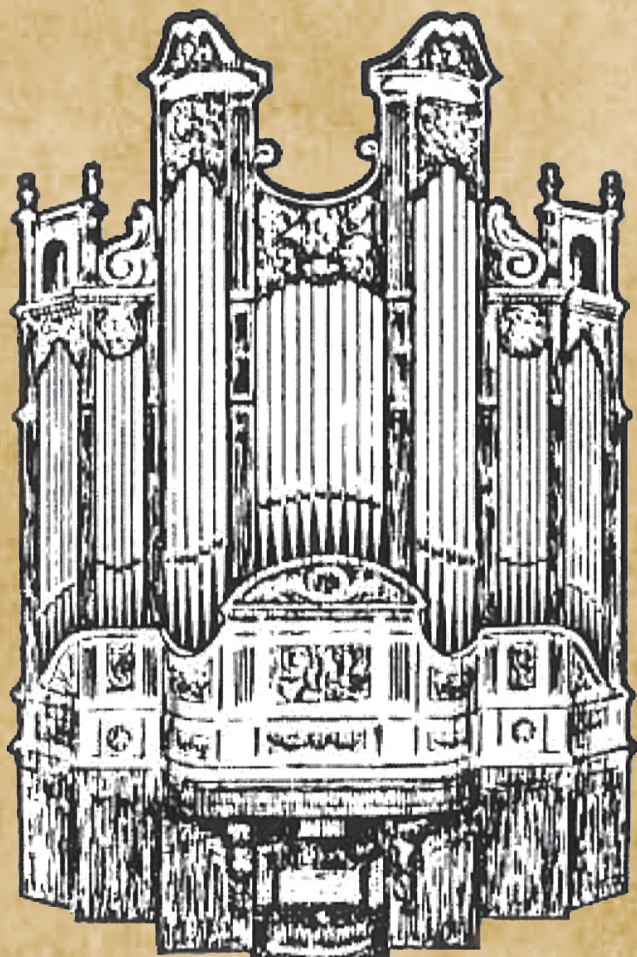


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THE BERKSHIRE ORGANISTS' ASSOCIATION

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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 AND SECRETARY'S REPORT TO THE AGM, 14TH MAY 2022

John Halsey

The Association has completed a successful centenary year, despite postponement and cancellation of some events because of the pandemic. We:

- Commissioned Ghislaine Reece-Trapp to compose *Fantasia on Sumer is icumen in*, premiered in Reading Town Hall by Association member Ben Giddens at Heritage Day in September 2021
- Held a centenary Choral Evensong at Reading Minster, led by the Vicar, Revd Sonya Wratten and the Minster choir directed by Ian Hillier in September 2021
- Welcomed four students on the BOA Education Scheme during the year, with lessons given by Association members Richard Sedding and Simon Dinsdale, and joint sponsorship together with the Newbury & District Organists' Association of a masterclass given by Frederick Stocken
- Held our Annual Dinner at Stirrups Country Club Hotel, with guest speaker Ann Elise Smoot in November 2021
- Hosted a highly engaging talk on British Organs by Philip Norman on Zoom in January 2022.
- Sponsored a splendid BOA Centenary Recital given by Daniel Moulton at Reading Town Hall in April 2022

These activities have generated good publicity for the Association, including several interviews on BBC Radio Berkshire. It is important to remember that we are not just a club for our members, but that we are also called to promote the organ more widely. Practical support by the Association has helped to ensure the successful continuation of lunchtime recital series at Reading Minster and at Reading Town Hall as well as the celebrity recital by Daniel Moulton. In this regard, particular recognition should go to Jonathan Holl for arranging the Minster recitals, and to Dr William McVicker (Honorary Fellow) and David Pether for masterminding the Reading Town Hall series, including collaboration with Reading Arts and the Town Hall, and to Mark Jameson for running the BOA book and publicity stall.

A successful visit to the Parish Church of St Stephen & St Agnes, Windsor included explanation from organ builder Geoffrey Coffin of his recent work there. Regrettably, planned visits to Royal Holloway and Bradfield colleges were cancelled because of the pandemic. More visits will be scheduled for the coming year, now that the pandemic has eased. Other notable events have been local recitals at Tilehurst, by Christopher Cipkin, and at Henley, by Richard Sedding.

Over the year, we have been pleased to welcome Alex Peal to Honorary Membership in recognition of his appointment as Independent Examiner. We have also welcomed four new student members and three adult members, Aled Liddington, Peter Spencer and Michael Thomas. Five members have resigned (including Aled Liddington, who moved away). Two Honorary Members, David Duvall and Don Hickson, have died, as has Dr Francis Jackson, Honorary Fellow. Andy Baldwin wrote a condolence letter to the family and received a warm and thankful reply. The Association was represented at Don Hickson's memorial service by Jonathan Holl and Mark Jameson. Former member and President Graham Ireland's memorial service was held during the year, at which the Association was represented by Andy Baldwin (who played a voluntary) and by several other BOA members. Full details will appear in *The Berkshire Organist* which will return in a Centenary Double Edition after a year in Covid abeyance.

We thank Andy Baldwin for his work as President and wish him all the best in recovery from current illness. He put a great deal of energy and commitment into the Association throughout his years as President, and has shaped both the Education Scheme and the whole centenary programme. This meeting or the incoming trustee group will need to appoint a new leader for the Education Scheme. Andy Baldwin points out that the documentation will need to be checked, including arrangements for Safeguarding and Insurance.

Thank you to all the trustees and also to David Pether for his important work for the Association. And thank you to Reading Minster for their great support today and at our centenary service.

RECITAL, TEA & AGM

14TH MAY 2022

Keith Dukes

After, by dint of COVID-19 driven national circumstances, 2020's AGM being conducted by way of email and 2021's taking place virtually on Zoom, it was perhaps only right and fitting that this year's resumption of normal practice took place in what many consider the home of the Association, the Reading Minster Church of St Mary the Virgin.

The situation there regarding the long unplayable Father Willis and its now aging Makin digital stand-in is well known to Association members and has been previously well covered in this magazine, newsletters and reports. It remains a shame, however, that the Makin's substantial configuration of 46/III/P remains a challenge to recitalists in filling the Minster's ample physical volume from speakers buried within the Father Willis pipework.

