very few students and was clearly much more commercially focussed and popularity was clearly a consideration in his compositions..

The talk was illustrated by audio samples from both composers and included some compositional “what-if’s” with Philip taking on the role of a “lesser mind” than the composer in each case.

At the end their legacies were also compared. In Germany although Bach’s musical sophistication and mastery of counterpoint was genius in art, the popularity of his music declined sharply in the years after his death (despite having had many students). In contrast, Händel’s music remained extremely popular in England for another 100years...despite his having had few students.

Perhaps this was because of a desire for simplification brought by the classical style.

At the end, the President thanked Philip for his insightful talk and there was some opportunity for questions and discussion. Here, there was some reflection about the relative simplicity of Händel’s music relative to that of Bach, perhaps arising from their different focus and perhaps why this contributed to their subsequent legacies in the years following their deaths and beyond.

The attendees then continued in discussion over tea and refreshments.

VISIT TO CIRENCESTER

8TH FEBRUARY 2020

Jonathan Holl

Though the Association had visited Cirencester some years ago, the Parish Church of St John has now a virtually new magnificent organ of 4 manuals and 63 stops. However our first port of call was at Holy Trinity, Watermoor, an attractive church about half a mile from the town centre. Unfortunately the organist of both Holy Trinity and the parish church was not able to be with us due to a family bereavement, but the organ scholar hosted us at both churches. We heard a few days beforehand that a maximum of one hour in each church had been imposed on us for reasons not explained.

The organ in Holy Trinity was built by Bishops in 1893. A major restoration with tonal alterations took place in 1963 by Percy Daniel. There was a further renovation in 1999. With 3 manuals and 29 speaking stops the organ made a good, well-balanced sound and one noticed some beautifully voiced soft stops. The touch was rather heavy when the couplers were drawn – something one would expect of an organ of this vintage. However, with careful use it was possible to give good renderings of a significant amount of repertoire. We had with us two young talented organists from the Newbury Association, who demonstrated some improvisation and memory playing!

On a recommendation, we gathered for lunch at the 'Crown', situated opposite the west end of St John's. We found that the chef here was excellent and we much enjoyed lunch before meeting in the church. St John's is a magnificent building with history going back to the 12th century. It has the dimensions of a mini-cathedral and is the central landmark in the town. In 2009, Harrisons built a new organ for the church, though a considerable amount of the old pipework was re-used. The organ is situated south of the chancel, but the console is behind the choir stalls on the north side. The Great and Pedal organs speak into the Nave down the south aisle, the Choir and Solo organs face the choir, the Swell organ speaks both ways with a 'West Shutters off' stop for accompanying the choir. The sound of the organ is very grand and magnificent, though the balance is slightly different in the Nave

compared to that at the console. It ought to be mentioned that both the Tuba and Orchestral Trumpet are incredibly loud at the console! The organ can do justice to almost all the repertoire. Altogether an enjoyable day out – and in sunny weather before the following day's storm, Ciara.

GENERAL ARTICLES

PILGRIMAGE TO POITIERS AUGUST 2019

John Halsey

On Sunday 25th August 2019 after playing for morning service at Windsor Parish Church, I went from Windsor Central to St Pancras International, took a Eurostar to Paris and then a TGV on to Poitiers. In so doing I was following in the footsteps of The Berkshire Organist's Acting Editor, himself a serial stagiaire of the Poitiers International Organ Academy. This well-established course runs in the last week of August each year, culminating in a student concert on the Friday afternoon, allowing one to travel comfortably back on the Saturday and so avoid the need to take a Sunday off from regular organ playing duties in the UK.

This inspiring week for fifteen or so students is built round three distinguished tutors and three main organs, with a number of instruments in other churches in the city also available for private practice. Lessons are in groups of four or five. The daily schedule is structured around 2.5 hour group lessons rotating between the tutors and the three principal churches. Additional time is allocated for private practice and the week is interspersed with plenary events including an introductory meeting on the Monday morning, a Concert des professeurs, welcome and closing drinks sessions, and the concluding student concert.

Students included several French, several Americans, one Belgian, one Australian and me. Although the main language is French, all the tutors speak English, and the whole week is run bilingually. It is an advantage to understand and speak French, not least as this enables one to learn more from the lessons given to francophone members of the group, but it is not essential.

The magnificent French classical Clicquot organ (1791) in the cathedral is the point of reference, and its organist Olivier Houette, the leader of the course. Teaching with Olivier are Jean-Baptiste Robin, Organist of the Chapel Royal, Versailles and Dominique Ferran, Organist of the Church of Notre-Dame-la-Grande in Poitiers. The other two principal organs are the French neo-classical Boisseau-Cattiaux organ (1997) in the Church of Saint Radegonde and the German baroque style organ by Yves Sévère (1996) in the Church of Notre-Dame-la-Grande.

Students are free to choose their own repertoire, but this year it happened that Nicolas de Grigny (1672-1703) was the composer most in evidence, as Olivier Houette has recently released a recording of his complete works, and as several students had brought one or more de Grigny compositions to play. I certainly learned a lot about French classical performance practice, including articulation, registration, ornamentation and *inégalé*.



An extra dimension for me personally was the cult of Saint Radegonde, whose tomb is in the crypt of the Saint Radegonde church (*picture left*). I enjoyed playing Franck and Messiaen in this church, but my particular interest owes to the history of Jesus College, Cambridge where I studied 1977-1981. The college now known as Jesus College is one of the few British institutions dedicated to Saint Radegonde, having been built on the site of a nunnery dedicated to her, and for this reason my week had a special sense of pilgrimage.

BOA members interested in attending the 2020 Poitiers course should look for publicity on www.orguesapoitiers.org or may like to contact me for further Information.



The Clicquot organ (1791) in Poitiers Cathedral



Organ of the Church of Saint Radegonde (Boisseau-Cattiaux, 1997)
viewed from the crypt



St Peter apparently blessing the Clicquot organ

THE LONDON ORGAN DAY

29TH FEBRUARY 2020

Jonathan Holl

Cold weather with flooding and the spreading of the Coronavirus seemed to have no effect on the attendance at this year's London Organ Day. Approximately 120 people arrived for a day full of interest and excellent organ playing. This year there were two venues in Islington, the Union Chapel in the morning and not far away St John's Church in the afternoon. The organ in the Union Chapel is a 3 manual 'Father' Willis built in 1877 and remains essentially unaltered. It can be likened to a smaller version of 'our' Willis in Reading Town Hall.