This year for our annual AGM recital, however, Association member Nat Keiller made an excellent stab at the job, providing those that had gathered for 4pm with getting on for an hour's worth of interesting listening, mixing the familiar with some nuggets less well known.

His programme was...

J S Bach	Pièce d'Orgue, BWV572
Stanford	Six Short Preludes & Postludes, Set 1, Op 101
	No 5 Andante maestoso
	No 6 Andante con moto
	(both founded on old Irish church melodies)
Howells	Master Tallis's Testament (No 3 from Six Pieces for Organ)
Boëllmann	Suite No 3 for Organ (movements from his Heures Mystiques selected by Alec Rowley)
	Chorale (from Op 29, Élévation No 4)

	Offertoire (from Op 30, Sortie No 5)
	Finale (from Op 29, Offertorie)
Nadia Boulanger	Prélude (No 1 from Trois Pièces)
Coleridge-Taylor	Impromptu (No 3 from Three Impromptus for Organ, Op 78)
Dubois	Toccatà (No 3 from Douze Pièces pour Orgue ou Piano-Pédalier)

Stand outs for me were...

The J S Bach. Whilst frequently appearing on recordings, it is perhaps less often heard week in week out live, its length making it a little too long for a post-service sortie and it not providing opportunity for meaningful truncation. Indeed, the three sections make the whole complete, they often being compared to the three ages of man. Nat took it all at a well measured pace, which enabled the first section roudades to be joyfully articulated, the long second section to build impressively with the music breathing majestically and speaking for itself, pointed by judicious use of ornamentation, and the third section upward progressions in the manuals to be heard clearly.

The Boëllmann and Coleridge-Taylor. Both less well known and providing some memorable moments – the Boëllmann with continental harmonies creeping in here and there, and the Coleridge-Taylor with its somewhat galloping rhythmic theme in the outer sections sandwiching a nicely contrasting solo theme in the middle section.

The Nadia Boulanger. We don't hear enough of this wonderful teacher and influence in the twentieth century. The Prélude has a distinctive rhythmic accompaniment throughout much of the piece and some lovely occasional innately French harmonic twists that somehow reminded me of Shostakovich's salt and pepper in his harmonies.

Nat finished up with the well-known Dubois Toccatà. Again, a well measured pace ensured we didn't get a runaway express train of notes. A satisfying conclusion to a splendid start to our proceedings.

Our tea was then served in the choir. An array of sandwiches, sausage rolls and sweeter temptations accompanied by tea or coffee ensured conversation flowed and members were able to catch up with one another.

The Minster was preparing for hosting an evening concert, so with time short we moved swiftly onto the AGM in the Lady Chapel. Secretary John Halsey, having stepped in recently to cover President Andy Baldwin's resignation through ill health, presiding. He opened by thanking the Minster for hosting us, Nat for giving the recital and the members who contributed to the tea. The business of the AGM proceeded with John highlighting the significant contribution Andy Baldwin had made during his extended Presidency - not least the Education Scheme and the Association's Centenary celebrations, - and wishing him all the best in recovery. Keith Dukes, Nat Keiller, David Quinn and Jim Wakerley were elected Trustees bringing the number to ten. From which Jonathan Holl was elected President, Keith Dukes Secretary and Derek Guy as continuing Treasurer. Other Trustees and roles can be seen at the front of this magazine. Jonathan thanked John for stepping in as Acting President and presiding so efficiently today. We were away by 6pm, giving the Minster's evening performers a chance for last minute rehearsal.

READING TOWN HALL RECITALS
CELEBRITY RECITAL

DANIEL MOULT ON 28TH APRIL 2022

Jonathan Holl

Daniel studied at Oxford University and at the Amsterdam Conservatorium. He is Head of Organ at the Royal Birmingham Conservatoire and combines this with travelling as a worldwide concert organist. It was a great privilege having him here at Reading Town Hall.

Concerto in C major BWV 595 J.S. Bach (1685-1750)
after Prince Johann Ernst (1696-1715)

No.8 & No.9 *from Twelve Short Pieces* Samuel Wesley (1766-1837)

Organ Sonata in G major Edward Elgar (1857-1934)
Allegro maestoso, Allegretto, Andante espressivo, Presto (comodo)

--Interval--

Allegro Vivace *from Symphony No.5 in F Minor*
Charles-Marie Widor (1844-1937)

Studies No.4 & No.5 Op.56 Robert Schumann (1810-1856)

Resignazione Franz Liszt (1811-1886)

Final Op.21 César Franck (1822-1890)

The J.S. Bach Concerto was an attractive and tuneful start to the concert. Played gently with expression and decoration, the 'solo' parts included a soft reed, played against a diapason sound for the 'orchestral' part.

The two Wesley pieces are more widely known as the 'Air and Gavotte'. The Air was played with charm and elegance with the use of various

colourful stops. The Gavotte was played fairly slowly with a heavier registration.

The Elgar Sonata written in 1895 formed the major work of this recital. All four movements require many changes of registration and much general organ management. Daniel managed the organ splendidly with help from the page turner (David Pether). Daniel displayed most sensitive playing coupled with great energy when required. Overall, one wonders whether a more expansive approach would have been given at the time of this composition?

After the interval, the recital continued with the first movement of Widor's Symphony No.5. Effectively this is a set of variations beginning in F minor and ending in F major, which gave us a splendid start to the second half – lots of drama but also some quiet moments of reflection. It also demonstrated how impressive this organ is in the interpretation of French romantic music.

Schumann's Studies were originally written for the Pedal Piano, an instrument somewhat rare these days. No.5 is perhaps the best known of these six studies. Daniel gave us a very crisp performance which perfectly matched the predominating staccato semiquavers.

Resignazione must be one of the shortest organ pieces in existence! Consisting of just 29 bars, it is a slow, quiet and contemplative piece written during Liszt's final days, as if to say that his life was almost at an end. The last five bars are single notes played with the right hand.

In complete contrast, there followed very quickly the opening pedal solo of Franck's 'Final'. This piece is full of excitement and expectation. The very rhythmic pedal solos at the beginning and the triumphant chords that follow are grand and majestic and give an air of exhilaration. Approaching the end we have three passages where the quavers build up to the exciting rhythm of the beginning. Daniel brought the piece to a close using the full resources of the organ.

This was just the recital we needed to bring the Association's Centenary Celebrations to a close. The Town Hall was a-buzz at the end!

READING TOWN HALL RECITALS

WILLIAM MCVICKER & DAVID PETHER ON 14TH JUNE 2021

Jonathan Holl

David Pether

Gibraltar March Denis Bédard (b.1950)

Adagio in C for Glass Harmonica KV 356 W.A. Mozart (1756 – 1791)

Scherzo in D major Op.16 No.21 Aloys Clausmann (1850 – 1926)

Offertorium James MacMillan (b.1959)

Toccatina Hubert Bath (1883 – 1945)

William McVicker

Suite Gothique Léon Boëllmann (1862 – 1897)

i) Introduction

ii) Menuet Gothique

iii) Prière à Notre Dame

iv) Toccata

It was a great pleasure to attend the ‘opening’ recital given by David Pether and William McVicker. ‘Opening’ because, due the pandemic, the organ has remained publicly silent since the recital on 16th March 2020. Audience numbers were less than normal due to ‘social distancing’ and seats had to be pre-booked.

David played a varied selection of pieces from Mozart to the present day. He began with the Gibraltar March by the Canadian composer Denis Bédard, who, after spending some time in Quebec, moved to Vancouver to become organist of Notre-Dame-du-Rosaire. He has composed for organ, piano and harpsichord and has become known for his imaginative style. In 2018, the Gibraltar March was played at Holy Trinity Cathedral Gibraltar at the re- dedication of its 138 year old organ. Ideally suited to the Willis, the triumphal opening was played

on the Trumpets. Maintaining the militaristic harmonies, the middle section was quieter before a very stirring crescendo up to the final chords. A splendid start!

In complete contrast, there followed Mozart's Adagio in C for Glass Harmonica. A very quiet and tuneful piece. David used several combinations of stops to show off the colours on the organ.

Aloys Clausmann was a French organist and pianist and was a pupil of Eugene Gigout. He became organist of the cathedral of Clermont-Ferrand, a position he held for most of his life. His compositions are not well-known, but this Scherzo in D had all the hall-marks of a late 19th century composition. A very tuneful piece, smooth and pleasant!

James MacMillan is generally known as a choral composer, but he has a small number of organ compositions to his credit. This Offertorium was played at a friend's wedding in 1986. A slow and peaceful piece with dissonant chords.

Hubert Bath attended the Royal Academy of Music and became a film composer. He wrote a small amount of organ music. The Toccata is an exciting piece with a "spiky" beginning. There is much movement especially in the pedals. David played this with great energy and enjoyment, bringing the first part of the recital to a close.

William McVicker took to the console and played the Suite Gothique by Boëllmann. This is of course a well-known piece, but this interpretation was memorable. An unhurried performance, opening on the Full Organ. A rhythmic Menuetto followed and the Prière à Notre-Dame was played with great expression and sensitivity. The Toccata was well spaced ending the recital using the full resources of the organ.

William had explained to us the great difficulties in making the arrangements for this recital around the pandemic and all of us are most grateful to both William and David for their time and trouble. As I write, we are hoping that the great success of this event will mark the continuation of recitals here in the future.

DAVID QUINN ON 5TH JULY 2021

Jonathan Holl

Prelude and Fugue in E flat BWV 552	Johann Sebastian Bach (1685 – 1750)
Intrada, Flourish and Nocturne <i>from 'Six pieces for Organ'</i>	Christopher Steel (1938 – 1991)
Fanfare for a Bride	Paul Spicer (b.1952)
Chorale Preludes: i) Christe, Redemptor Omnium ii) St Ann	Sir Hubert Parry (1848 – 1918)
Pomp and Circumstance March No.4 in G	Sir Edward Elgar (1857 – 1934)

David Quinn was a chorister at Durham Cathedral and after studying the organ became Assistant Organist at Radley College and Organ Scholar at Southwell Minster and St Peter's College, Oxford. He is a Fellow of the Royal College of Organists and is currently organist at Bradfield College.

This recital was originally planned for 2020, but had to be postponed due to the virus.

David began his programme with the Prelude and Fugue in E flat by Bach. This was a very carefully controlled performance. The pedal included an 8ft Trumpet which gave a good strength to the bass. The fugue, known to English organists as the St Anne – the theme being the same as the hymn 'O God our help'-- is in three sections. This began with a light registration increasing for the second and third sections. David played with great aplomb and the music became more animated. The addition of the pedal 16ft reed for the last pedal entry brought the fugue to an exciting ending.

Christopher Steel was Director of Music at Bradfield College during the 1970s. He was a prolific composer whose compositions include symphonies, choral and orchestral works. The Intrada, a quiet attractive

piece was followed by the Flourish. This is in a Toccata style – very rhythmic, with bright registration and a strong tune in the pedals. The Nocturne is a slow solo played on the Clarinet stop. The harmonic style had touches of modern French music.

Paul Spicer was a chorister at New College, Oxford and later attended the Royal College of Music. Fanfare for a Bride is typical swaggering and dramatic writing. A powerful piece with much movement.

There followed two contrasting Chorale Preludes by Parry. ‘Christe, Redemptor Omnium’ is a slow and contemplative prelude which was played with great sensitivity, The ‘St Ann’ (the same theme as the Fugue in E flat by Bach) is a very busy composition and was played with energy, gradually building up to a triumphant conclusion.

Elgar’s Pomp and Circumstance March No.4 ended the recital. This was played with great panache and David conveyed to us the drama of the piece giving us a majestic finish.

It was good to hear the organ sounding so well after its forced rest of over a year. Let us hope that these recitals will continue as before with audience numbers 100+ !!



David Quinn. Photo by Mark Jameson.