The theme for the day was 'Bach Kaleidoscope' and the first recital was entitled 'The Mysterious Victorian Organist'. Tom Bell was responsible for the organisation of the day and he was to be found sitting quietly in an armchair on the stage, minding his own business, studying a large score of music. After a welcome from Alan Taylor, the General Secretary of the IAO, it became evident that Tom Bell was the Mysterious Victorian Organist as he left his armchair and proceeded to the console (suitably dressed!) to play mostly Bach arranged by W.T. Best. This author is well-acquainted with Bach so arranged – the music is printed very clearly, but one does not follow his indications of phrasing and registration. However Tom played these pieces (finishing with the Passacaglia) taking account of all Best's indications!

Following on from Tom's recital was a little time spent with Claire Springer, a composer, producer and performer of acoustic and electronic sound. She managed to produce unusual sounds from the organ by holding some notes down using chopsticks and gradually pulling out certain stops – fascinating!

Leading up to lunch, we were treated to a recital by a most talented young French organist. Erwan Plaquin is 17 years old and he played faultlessly music by Bach (Prelude and Fugue in G minor BWV 535), Brahms, Belier (Toccata in D minor), Franck (Prelude, Fugue and Variation) and two movements from Mendelssohn's 2nd Sonata. For an encore, he played a Noel by Balbastre. He started organ lessons at the age

of four and a half and now plays at several churches in Paris. He hopes to enter the Paris National Supérieur Conservatoire.

It was made known to us that the Willis had hydraulic blowing engines when first built. Electric blowing was installed in the 1920s. The original hydraulic engines have been restored in the recent restoration and we were invited to descend to the depths behind the organ to take a look. After lunch, we made our way to the second venue, St John's Church, where there is a well-known Walker organ built in 1963. The organ is particularly suitable for the classical repertoire but is, in fact, very satisfactory for the modern and French symphonic repertoire. Adrian Gunning is the organist and he gave us 30 minutes of spectacular playing. Though he is known for not playing music by Bach(!) he played "Bach'orama" by Naji Hakim. This a thrilling piece in the typically modern French style with excerpts from 'well-known' Bach. Adrian also played music by Tournemire and Karg-Elert.

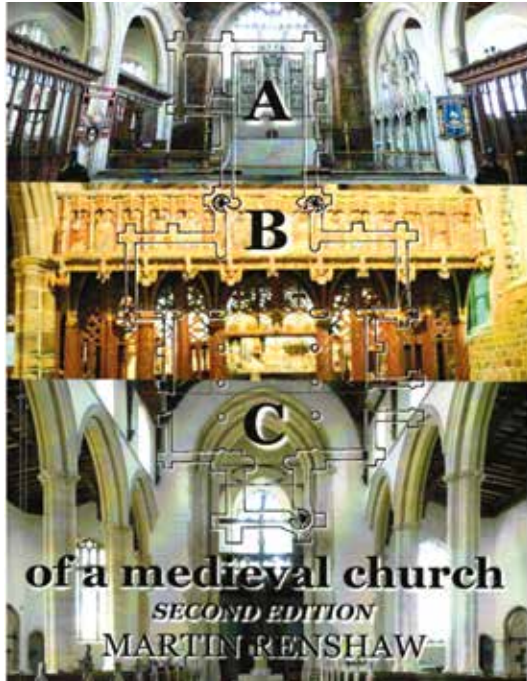
This was followed by our second very talented player – Eleanor Carter who played music by Bach (5th Trio Sonata), Elizabeth Stirling (1819 –1895) and Mendelssohn. She has performed at Notre Dame, Paris, King's College, Cambridge and other notable venues. She is also a cellist. This is a name we are likely to hear from time to time.

The final recital was given by Martin Baker, until recently Director of Music at Westminster Cathedral and well-known for his improvisational skills. He played Bach's Prelude and Fugue in C, BWV 545. This was followed by movements (contrapunctae?) from Bach's Art of Fugue interspersed with improvisations. A very impressive end to a full and interesting day.

SOME RECENT BOOKS

Mark Jameson

ABC of a Medieval Church, 2nd edition by Martin Renshaw ISBN 9780956710277



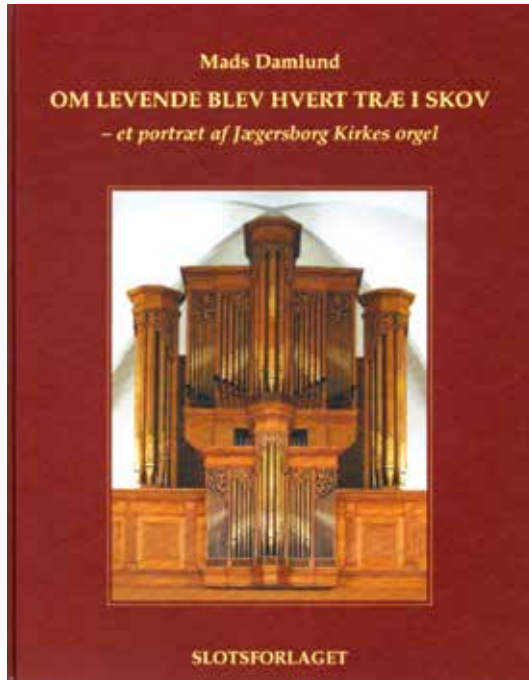
The first edition of this book was published in 2017 and distributed by “At the Sign of the Pipe” – a publishing house run by David Shuker, an organ historian. Sales exceeded expectations so a second edition was published in 2019. Martin Renshaw was a chorister at St Paul’s Cathedral and later at Canterbury Cathedral. He has spent his life restoring and making historically based organs, writing about them, and playing them.

With that background, visiting churches, and understanding buildings in considerable detail, his experience is reflected in this book. The book shows the reader how to read the building looking at hidden history, both inside and outside. It is not a book just about organs, it is very

readable, you do not need to be an expert to understand it. There are many photographs and It is written for all generations to enjoy our wonderful medieval churches. Very highly recommended.

To obtain this book please contact Martin Renshaw, cost £8 plus postage to a UK address is £3.00, cheques made payable to Martin. Write to him at: Garden Flat, 19 Frognal Lane, London NW3 7DB. To purchase via bank transfer please contact by e-mail: Renshaw.martin45@gmail.com

OM Levende Blev Hvert TrÆ I Skov – Mads Damlund. This book can be ordered from the publisher, Slotsforlaget: <http://www.slotsforlaget.dk/omtaleb.htm> The website is in Danish. The easiest way is to contact the publisher, Jesper Jørgensen, by e-mail: jesper@slotsforlaget.dk The cost is 200 DKK (around 24 GBP) + mail.