JOHN HALSEY ON 11TH OCTOBER 2021

Jonathan Holl

- Fantasia and Fugue in C minor BWV 537 Johann Sebastian Bach
(1685 – 1750)
- Concert in A Op.10 No. 5 John Stanley (1712 – 1786)
Allegro – Minuet *ed. Peter le Huray*
- Sonata No.6, Op.65 Felix Mendelssohn (1809 – 1847)
Chorale and Variations on ‘Vater unser im Himmelreich’
Fuga: Sostenuto e legato
Finale: Andante
- Fantasia in E flat Camille Saint-Saëns (1835 – 1921)
Con moto – Allegro di molto e con fuoco
- Final from Symphonie No 1 Louis Vierne (1870 – 1937)

Much to everyone’s amusement, John spoke briefly about the music in an unusual manner:

No erudite programme notes here, just a description of the character or mood of each piece, beginning with the letter ‘s’. The Johann Sebastian is solemn, its second section searching, strident and sometimes stretto. The Stanley is sprightly and sparkling. Mendelssohn’s sixth sonata is serious, indeed sacred, but with a slow and sugary finish. The Saint-Saëns is a bit of a scherzo, salacious and scampering. The Vierne stupendous and, with David Pether’s assistance with the stops, increasingly stentorian. I sincerely hope the recital is stimulating and in no sense soporific. But if you dislike it, well then, you may hissss.

John played a programme much suited to the ‘Father Willis’. He began with the Fantasia and Fugue in C minor (BWV 537) – a carefully registered performance with some gentle upper work in the Fantasia. The fugue was steadily played using reeds, making a comfortable contrast with the Fantasia.

John Stanley's Concerto in A followed. He wrote a total of six concertos. The Allegro was charmingly registered with colourful flute stops while the Minuet was played on a much larger scale, with the addition of some pedal work.

The Sixth Sonata of Mendelssohn is one of his longer sonatas and is based on the chorale 'Vater unser im Himmelreich'. There are four variations of different texture but joined together—the fourth consisting mainly of demi-semi quavers. Marked 'Allegro molto', this was played with great energy and aplomb. The Sonata finishes with a fugue and a gentle Andante.

This was followed by the well-known Fantasie in E flat of Saint-Saëns. In fact, this is probably the best known of his solo organ compositions. Written in 1857 it begins with rapidly alternating chords and finishes with a romping march. John gave a very carefully controlled performance, slightly slower than usual which may have lessened the drama of the march.

To finish, there was a splendid performance of the 'Final' from Vierne's Symphonie No 1. The lack of some couplers on this organ where the French call for all manuals and pedals to be coupled can present problems, but John worked well around this. He began with no manual reeds to start with, leaving these for later on. The various sections for Swell and Choir were played with great sensitivity, after which the build-up began, bringing the concert to an exhilarating and majestic finish on the full organ

This was the first organ concert since all restrictions had been lifted. It was good to notice a full number of seats in the hall and people were able to sit next to each other. Consequently, audience numbers were greatly increased. One hopes that further increases will occur especially with the high standards of playing and programme selection.

RELF CLARK ON 1ST NOVEMBER 2021

Jonathan Holl

Trumpet Tune Henry Purcell (1659 – 1695)
Arr. C.H. Trevor

Fugue in E flat major ‘the St Anne’ BWV 552(ii) Johann Sebastian Bach
(1685 – 1750)

Andante K616 Wolfgang Amadeus Mozart (1756 – 1791)

Allegro maestoso e vivace – Fuga Felix Mendelssohn (1809 – 1847)
From Sonata No.2 in C minor Op.65

Ave Maria von Arcadelt Franz Liszt (1811 – 1886)

Fantasia and Fugue on BACH Franz Liszt

Relf Clark studied the organ with Dr Sidney Campbell at St George’s Chapel, Windsor Castle. He became a prize-winning Fellow of the Royal College of Organists. He studied at London University and at Reading University where he was taught by David Sanger. He gained his PhD for work on Robert Hope-Jones. He writes and lectures on music and is an honorary life member of the Elgar Society. He is a composer and has given recitals widely in the UK, but he qualified as a solicitor and retired in 2017.

The Trumpet Tune by Purcell was given a majestic rendering even without any of the well-known ornaments. A clear clean-cut performance. This led into the Bach and it is always good to hear the ‘St Anne’ Fugue. This was given a spirited performance, building up to a stirring climax.

There followed Mozart’s Andante – a charming piece somewhat reminiscent of his musical clock pieces. Relf demonstrated his clean, clear articulation, using just one flute. He continued with two movements from Mendelssohn’s Sonata No. 2. The Allegro Maestoso is a rhythmical piece, leading into the Fuga which begins on a softer note but builds up to a triumphant ending.

Liszt composed this piece for piano in 1862, adapted from a madrigal. It was arranged for organ or harmonium in 1865. There are many (mainly) soft variations. It was good to hear one of Liszt's quieter pieces of which there are a considerable number. In complete contrast, the Fantasia and Fugue on BACH is one of the great compositions in the organ repertoire, using the full resources of the organ. Relf played this with great sensitivity and panache, bringing the recital to a rousing close.

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ROSEMARY EVANS ON 17TH JANUARY 2022

Jonathan Holl

This occasion began, as usual, with a welcome and introduction from Dr. William McVicker, the curator of the organ. He spoke briefly about Dr. Francis Jackson who sadly had very recently passed away at the age of 104. Dr. Jackson had a long association with the Father Willis and had used his considerable influence in helping to save the organ during the difficult years of the 70s. He had given many recitals here and was made an Honorary Fellow of this Association. A period of silence followed before we all welcomed our recitalist, Rosemary Evans.

Rosemary chose a work by Francis Jackson to begin her recital. This piece, 'The Sweet Rivelet' is one included in the Hovingham Sketches, a collection of pieces for organ by members of the College Council of the Royal College of Organists and compiled for presentation to the Duchess of Kent in 1974. A quiet attractive composition with a meandering colourful melody played on the flutes.

A Suite for Organ by John Stanley followed. This was an arrangement by Henry Coleman, with an added pedal part. Coleman was organist of Peterborough Cathedral and this writer's father was his assistant organist! Played with grandeur, the registration was typical of the sounds of an English 18th century organ. The Trumpet Voluntary (using the fine Tuba) was played with exuberance, with a burst of Full Organ at the end.

Two pieces by Frank Bridge followed. The Allegretto grazioso was played with great sensitivity, while the Allegro marziale e ben marcato was boldly played.

The Chanson d'été by Edwin Lemare was a characterful and charming piece with an attractive solo part. This solo was played using the Hautboy, Vox Humana and a Stopped Diapason with the tremulant, making a captivating sound.



Rosemary Evans. Photo by Eric Shepherd

Three extracts from the ‘Carnival of the Animals’ followed. ‘The Elephant’ started with loud pedal notes using the Ophicleide – most appropriate! ‘The Swan’ was charmingly played using the Corno di Bassetto for the solo parts. ‘The Cuckoo’ - most imaginatively played.