The book came to me from the Danish Organists' Association – their regular magazine “ORGLET” is a high-quality periodical and over the year either they or members produce high standard books. It was published in 2019 to mark the 75th anniversary of the organ in

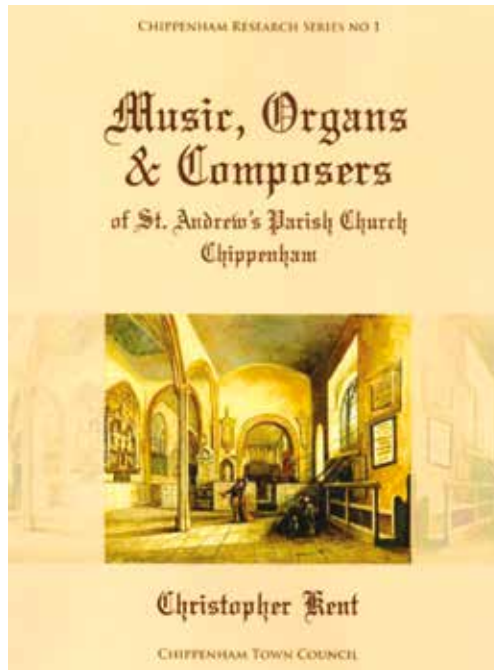
Jægersborg Kirk. Yes – in Danish, but organ books in most languages can be enjoyed; this book has an extensive summary in English ahead of each Danish chapter. Mads Damlund has been Organist at this church at least since 2006. The church is located in the northern suburbs of Copenhagen, and dates from 1941. The 3 manual 25 stop organ by Marcussen was built in 1944.

The book is a portrait of one organ, but also a very useful guide on Danish Organbuilding. It is on quality paper with high quality colour photos and many drawings. Tucked inside the rear cover is a 77 minute CD, with 18 tracks played by Mads Damlund - including music by Bach, Scheidt, Brahms and Viderø. This is followed by the choir singing a five section piece by Pelle Gudmindsen-Homgreen “Lys”. The recording ends with four “historic” recordings– Karl Richter in 1964 playing BWV565, Jørgen Hansen [1963] Sweelinck Ekkofantasi, Henrick Glahn [1949] Buxtehude BuxVW139 finishing with Finn Viderø [1948] Walther – Koral partita Jesu Meine Freude.
An unusual book, full of interest.

Music, Organs & Composers of St Andrew’s Church, Chippenham, By Dr Christopher Kent
ISBN 978-0-9957619-0-2. Published by Chippenham Town Council, £12.95 plus £3.50 postage. A4 size, 140 pages.

The book is part of a series of publications in the Chippenham Research Series published by the Town Council and normally obtainable from the Town Museum shop [easily found on the internet, currently closed due to CV19]. This is one of the most detailed one location organ studies I have read for a very long time- with illustrations of documents, copies of text and specification through the history of this important organ.

It covers the history on the church from around 1670, along with the various plans. The current organ is housed in a 1752 case by Brice Seede – it is the sole surviving case by this builder- a highly regarded West Country organ builder. The organ was moved and expanded in 1879.



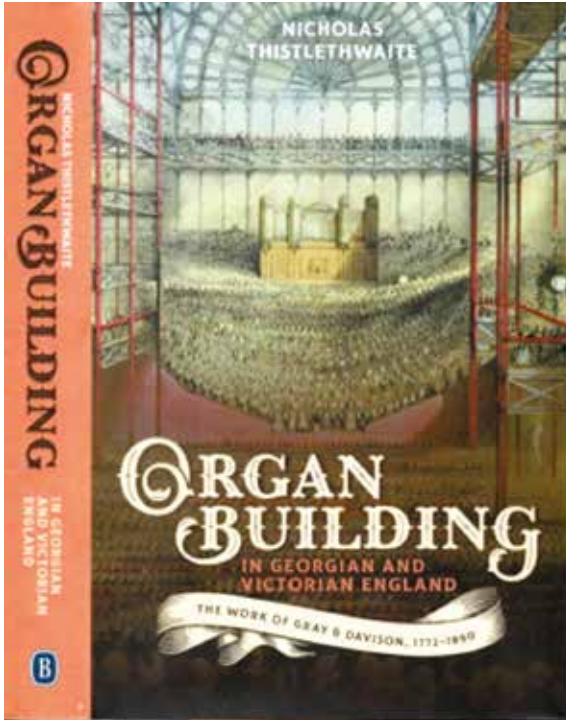
The book includes many plans for alterations over the years. The organ currently needs a full restoration – the Swell is not functioning, and the church has set up an appeal for funds.

A most interesting book – and the meticulous care Christopher has taken is very evident. It is normally available via the museum above, but the Author does have copies at home. To contact, his e-mail is: christopherkent9680@btinternet.com or write with cheque to him at The Laurels, Tytherton Lucas, Chippenham, Wiltshire, SN15 3RJ

Organ Builders in Georgian & Victorian England, the work of Gray & Davison 1772-1890, Nicholas Thistlethwaite. The Boydell Press 2020, ISBN 978-1-78327 467 3. Cost £65. Distributed by John Willey & Sons

This is a massive book – 552 pages, hard cover 16 x 24cm. I have included the spine view in the scan overleaf. Nicholas Thistlethwaite is known to many of us. The book is dedicated to members of BIOS who

were able to get an introductory purchase discount of 35%.



This really is a book to take to the famous desert island – provided you can take your laptop and have internet access as before you start reading the book, a study of the introductory pages is required [“i to xxii], page xvii refers to an eight chapter on line supplement that needs to be downloaded to go with the book. This has work lists for 1775 to 1821, 1821 to 1838, and 1839 to 1890, then an index and work lists for their Liverpool branch 1865-1890. This supplement then follows with 8 chapters of documents which cross relate to chapters in the book. This on-line PDF supplement is 278 pages long. The link is:

www.boydellandbrewer.com/media/wysiwyg/Other/Organ-building_Online_Supplement.pdf

I have copied this text only document to my system, the document is 1.5MB

Now armed with your supplement you can start exploring the contents of the book – there are three sections:

Part 1 –The Grays – split into four sections – Beginnings, An Expanding

Business, John Gray, instruments 1772-1840 - pages 3 to 220.
Part 2 - The Davisons – sets out Frederick Davison – pages 221 to 248.
Part 3 – Gray & Davison – split into four sections – Gray & Davison,
Frederick Davison; Limited Company 1877-1890, Instruments 1840-
1890. Pages 249 to 520

After this there is a 2-page Epilogue, Bibliography section and index completing the book. There are 99 black and white plate photographs and 17 tables where detail specifications are provided.