The recital ended with the well-known Festival Toccata by Percy Fletcher. This was majestically played using the full resources of the organ, giving a triumphal finish.

In all, a lovely, varied and relaxing programme of music using the organ to the full. The audience went away smiling!

RECITAL ON 7TH MARCH 2022

Charles Maxtone-Smith

Joshua Ryan

Joshua Simoes

(Royal Academy of Music)

Jill York

Joshua Ryan

Pièce Héroïque

César Franck (1822-1890)

Joshua Ryan & Joshua Simoes

Fuga alla capella from Grand Duet in C

Samuel Wesley (1766-1837)

Charles Maxtone-Smith

Two movements from Symphonie Romane: Choral, Final -

Charles-Marie Widor (1844-1937)

Joshua Simoes

Crand Choeur in D major 'alla Handel'

Alexandre Guilmant (1837-1911)

This was a very unusual recital, given by three outstandingly talented students from the Royal Academy of Music, all pupils of David Titterington who was present at the recital.

Joshua Ryan gave us a clear outline of Franck's position in the development of French Romantic organ music. He then embarked on an enthusiastic performance of the Pièce Héroïque. It sparkled with beautifully-shaped phrasing, dynamic variety and well-chosen registration. After calming for the middle section, the energy built up in the final section which utilised all the diapasons and reeds. It was a dynamic performance and Joshua clearly enjoyed himself.

The second item was the Fuga Alla Capella by Samuel Wesley, a duet for manuals played by Joshua Ryan and Joshua Simoes. Joshua Ryan again introduced the piece, pointing out that Wesley was one of the people responsible for introducing J.S. Bach's music into England. From

the start it was obvious the two players had a good rapport. When the complex fugal texture got under way there was a firm rhythmic 'feel' and a good sense of direction. This was bright joyous music, showing both drama and sensitivity. The dramatic pause and the final section which built over a dominant pedal, contrasting quiet flutes with the majestic ending, was executed with precision. These two outstanding players did indeed play as one.

Charles Maxtone-Smith now took to the organ to play the Choral and Final from the Widor Symphonie Romaine. The Choral used light diapason and flute registration with skilful use of the kick swell in phrase-shaping. Charles achieved an ethereal, drifting mood with a firming-up of colour leading to a final chord that seemed reluctant to settle. The Final began with a torrent of cascading notes pressing onwards in a whirl of activity. This performance really had the 'tingle factor' of a player at the top of their game. Charles sailed through the complexities with absolute confidence, producing a mighty sound that was simply breathtaking. The movement ended peacefully – the calm after the storm.

The last piece, Guilmant's Grand Choeur, was played by Joshua Simoes. This is in Minuet and Trio form with an assertive Minuet at the start and finish. The Trio featured the gentler 'puffy' flutes and an edgy swell registration. A major feature of the performance was the highly-co-ordinated and frantic stop-changing, done by the other two recitalists. They were fully occupied throughout and it was most entertaining to watch! Indeed, the supportive page-turning and registration assistance was evident throughout the whole recital.

All three organists are superb players, clearly on the cusp of notable performing careers. Each used the organ's colours to maximum effect and the programme really allowed the 'Father' Willis to let rip! This was great playing and an exhilarating experience for the lucky audience.

GRAHAM BARBER ON 9TH MAY 2022

John Halsey

'Darwall's 148th from Six Hymn-Preludes Percy Whitlock (1903-1946)

Choral No.3 in A Minor César Franck (1822-1890)

Three pieces Sigfrid Karg-Elert (1877-1933)

Quasi Concertino per Clarinetto Solo alla Weber, Op.101, No.12

arr. Barber

Capricietto in F sharp minor, Op.26, No.6

arr. Barber

Marche Pontificale from Triptych Op.141, No.3

Diversion (Mixtures), Op.25 Francis Jackson (1917 – 2022)

Coronation March Sir Arnold Bax (1883 – 1953)

arr. Barber

Hearty thanks to Dr William McVicker for successfully tempting the eminent concert organist and Emeritus Professor at the University of Leeds, Graham Barber to perform at Reading Town Hall. Many of Graham Barber's CDs and DVDs were on sale after the concert, including a set of six DVDs *Maximum Reger*, released by Fugue State Films.

Graham stated that he aimed to use every stop on the organ during the recital - without ever pulling them all out simultaneously. Straightaway, in Percy Whitlock's 'Darwall's 148th' from *Six Hymn-Preludes*, the melody usually associated with the hymn 'Ye holy angels, bright' was heard on the tuba, contrasted with bright and clearly articulated diapason tone.

In César Franck's *Choral No.3 in A minor*, the work's florid and dramatic style was brought to life in a powerful and convincing manner. Playing this, the longest piece in the programme, was "like ten rounds with Mike Tyson", ventured Graham after the performance.

The two Karg-Elert pieces arranged by Graham Barber were originally written for harmonium, and they are rarely heard. The first, clearly and

accurately described by its title, is a virtuosic and entertaining clarinet solo; dare I say by no means empty of musical worth. The Capricietto is an episodic piece with much playful rubato, a quasi-mediaeval section full of parallel fifths, a rustic bass solo (played on the Solo oboe stop) and indeed all four manuals used for maximum colour contrast between sections. The Marche Pontificale builds steadily from piano to fortissimo. I admired both the performance and the organ as the high tessitura later in the work never sounded aggressive or 'screaming'.

Honorary Fellow of the Berkshire Organists' Association, amongst many distinctions, Francis Jackson died earlier this year aged 104 – see an Obituary in this issue of *The Berkshire Organist*. *Diversions (Mixtures)* was Jackson's commissioned contribution to a collection of pieces 'The colours of the organ', with contributions from other composers highlighting reeds, diapasons, flutes and strings. Graham Barber gave us permission to dislike it in case some of the audience found the piece 'a bit modern'!

The approaching Platinum Jubilee of HM The Queen was honoured by the final work in the recital, the 1952 Coronation March of Sir Arnold Bax which is rarely heard and which Graham Barber arranged ten years ago for the Diamond Jubilee. With an opening section full of festive flourishes, there is a contrasting slower central 'big tune' in Elgarian manner, performed on diapasons.

This thoroughly excellent programme and performance was warmly appreciated by a substantial audience.

LOCAL RECITALS

ORGAN RECITAL GIVEN BY JONATHAN HOLL ST MARY'S CHURCH, WINKFIELD, 12TH SEPTEMBER , 2020 *Andy Baldwin*

This recital had originally been planned for June 6th 2020, but was then re-scheduled owing to the pandemic lockdown at that time. During September the rules for gatherings and concerts had eased a little and we were particularly pleased that the authorities at St Mary's were enthusiastic to host it. It was one of the local series of BOA recitals and was well attended. It was on a beautiful "Indian summer" September evening that we were welcomed to Winkfield! The audience were provided with an interesting guide to the organ together with the programme.

The instrument at St Mary's is a comprehensive two manual and pedal organ with tracker action of about 800 pipes, originally built by John Gray c.1820, just before he went into partnership with Frederic Davison, with subsequent work carried out by the joint Gray & Davison firm in 1878 and 1889. The organ was improved by Foster Waite of Abingdon in 1989. Most recently it was renovated and enhanced by Tarquin Wiggins of Ross-on-Wye during late 2018. It is open both to the South and West and the clarity of sound transmitted into the twin nave was pleasing. An acoustic screen has been installed during the renovation.

The programme was designed to mark this summer as an anniversary of various events, and ran as follows:

"Spitfire" Prelude	W. Walton (1902-1983)
Voluntary in G (<i>Grave-Allegro</i>)	W. Walond (1720-1770)
"Tierce en Taille" and "Basse de Trompette"	P. du Mage (1674-1751)
Prelude and Fugue in G (BWV 541)	J.S.Bach (1685-1750)
Music for a flute-clock	L. van Beethoven (1770-1827)
Pastorale in C	D. Zipoli (1688-1726)
Berceuse	L. Vierne (1870-1937)
Grand Choeur in D (Alla Handel)	F.A Guilmant (1837-1911)

The original recital date of the event marked the anniversary of D-Day during WW2, hence the choice of the rousing “Spitfire” prelude to open with. Here, the clarity and crispness of the organ’s upper works and reeds was immediately noticeable, as the full organ filled the space with ease.

We were then treated to a sequence of baroque music demonstrating the widely varying styles of that period from England, France and Germany. The first two compositions each had a slower first movement followed by an Allegro movement. This year marks the 250th anniversary of the death of Oxford Organist William Walond (senior). His voluntaries for organ were written for manuals only, since before around 1820 pedals had not featured much on English organs. The two movements were separated by a bridging section, a popular model from that time. The first (slower) part was taken at an Andante tempo and was registered with 8’ flute and string combination. The Allegro featured a brightly registered and sprightly solo with accompaniment on the flutes, with the latter sometimes echoing the main theme.

To contrast this, highly decorated melodies with characteristic French baroque timbre followed next, with music by Pierre du Mage. The slower “Tierce en Taille” featured an ensemble including the Sesquialtera to provide the sound of the Tierce (by introducing the 17th) was accompanied by a gamba in the right hand. The lively “Trompette en Basse” to follow was an opportunity to give the trumpet a solo airing accompanied by a flute. The trumpet rank on this organ had been moved from the great to the swell and sounded to be of fine quality, and it was ideal for this solo.

Bach’s bright and sparkling Prelude and Fugue in G followed, and Jonathan played this at a good pace with plenty of energy and enthusiasm. This work is one from Bach’s period in Weimar when he was particularly interested in the Italian style, and it is technically demanding. Jonathan maintained a lively tempo while facing the challenges associated with the somewhat heavy mechanical action. The performance was exciting and rousing and was a superb way to finish this section!

Having marked an anniversary of Bach's death, a lighter and completely contrasting interlude from a later era was introduced in the form of a lesser known musical clock composition by Beethoven, whose birth anniversary was similarly marked. Jonathan conveyed the small flute-organ sound using 4' principal and a 4' Harmonic Flute. The recital then moved back to the Baroque era with a gently lilting Pastorale, written by Domenico Zipoli, a pupil of Scarlatti who eventually left Italy to live in South America having previously been organist at the Jesuit church in Rome. This piece demonstrated the beautiful solo oboe, an original on this organ, which was accompanied by a flute.

Next we moved to post romantic France to hear Vierne's well-known "Berceuse" – a lullaby from his 24 pieces "en style libre". The quiet, mystical and expressive melodies and harmonies opened on the strings and alternated between these and the flutes. The clarity of these sounds in contrast was capturing and we were taken to a state of complete calmness ahead of the finale. Here, from the outset we were reminded of the fullness, clarity and dynamic range of the organ as it was played with energy and sparkle for Guilmant's "Grand Choeur (alla Handel)". This has three sections, with a slower contrasting interlude presented on the swell (initially on the reeds) between two lively triple-time martial episodes on the full organ and a grand finish.

The wealth of sounds available from the organ had been demonstrated admirably during a most enjoyable and carefully chosen recital of contrasting organ music drawn from across the repertoire. We were pleasantly reminded of better times before the pandemic, not only by being given the rare opportunity to hear a live recital during difficult times, but also by enjoying refreshments of wine and home-made food and plenty of discussion afterwards. This recital was supported strongly by the local community and it was good to have the opportunity to meet some of them as well as BOA members not otherwise seen for a while. Thanks to Jonathan and St Mary's Winkfield for providing a most enjoyable evening's entertainment!

**ORGAN RECITAL GIVEN BY CHRISTOPHER CIPKIN
ST PAUL'S, WOKINGHAM, SATURDAY 31ST OCTOBER 2020**

Rosemary Evans

What a treat it was to be able to go to this organ recital, not just because of the challenging times that we are living in, but also because I had never been to this venue before. It is a stunning church with its splendid spire and the beautiful churchyard around it.

There was a warm welcome inside and the church was as full as it could be with the current restrictions on seating with enough social distancing. Christopher Cipkin introduced each piece, two at a time, which was helpful as no programmes were provided on the day, although I had printed off one from the internet prior to coming, which is what we were advised to do. It contained helpful, detailed programme notes.