It is impossible within the confines of a short review to cover the total content; Nicholas has provided a very thorough history of Gray & Davison up to 1890. I asked him why the book ended at that point. He advised that apart from book size it was the point when Frederick Davison died and the business briefly liquidated. He said *“that the business declined significantly in the previous decade, and whilst Charles Davison managed to rescue it and carry on until his own sudden death in 1906, it never regained its former distinction. After 1906, the business was managed by a series of builders brought in by the directors, and the standard of the work went downhill rapidly; by the 1950s and 1960s it was really bad”*.

I have carefully studied references to Berkshire and the following may help for local records. It does add to the information already on the National Pipe Organs register. Gray & Davison [G&D] used job numbers which helps to identify organs from 1853 onward.

For a **Binfield** residence of Mr Richard [Surname?]- Gray supplied a second-hand organ to him in 1835 for £150. A Gray & Davison tuner – Mr Tuckwell spent a day in 1874 tuning the Willis organ in **Cranbourne Church** [much later vandals burnt that very early Willis].

There are many references to **Eton College Chapel**, and **St George’s Chapel in Windsor Castle**. The 1849 2manual for **St Peter’s Marlow** is not so well known, however in 1865 **Newbury Town Hall** had a 2m11ss organ costing £300, this may have been a loan, that is not recorded elsewhere.

G&D activity in central **Reading** is limited to **Holy Trinity**, Oxford Road, work done in 1870 [job 10300 £310 2m, 18ss], sometime after 1973 ranks were added from a redundant Oxford organ. From 1979 B C Shepherd

& Sons took on sorting issues. John Shepherd's report can be found in Handbook 36 of 1981. **St Michael's in Sandhurst** – 1882 costing £250 for 2 manual and pedal and 11 speaking stops. NPOR N12574 only shows the position after Hele restoration in 1970 [then 2/16]. **St Mary Thatcham** – the book records work done in 1843, 1844, 1850 and as job 10076 2m 15ss in 1857. The church then closed for renovation and the old organ sold. Job 10218 of 1865 records a new 3/26 organ, NPOR record for 1991 shows as 3/25. **St George, Tilehurst** BOA has visited in recent years, NPOR [N09868] gives the G&D organ as undated; this book records it as being **rebuilt** in 1890, job 10500 as 2m/16ss for £330. As the church dates from 1885/6, this sounds more like a new instrument.

St Mary **Wargrave**, New organ 1855 Job 10057 2m 11ss for £225 this was destroyed in 1914 when suffragettes burned the church. **Windsor** – apart from St George's Chapel, further buildings are recorded. First- in 1841 G&D supplied a 2m/p 16ss organ to the **Windsor Castle MUSIC HALL, Berkshire**. I cannot trace this building but it is recorded as Berkshire. However, close to St Martins-in-the-Fields in central London there is a **Windsor Castle MUSIC HALL** that functioned from 1850 to 1859. Does anyone have local Windsor knowledge? **Windsor, Masonic Lodge** by Gray c1772 that moved at date unknown according to NPOR; a second entry, NPOR gives as 1793, but the G&D entry gives c1782-1786 organ suggests that the chamber or barrel organ moved to the residence of Michael Thomas of Hurley Manor, Hurley before in 1969 it was moved to the Great Queen Street Freemason's Hall Holborn. In 2006 this instrument was in Lodge Room 3, I have photographs taken on a Club visit, and Michael Broadway was restoring it. **Windsor St John Baptist** is well documented by John Halsey, there are two additions – a sum of £15.15.0d was charged by Gray & Sons in 1836 for minor work. The new organ in 1845 by Gray & Davison of 2m/p with 17 stops cost £385. Finally, **St Mary, Winkfield** shows on NPOR as Gray c1820 – this is not in the indexes, the rebuild of 1878 is G&D Job 10403 and cost £140 whilst again the NPOR date of 1889 is not referenced in the book. This organ was most recently rebuilt in 2018.

Whilst the book is expensive, it is very much worth purchasing.

THE ORGAN ON STAMPS AND OTHER ITEMS

Mark Jameson

Here is the opportunity to see some world organs whilst normal travel is restricted.

This year's review starts with further stamps from **Poland** in their "**Historic Organ Series**".

These issues are attracting a lot of interest from both organists and stamp collectors globally.

Two were issued in 2019 and a further one has been announced for August 2020.

Cathedral of St John Baptist & St John Evangelist, Torun [south of Gdansk]. This is the small organ dating back to 1721. Restoration by Jozef Mollin was completed in 2018. Issued June 2019. Details of the main organ can be found on websites.



MANUAL

Pryncypal 8'
Flet 8'
Kwintana 8'
Spilflet 4'
Salicional 4'
Kwint 3'
Oktava 2'
Sedecima 1'
Mixture IV [split unknown]
Manual to Pedal coupler

PEDAL

Subbass 16'
Oktawa 8'
Super Oktawa 4'
Kwint 3'
Pusan 8'
Tympani

Stamp size approximately 3" x 4"

The latest stamp, issued on 5th October 2019 features the organ in the Basilica of Saint Andrew the Apostle in Olkusz – north west of Krakow. Olkusz is first mentioned in 1184 and the church in 1317. Fires seem

to have been a problem in 1553 and 1584 – the 1584 fire led to the beginning of the Baroque organ in 1617 built by Jan Hummel from Nuremberg [c1590-1630]. The distance between the site and the builders workshop led to difficulties and legal wrangling, it taking until 1623 to complete. Mining of silver and other metals that had started in the region in the 12th century affected the water table causing the church to suffer serious damage over the years. A pupil of Hummel, Jerzy Nitrowski [c1600-1675] worked on the organ, completing missing ranks. Record books were being kept by 1726 and by 1805 the parish became part of the Krakow-Kieice Diocese. By the beginning of the 19th century the organ had deteriorated. The first major work on the organ took place in 1839 by Stanistaw Slotwinski from Krakow who had to replace the bellows. A fire in 1864 damaged the church and destroyed the belfry. In 1882 the parish became part of the Kieice diocese. The last ad-hoc maintenance was back in 1945 after which the organ again deteriorated. Riots took place in the vicinity of the church in 1958, followed by a plan to remove the organ and replace with new. Later in the 1960s awareness of the interest in historic organs grew. Renovation of the church started; serious conservation was carried out in 1992.



Patronage of the organ project was given by the Hermann Reemtsma Foundation of Hamburg between 2014 and 2018 granting 50% of the costs. This private organisation funds restoration work, including organs, mainly in northern & eastern Germany, occasionally Poland and at least once in the UK [at Ironbridge] under the overall control of the Baltic Organ Centrum, Stralsund and the Parish. The restoration of the instrument was entrusted to Flentrop Orgelbouw from Holland. This is the stamp and organ specification:

Manual C, D, E, F, G, A -
 g 2 and a2
 Principal 8´
 Fleit great 8´
 Salicinale 8´
 Octawa 4´
 Fleit octawný 4´
 Spilfleit octawný 4´
 Quinta 3´
 Quindecima 2´
 Gemshorn 2´
 Mixtura VII 2´
 Cymbal V
 Puzan 8´

Mixture: C: 2, 1½, 1, ⅔, ½,
 ½, ½

Positive C, D, E, F, G, A -
 g 2 and a 2
 Principal 4´
 Quinathena 8´
 Fleit octawný 4´
 Octawa 2´
 Minor flute 2´
 Scadek 1´
 Mixtura III 1´
 Cymbal III
 Kromport 8´
 Sařamaia 4´
 Tympan
 Star
 Nightingale

Mixture: C: 1, ⅔, ½

Pedal C, D, E, F, G, A -
 d 2, e 2
 Principal 16´
 Octawa 8´
 Fleit big 8´
 Quinta 6´
 Quindecima 4´
 Octave flet 4´
 Mixtura VI 4´
 Pomorth 16´
 Cornet 2´

Mixture: C: 4, 2½, 2,
 1½, 1, ⅔

midrange temperature
 meantone temperament
 a 1 = ca. 480 Hz
 8 wedge bellows

The third stamp from Poland has local interest.



Fawley Court, Henley-on-Thames was owned by the Polish Congregation of Marian Fathers from 1953 as a Polish Educational establishment, it closed in 1986. Part of the legacy of this group is St Anne’s Polish Catholic Church next to the house. [Christine Wells reports it has an electronic organ]. The stamp was issued in 1999 as 1 of 4 stamps featuring

Polish Cultural Treasures in Foreign Countries.

Do you add sugar to your tea or coffee? When at a café, tables often have sugar packs wrapped in paper – some have fancy designs. These **Dutch sachets** feature street organs – the top one – Hof van Rolde Café still exists but internet photos suggest that the instrument has gone. The lower one I cannot trace, but a very similar instrument can be found in the St Albans Organ Theatre [the new name of Museum]



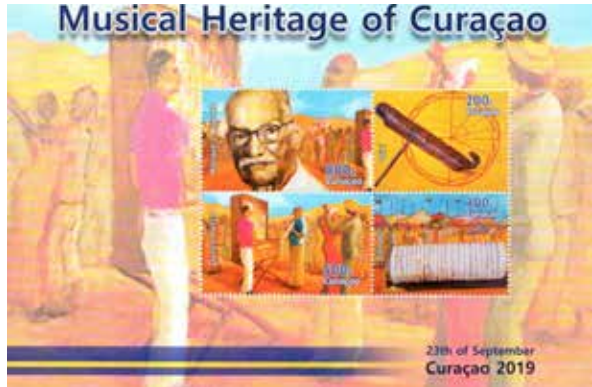


I rarely cover postmarks, but “**ORGLET**” – the magazine issued by the Danish Organists’ has started to have an organ symbol on their mailings. The FTY2, Y6X9,

N8FV digits are the authorisation number – not an opticians test! Despite the number of good Danish organs, they have yet to appear on their stamps.

Musical Heritage in Curacao was celebrated on 23rd September 2019 with the issue of this large sheet with four stamps. Top left is an 800c

featuring Horace J Sprock, [1866-1949]; I searched the internet and the stamp issuing web sites to try to find out more about him, without result. A Wiri – looking like a string bow, [200c] is top right, the bottom left is called “dance party”



but clearly a portable pipe organ [500c] and bottom right is cylinder with music [300c]. One of these portable pipe organs also appeared on a stamp of Aruba. Aruba & Curacao islands are linked, part of former Dutch colonies.



Josef Capek [1887-1945] was a **Czech** artist, writer and poet. He also invented the word “robot” in one of his writings. This painting of “The Organ Grinder” is at the Gallery of the Central Bohemian Region GASK and c1914. His life ended in a German concentration camp. The stamp was issued on 20 January 2020:

The Z shows a face value of 270czk for post up to 50gms weight. More and more nations are using letters for values rather than figures.



Phonecards have all but gone into history in the UK, but they are still common in Japan and Germany. As part of fundraising for Regensburg Cathedral organ, this one appeared in 2019.

For the first time **THE CRAFT OF ORGAN BUILDING** has been acknowledged – as distinct from stamps featuring organs, composers, churches with organs, etc. France started a series in 2016 featuring craft industries, all the same size stamps, square shaped – and so far, included a stone sculptor, ironworker, cabinet maker, leather worker, Jeweller – and this year - the pipe organ builder. La Poste publicity with this issue included an extensive summary about both the history of organ building and the necessary skills needed to make an organ. There is also a quirk as far as stamp collectors are concerned, the issue date was 21st February 2020, release to post offices and public on 24th February, but the actual sheets of stamps carry the date of 14th January 2020. Normally dates are issue dates! Michael Blighton advised the organ builder's name: Michel Jurine. It is his Opus 6, built 2014-2017 and located in the church of St-Didier-au-Mont-d'Or, near Lyon.



1st manual coupler manual III-II with Barker lever assistance.

Manuals 56 notes.