The historic organ in the church came from St. Thomas, Shepherds Bush – it was probably installed there, second-hand in 1900 by Henry Jones & Sons (founded 1845) who enlarged and rebuilt it. It is likely to date from the 1850s as there is a short compass; this meant that Christopher had to make some pitch changes in his programme. There are 3 manuals and 27 stops. The organ builders, Peter Collins, restored and installed the instrument here in St. Paul's 1995/6.

The theme of the recital was 'Saints and Angels' and contained a mixture of serious and lighter pieces suitable for playing between Michaelmas on 29th September and Remembrance Sunday on 8th November, remembering people who have gone before and also the Civil Rights Movement.

The programme began with '5 Variations sur "Sine Nomine"' by Denis Bédard (b.1950). The title, which means 'without name', refers to Ralph Vaughan Williams' hymn tune written for the English Hymnal of 1906 to fit the words of the processional hymn, 'For all the Saints'. Bédard wrote this piece in 1998 for the Parish of St. Mark's, Dorval, Quebec on the occasion of the church's 100th Anniversary. The music uses a mixture of

styles from Bach and Buxtehude through to more modern writing. After the introduction, the 1st variation used a bright 2-part sound of 8' and 2' stops. The next one was slower with a warm chordal accompaniment and the Great Principal coupled to the pedal. The 3rd variation was faster with a more vibrant accompaniment. This was followed by a movement with a slow, homophonic start, like a hymn tune, alternating with fast running unison passages. The Finale sounded very grand using reeds at the end.

The Bédard was a very approachable piece, and contrasted well with the next one, 'St. Bride, assisted by angels' by Judith Bingham (b.1952), which Christopher described as being 'unapologetically and deliciously abstract' and rather like 'Marmite' music, saying that it had grown on him over the years. It was commissioned by the Royal College of Organists in 2001 as part of a series of organ pieces not written by organists. It is about 'rebirth' and looks forward to Christmas. It was written during a difficult time in her life. The sounds were very atmospheric with modern harmonies. The higher pitches seemed to represent the angels. There were varying textures and 'scrunchy' chords. It was a very moving, imaginative, complex and intense piece.

Then Christopher played a traditional piece of organ music, the "St. Anne" Fugue in E flat' BWV 552 by J.S. Bach, (1685-1750). This is often played at Remembrance time as the subject is similar to the hymn tune, 'St. Anne', which is set to the words, 'O God, our help in ages past'. It is unlikely that Bach knew this melody, unless he had heard it as the organo pleno in Handel's Chandos Anthem 'O praise the Lord with one consent'. The first section began with full organ and at a lovely lilting pace. Then Christopher started the contrapuntal section somewhat softer, ending the movement with a fuller sound and a rhythmical dance-like feel, including the Pedal Trombone for the final statement of the subject, leading to a rousing conclusion.

Next, we stayed in the Baroque period for a piece by G.F. Handel (1685-1759) called 'A Voluntary on a Flight of Angels for Mr. Clay's Musical Clock (HWV 600). Charles Clay was a watch and clock maker, and

indeed, by 1723 he had been appointed Clockmaker to His Majesty's Board of Works. Bach, Haydn and Mozart have also written similar pieces, to be played by clocks containing miniature mechanical organs. Christopher played the piece on a 4' Flute stop. This delightful short piece was a big contrast to the Bach fugue.

The piece that followed was 'Impromptu' Op.78, No.2 by Samuel Coleridge-Taylor (1875-1912). The composer was born in London to an English mother and a father of Sierra Leonean heritage. Samuel was a gifted, trained musician, most famous for writing 'Hiawatha's Wedding Feast'. Although he studied music of the western classical tradition he used African-American folk melodies in several of his pieces. Christopher chose to play this piece as for over 30 years October has been 'Black History Month' in the UK. The 'Impromptu', which was published in 1911 not long before Coleridge-Taylor's early death from pneumonia at the age of only 37, is in a theatrical style and uses question and answer phrases. We heard a 4-note descending ostinato in the bass at the beginning of the piece, followed by chords in a fanfare style using the reeds. Then the sound became fuller but more rhythmic. A softer section used the previous bass ostinato again and there was a soft ending to this effective piece using string sounds.

Nigel Ogden's 'Saints on a Spree' was in a jazzy style and we heard a fast and lively version of 'O when the saints go marching in', the main theme, after a slow, soft introduction. Then the pace became slower with an 'um-pa-pa' accompaniment followed by a faster section with the melody much freer. The tune in the tenor was quite lively and more audacious. There was a big build-up to an extract from Widor's 'Toccatu' plus the tune in the pedals much slower. Then there was a build-up to a climax, a pause, a hint of Brahms' Lullaby then a proper climax with 'rolling' LH chords, usually a piano technique though effective in this context on the organ.

The 'Angel's Farewell' from 'The Dream of Gerontius' by Elgar (1857-1934) was the penultimate piece in this lovely recital, arranged for organ by Herbert Brewer (1865-1928). The solo featured the Clarionet,

the bass octave of which was added in 1995/6 making this stop more versatile. Elgar's few solo organ works are very orchestral in style and transcriptions of his pieces work well on the instrument.

Christopher's finale was the splendid 'Tocatta, Fugue et Hymne sur Ave Maris Stella', Op.28 by Flor Peeters (1903-1986). He said in his introduction that this piece, the theme of which translates as 'Hail Star of the Sea', is like a 1930s ocean liner storming through turbulent water. We heard this image at the beginning and end of the opening Tocatta. The manuals were fast moving with the Gregorian eighth century hymn to St. Mary as the pedal solo. The Fugue was energetically played, the subject being the same hymn written to sound like a sea shanty with a lilting counter-subject. The Hymne brought the recital to a grand ending and a strong homophonic texture with the manuals coupled here so the action must have been very heavy.

The recital contained a wide range of moods and the contrasting pieces in the programme were a contributing factor to a very enjoyable afternoon, which sped past very quickly. Many thanks go to Christopher for all his hard work preparing for the concert. Almost £400 was raised in the Retiring Collection to be divided between the church and BOA.



St. Paul's, Wokingham 31.10.20 Christopher Cipkin

**ORGAN RECITAL GIVEN BY CHRISTOPHER CIPKIN
ST MICHAEL'S, TILEHURST, SATURDAY 31ST JULY 2021**

John Halsey

This recital was originally intended to be given on 8th May as part of the Association's 'AGM, Recital & Tea', which in pre-pandemic years have made up a standard item in the BOA calendar. However, because of Covid restrictions, the AGM was held by Zoom on 8th May and the Recital & Tea were postponed to 31st July, by which time restrictions had eased sufficiently for tea to be legal!