2nd Manual Grand Organ

Bourdon	16
Montre	8
Bourdon	8
Flute Harmonique	8
Prestant	4
Flute Douce	4
Mixture	II
Mixture	III-IV
Cornet	V
Trompette	8



3rd Manual Recit Expressif

Viole de Gambe	8
Voix Celeste	8
Bourdon Harmonique	8
Flute Octaviante	4
Octavin	2
Piccolo	1
Nazard	2 ² / ₃
Tierce	1 ³ / ₅
Trompette Harmonique	8
Basson-Hautbois	8
Voix Humaine	8
Tremblant	

Pedals 32 notes

Contrebasse	16
Soubasse [from Grand organ]	16
Bourdon [from Grand organ]	8
Principalbasse	8
Octavbasse	4
Basson	16

Couplers

II-I; III-I; II/P, III/P

French Antartica issued this rather amusing stamp in December 2018:



At Paris Expo, at Porte de Versailles each year there is an International Agricultural Show. In 2019 it ran between 23 February and 3 March, the 2020 event closed early because of COVID19, in 2021 it is due to take place from 27 February to 7 March. It is a very international affair, and each year a different farm animal becomes the symbol. They have a booth to purchase souvenir stamps – in 2019 the pig, in 2018 a cow. In 2018 private stamps started to appear featuring organ cases, the same happened in 2019, I am aware of at least 30 different stamps showing

European organ cases that have found their way onto e-bay and other international sales sites, this is an example of one that shows the design, the actual stamps are normal size and printed on the reverse. The organ featured is in Venice, at San Pantaleone Martire, Op.400 by Gaetano Callido.



In the Netherlands, there is an online shop selling postcards and stamps – his Delcampe site name is Philaromax. He has been visiting churches and photographing organs, some of which no longer exist. I do not specifically collect postcards, but had purchased some that featured Netherlands organs. In 2019 he put out 5 complete sets of 100 Netherland organ postcards. Each postcard featured an organ, with a matching 1 Euro stamp attached to the postcard. Expensive! On enquiring I found he had produced 10 sets of stamps, 2 of each he was keeping, but had 3 complete sets of these Dutch organ stamps available. One went to a German collector, one set I have.

This is No.23 in his set that he has labelled Oosterend [Texl], Maartenskerk. The organ is 1906 by Martin Vermeulen restored in 1972 by Flentrop, 1/p with 8 speaking stops.

Finally, to Austria – one of the first countries where stamp collectors produced musical bespoke issues. This first example is at Kufstein, in the Tyrol on the border with Germany, the River Inn splits the town in half. The Kufstein Fortress is on top of a large rocky hill next to the river.

The Heroes Organ (“Heldenorgel”) was built in 1931 by organ builder Oskar Walcker in the Citizens’ Tower, part of the Fortress to commemorate the dead of World War I. The original organ had two manuals. Extensive alterations were made to the organ in 1971, enlarging the instrument to 4 manuals, 46 stops and 4,307 pipes. In 2009, the organ was comprehensively refurbished and extended to 65 stops and 4,948 pipes. When played, the sound can be heard down below in the town. It is played daily at 12 noon to honour the war dead as a reminder of peace. This stamp to mark its 85th Anniversary was issued in 2016, but only became known outside the area in 2019.



The second stamp was issued to help raise funds for the restoration of an organ in Poysdorf, a small-town due north of Vienna. My first knowledge of the project came through another member of Motifgruppe, the German music stamp group. The envelope below was released in November 2019: illustrated below in reduced size, and with the stamp enlarged.



The first organ here was donated to the church in 1685, this 20-stop instrument being new in 1796. In 1937 it was enlarged to 3/32, and pipework blocked the window in the centre. By 2011, it was considered at risk from fire and was removed from use. The recent renovation was

by Ferdinand Salomon of Lower Saxony, it now has 2 manuals, 29 stops and 1998 pipes.

Full details are easy to find on the internet: <http://members.nanet.at/poysdorf/index.htm> The website has the specification, restoration detail and also information about the church's choir organ.

COVID19 has had an effect on stamp issues. The UK has issued stamps to mark London 2020 International Stamp Exhibition planned for May, now delayed to 2022. To mark this event, Royal Mail issued a booklet with 6 first class stamps, 2 each of 3 designs: 1d black [1840], 1d red [1841] & 2d blue [1840], product code UB431.

In addition, 2020 marks the 180th anniversary of the penny black and a sheet of 25 1st class penny blacks is available [code AW144, £19] – see the Royal Mail Website shop. Usually stamps for a cancelled event do not go on sale!

Finally, 2020 celebrates the 250th anniversary of the birth of Beethoven. There are many new stamps issued and planned to mark this event, but not one so far includes any reference or suggestion of a link with pipe organs. I am watching out!

RECENT RECORDINGS OF NOTE

Mark Jameson



Box cover left, booklet cover - right.

The English Organ by Fugue State Films, cost price £68.00 was released just before Christmas 2019 having taken more than a year to film. Daniel Moulton is the performer on this entire recording. In the four DVDs he introduces each organ, talks about the background and how English history affected organ development. There are also discussions with Nicholas Thistlethwaite and Dr William McVicker. With over eight hours of music listening; some parts of the DVDs are in excess of 3 hours. I found it too long to listen to in one sitting. 45 pieces are performed.

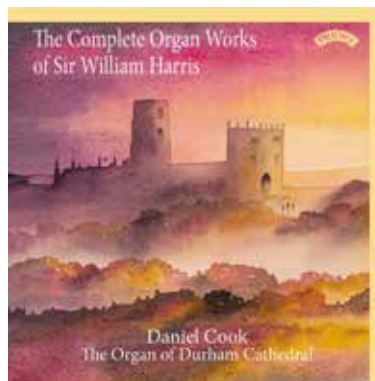
As well as the DVDs, there are three music only CDs. This release is a documentary of The English Organ as built by English organ builders. English organ builders have also been very successful exporting their products, as can be seen with instruments recorded in Australia, New Zealand, Tasmania and USA. To accompany the music and descriptions there is a 63-page booklet simply listing the music, full colour

photographs and the stop list for every instrument. Looking at the list of organs, a good many have already been played by BOA members over the years. Daniel Moulton had obviously not seen a Bevington organ console before as his comment about one instrument being unique since there is a very similar console by the builder in Westbury Parish Church. There is one very important organ missing from this release – Reading Town Hall! The recorded organs are:

Wetheringsett	c1530 soundboards, 2001 organ - Goetze & Gwynn,
Adlington Hall	c1680 unknown, restored Mander 1959
Aldgate, St Boltolph	1704 Renuus Harris, restored Goetze & Gwynn, 2006
Spitalfields, Christ Church	1735 Richard Bridge, restored William Drake 2015
Cambridge, Clare College	1755 John Snetzler, restored William Drake 2016
Auckland, Ponsonby Baptist	1779 John Avery, restored Goetze & Gwynn, 2005
Ashridge House, Herts	1818 Thomas Elliot, restored John Budgen 1990
Bermondsey, St James	1829 James Bishop, restored Goetze & Gwynn, 2002
Limehouse, St Anne	1851 Gray & Davison restored William Drake, 2006
Kidderminster, Town Hall	1855 William Hill, restored Hill Norman & Beard 1980.
Liverpool St George's Hall	1855, and onward, Willis.
Scudamore Organ	1859 Willis restored by Willis 2014
Walton Breck, Holy Trinity	1863 Willis
Armley, St Bartholomew	1869 Schulze
Launceston, City Baptist	1874 Bevington, restored by S J Laurie, Tasmania, 1982
Cullercoats, St George	1885 T C Lewis restored Harrison & Harrison 1987
Tewkesbury [Grove organ]	1885 Michell & Thynne restored Bishop & Sons, 1981
Truro Cathedral	1887 Willis restored by Mander 1991
Sydney Town Hall, Australia	1890 Hill 1890, latest restoration Peter Jewkes, 2015
Melbourne St Paul's Cathedral	1890 T C Lewis restored Harrison & Harrison 1990
Port Sunlight, Christ Church	1904 Willis II restored Willis & Sons 2008
Rochester, NY, First Universalist	1908 Robert Hope-Jones restored Wurlitzer 1937
Dunedin Town Hall [NZ]	1919 Norman & Beard restored South Island OC, 1995
Dundee, Caird Hall	1923 Harrison & Harrison, restored H&H 1992
Cambridge, Kings College	1934 Harrison & Harrison, rebuilds H&H 1968 & 2016
Royal Birmingham Conservatoire	1936 Eule/HN&B for Lady Susi Jeans, relocated by Nicholson 2017
Brompton, London Oratory	1953 J W Walker restored by them, 2004
Coventry Cathedral	1962 Harrison & Harrison restored H&H 1988
York University, Lyons Concert Hall	1969 Grant Deggens & Bradbeer, restored Walker 1983
New York City, St Ignatius Loyola	1993 Mander
Westminster, St Mary Undercroft	1999 William Drake
Edington Priory	2014 Harrison & Harrison
Auckland Cathedral NZ	2017 Nicholson & Co

This has been a Herculean task for Fugue State Films, Will Fraser and Daniel Moulton. Well done to those who participated in this project.

The Complete Organ Works of Sir William Harris, double CD set by **Priory**, PRCD1187 release date April 2020, Priory website advertised cost £16.99, post free.



Daniel Cook has recorded this music on the organ of Durham Cathedral. 42 works spread equally over two discs, including unpublished works held in a manuscript collection by Sir William Harris' family.

Sir William was born in London in 1883, he was appointed to Christ Church Cathedral Oxford in 1929 and onward to St George's Chapel Windsor in 1933, retiring from that post in 1961. He passed away in 1973. A very enjoyable recording.

To save space, where music has a reference number – e.g. BWV757 I am showing this rather than put the titles out in full.

Beatles love BACH – Drama Musica, reference **DRAMA010** release date 10th May 2020. RRP £13.25 as a CD, MP3 £8.

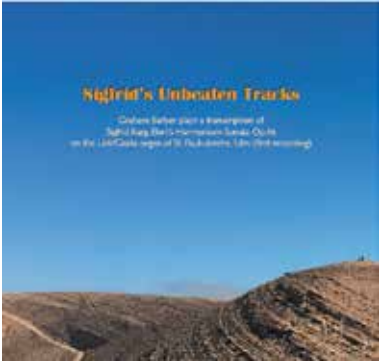


This release played by Christina Banegas of Uruguay is recorded on the 1914 Willis II organ of St Barnabas, Penny Lane Liverpool. Alterations and restoration work from 1991 onward by S Reeves of Liverpool [see NPOR D04665].

The music played by Christina is by Lennon & McCartney - *Penny Lane*, *Blackbird*, *Mother Nature's son*, *Eleanor Rigby*, *Lady Madonna*, *Air on a G string**/for no one;

George Harrison *If I needed someone*, J S Bach *Choral Preludes BWV40, 612, 734, 738,757, Fugue BWV131A, BWV090, 1007 & 996*. *McCartney transcription. Something totally different!

Sigfrid Karg-Elert – Played by Graham Barber – Fugue FSRC016, cost £14.50



This is the first recording of the newly renovated organ of St Paul's in Ulm, Germany, originally by Link Brothers in 1910, restored 2015 4m/86ss by Thomas Gaida. The specification can be found on the church web site. Graham plays Karg-Elert Harmonium music transcribed for organ – *Second Sonata Op.46* [first recording of an organ version]. All the other works are from *Op.101 Portraits*,

Numbers 12,14,18,20,19 & 25. Unusual, different, and very enjoyable.

500 Years of Organ Music – Brilliant Classics 96139, released April 2020, Volume 2. Price £79 – 50 CD box set.

Volume 1 was released back in 2016, reference 95310.



Each of the CDs is in a cardboard sleeve with list of works on the back, player name, where and when recorded and primary organ builder. The recordings were made from 2013 onward. For detail information one has to go on line and download a 159page PDF.

The PDF sets out the organ history and specification for each disc. PDF pages

125 to 159 list the 862 tracks. 35 discs feature one or more different Italian organs, 2 Belgium organs., 1 Finland, 2 French, 3 German, 6 Netherlands, 2 Spanish and 1 USA. It is going to take a very long time to play! There has been a lot preparation gone into this release. No pictures of any players or instruments. WOW!

THE MARRIAGE OF ROSEMARY EVANS

Many congratulations to Rosemary Evans and Eric Shepherd (the well-known organ builder) on their marriage on 31st August 2019 at St John the Evangelist, Newbury. They have known each other for many years but married after a whirlwind romance!

Rosemary and Eric live in Edgware and Rosemary is organist at the Church of St Alphage, Burnt Oak.

We wish them all happiness in the future.



Photo by Bill Morton photography

OBITURIES

EDWARD VINCENT STANSFIELD (1946-2019)

Andy Baldwin



I remember clearly the day I first met Edward in 1986 when my team was temporarily located at Racal Research in Reading. We were both electronics engineers. Edward's office was opposite the entrance to the library there. Coming out of the library, one was confronted with a beaming face! And that is how I came across him, and we talked about what we were doing.

I came across Edward again many years later when he was hosting local evening lectures at Reading University, delivered by a local technical group on behalf of the Institution of Engineering and Technology (IET). A few more years after that, I bumped into him at Reading Minster at a lunchtime organ recital. Here I discovered that he had a great love of organ music and was a non-playing member of our Association. Many of you will remember him as a regular listener at the Friday lunchtime recitals at the Minster, similar recitals at St Nicholas Newbury, and of

course the local and Town Hall recitals set up by our Association. That beaming face never went away as I'm sure you'll remember. You can see him in the photo, where he was indulging one of his other great joys – steam railways. Together with his wife Barbara, he chased steam across five continents. He was always optimistic, apparently without too many worries in the world. I always enjoyed a chat with him and only wish that I had found time to engage with him more deeply.

Edward was originally from Manchester and studied Electrical Engineering at University College, London. He went on to Imperial College to do his PhD and his thesis was entitled “An Articulatory model for speech recognition”. He met Barbara on a Ballroom Dancing beginners course whilst doing his first degree and they were married five years later. Upon completion of his PhD he worked in the Netherlands. He and Barbara stayed there for nine years before moving back to the UK. He chose to settle in Reading, working at Racal Research (which later became Thales) and remained there for the rest of his professional career.

During this time he also took a degree in Mathematics with the Open University. He later joined the Institute of Mathematics and its Applications (IMA). After retirement he volunteered to become editor of the IMA 's publication “Mathematics Today”.

Edward is remembered by his colleagues as a kind, friendly, helpful, supportive and welcoming person – ever the voice of reason who could lighten any meeting, just as I had found him all those years ago.

I remember giving the October 2019 lunchtime organ recital at Reading Minster. Edward was there with Barbara and he looked rather unwell. Characteristically, he brushed this off as nothing serious and told me that my recital had made his day! That was the last time I saw him. In February I visited Barbara and heard that he had suffered a short illness and had passed away peacefully in hospital on November 1st, 2019. He was a good acquaintance, but I felt that I had lost a friend.

OFFICERS OF THE ASSOCIATION

PRESIDENTS (*Italics indicate deceased members*)

1921 - 23	<i>Percy R Scrivener</i> FRCO FTCL
1924 - 26	<i>A C P Embling</i> MusD FRCO
1927 - 28	<i>Percy R Scrivener</i> FRCO FTCL
1929- 30	<i>F G Goodenough</i> FRCO
1931- 34	<i>B Probert-Jones</i> MusB FRCO
1935 - 37	<i>Albert Barkus</i> FRCO
1938 - 42	<i>A Yould</i> FRCOARCMLRAM
1943- 45	<i>Archibald H Lusty</i> ARCO HonFTCL
1946	<i>Percy R Scrivener</i> FRCO FTCL
1947 - 48	<i>W Hugh Rowe</i> ARCO
1949 - 50	<i>Albert E Rivers</i>
1951- 52	<i>A Warren</i> FRCO
1953 - 55	<i>Prof H C Barnard</i> MA DLitt
1956 - 57	<i>F Gordon Spriggs</i>
1958 - 60	<i>Leslie Pratt</i> FTCL
1961 - 63	<i>Roy N Nash</i>
1964 - 65	<i>Miss E G Goodship</i> ATCL
1966 - 68	<i>HD Anthony</i> MA BSc PhD FRAS
1969 - 71	<i>Leslie F B Davis</i>
1972 - 74	<i>RP J Pepworth</i>
1975 - 76	<i>JC Lawes</i>
1977 - 78	<i>Donovan L Jones</i>
1979 - 80	<i>Mrs Evelyn A Fisher</i>
1981 - 82	<i>Harold H Hartley</i> MA BSc FRAS MBCS
1983 - 84	<i>Peter B Marr</i> PhD GTCL FRSA ARCO
1985 - 86	<i>Derek M Guy</i> AFCM
1987 - 88	<i>Christopher Hood</i> BA
1989	<i>Christopher J Kent</i> MusB MMus PhD FRCO ARMCM
1990 - 91	<i>David Duvall</i> MA FCA
1992 - 93	<i>Philip Bowcock</i> BSc MRICS
1994- 95	<i>Graham Ireland</i> BA BMus MMus FRCO
1996 - 97	<i>Donald Hickson</i> MCMI
1998 - 99	<i>Christine Wells</i> BMus FRCO LRAM
2000 - 01	<i>Graham Ireland</i> BA BMus MMus FRCO
2002 - 03	<i>Jim Wooldridge</i> FSCA
2004 - 06	<i>Jonathan Holl</i> ARCO LRAM ARCM
2007 - 08	<i>Christopher Cipkin</i> BA MA ARCO
2009 - 10	<i>Ian May</i>
2011 - 12	<i>Jill York</i> BA MA LRAM
2013 - 14	<i>Harry Russell</i>
2015 - 17	<i>Jonathan Holl</i> ARCO LRAM ARCM
2018	<i>Andy Baldwin</i> MA(Cantab), CEng, MIET

SECRETARIES

1921 - 26	<i>S T Chamerlain</i>
1927 - 31	<i>Sidney Collins</i>
1932 - 76	<i>Archibald Lusty</i>
1977 - 83	<i>Ron Pepworth</i>
1984 - 86	Christopher Hood
1987 - 91	<i>Norman Hutt</i>
1992 - 93	Graham Ireland
1994 - 96	Donald Hickson
1997 - 98	Christine Wells
1999 - 00	Graham Ireland
2000 - 01	Jim Wooldridge
2002 - 07	<i>Alan Kent</i>
2008	Donald Hickson
2009 - 12	Christopher Cipkin
2012 - 13	<i>Sylvia Collins</i>
2013	Don Hickson
2014	Anthony Hodson (acting)
2015 - 18	Harry Russell
2018 -	John Halsey

TREASURERS

c1930 - c54	<i>A.L Warman</i>
c1954 - c58	<i>Leslie Pratt</i>
1959 - 60	<i>Mrs S Stephenson</i>
1961 - 76	<i>Leslie Pratt</i>
1977 - 79	J G Davies
1980 - 82	<i>Peter Marr</i>
1983 - 89	David Duvall
1990 - 10	Mark Jameson
2011 - 12	Derek Guy
2013 - 16	Ronald Byer
2017	Derek Guy

EDITORS OF THE BERKSHIRE ORGANIST

1948 - 73	<i>Albert Rivers</i>
1974 - 77	<i>Leslie Davis</i>
1978 - 83	<i>Gordon Spriggs</i>
1984 - 97	<i>Gordon Spriggs</i> and Philip Bowcock
1998 - 04	Philip Bowcock
2005 - 09	Graham Ireland
2010 - 11	Patricia Rigg
2011	Chris Hood
2012 - 15	Malcolm Rigg
2015	Jonathan Holl (acting)