Christopher Cipkin introduced and gave a scintillating performance of the following programme to a small but appreciative audience:

Variations de concert	Joseph Bonnet
Bagatelle No. 4 in A	Ludwig van Beethoven, <i>arr. WT Best</i>
Trio Sonata No. 4 in E minor	Johann Sebastian Bach
Four Extemporizations	Percy Whitlock
Jonquilles	Naji Hakim
The Radio 4 UK Theme	Fritz Spiegl, <i>transcribed P Ayres</i>

Christopher's programme notes provided details of the works together with biographical information on the composers, and his verbal introductions gave further context. Audience engagement was maintained throughout this diverse and popular programme which explored a wide range of compositional styles and registrations. The church's two-manual and pedals Makin digital organ sounds well throughout the building, with speakers front and back. Indeed, we heard the full range of the organ from arresting and outgoing to delicate and intimate (with 'pizzicato' pedals) in the opening *Variations de Concert*. Our attention was then drawn to the 'chamber music' character of the Beethoven *Bagatelle* arrangement and the JS Bach *Trio Sonata*.

Christopher emphasised the harmonic richness and, at times, improvisatory style of the Whitlock pieces and, in contrast, the tunes and quodlibets of the (former) Radio 4 UK Theme which was broadcast at 5.30am every day from 1978 to 2006. Noting with pleasure that the BBC

Proms 2021 had recently started, and that this piece has a ‘Proms feel’ to it, Christopher suggested that it might be suitable for the Last Night. The performance was such fun that, in remarks following the recital, I suggested that we might individually choose to withhold our patronage of the Proms until the BBC re-instated The Radio 4 UK Theme after its 15-year absence!

The secular-looking title *Jonquilles* (‘Daffodils’) of the Naji Hakim work belies the fact that it is based on three Danish Easter hymns. As the first of these, ‘Jesu lever, graven brast’ is better known as the German chorale ‘Liebster Jesu, wir sind hier’, and as Hakim is Lebanese-French, I wonder where else we might find a Danish-German-Lebanese-French composition?

As an encore, we were treated to the scampering *Caprice* by Cuthbert Harris, which it was suggested might be suitable music for a cat food advertisement. But which brand? That was a good subject for tea-time conversation.

It was a coincidence that, earlier the same afternoon, I had collected from Tilehurst resident Mrs Margaret Horne a donation of organ music that had belonged to her father, the late Leslie H. Baggerley, FRCO, including the Bonnet and Whitlock works played in the recital. The Baggerley scores will be held at Windsor Parish Church together with organ music donated to the Association by Eton College, and periodicals donated by former BOA member Carey Moore. These items are available to BOA members in return for a donation to the Association. Do please contact me, or consult the BOA website, if you would like to see the full list of items held.

Many thanks to BOA member David Corbett and the church authorities for making the church and hall available for this joyful event. A retiring collection was received to be shared equally between the BOA and the church.

Richard Sedding played at Christ Church Henley on 13th November 2021. He played works by Battishill, J.S. Bach, François Couperin, Langlais, Alain, Vierne, Howells, Walton, Philip Marshall and Francis Jackson.

EVENTS

CENTENARY CHORAL EVENSONG SATURDAY 4TH SEPTEMBER 2021

Pre-Service Voluntaryes

Jonathan Holl (BOA President 2004-06, 2015-17)
Tierce en taille (Dandrieu)

Jill York (BOA President 2011-12)
Andante, from Four Short Voluntaryes (Kate Westrup)

John Halsey (Acting BOA President 2021-)
Mein junges Leben hat ein (Sweelinck)

Jonathan Holl
Prelude in E flat (William Harris)
Chorale Prelude 'Lienster Jesu, wir sind hier' (J.S. Bach)

Special Guests for the Centenary Service

Cantor – Revd John Paton, former Precentor, Christ Church, Oxford

Speaker – Jonathan Gregory, MA Cantab., FRCO, ARAM, GTSM, LRAM,
Cert Ed., Order of the Rising Sun.
Former and Organist and Choirmaster at Belfast Cathedral and Leicester
Cathedral.

Choir Director – Andrew Stafford

Organist – Ian Hillier (Director of Music, Reading Minster)

Welcome and Notices: Revd Sonya Wratten, Vicar, Reading Minster

Processional Hymn:

Let all the World ('Luckington') – Basil Harwood (1859-1949)

Choir – Introit: A Prayer of Henry VI – Henry Ley (1887-1962)

Cantor and Choir – Preces & Responses – Richard Ayleward (1626-1669)

Choir – Psalm 150 – Sir Charles Stanford (1859-1949)

Office Hymn: *When in Music God is Glorified* ('Engelberg')

Choir – Magnificat in F – Sir George Dyson (1883-1964)

Bible Reading: **Colossians 3: 12-17**

Read by the Revd Judith Sumner, Associate Minister, Reading Minster

Choir – Nunc Dimittis in F – Sir George Dyson (1883-1964)

Cantor and Choir – Responses & Collects – Ayleward

Choir – Anthem: O how glorious is the Kingdom – Basil Harwood (1859-1949)

Address – Jonathan Gregory

Prayers – John Halsey

Final Hymn: 'Angel voices' – E.G. Monk (1819-1900)

Final Prayer and Blessing in Honour of the Berkshire Organists' Association

–

Revd Sonja Wratten:

Shout for joy you heavens, and exult you earth; for the wisdom of God is

sounded in the harmonies of word and song, silence and music.

We lift our praises in thanksgiving today on the anniversary of the Berkshire Organists' Association, for its raising of human delight in the all-encompassing sounds of the organ, for its promotion of resonant presence in prayer and worship, for the gifts, professionalism, and enthusiasm of many personalities over one hundred years.

Compassionate God, you live in the depths of our fears and hopes, hear our words in prayer, our silent thoughts and pleas and each note or melody we sing and play. On this anniversary we dedicate ourselves to the praise of your name, for the benefit of your people and the healing of the world.

May the gifts of our voices and melodies of our instruments move with the work of your Holy Spirit. May we bring joy in joyless places, restore hope and vision to a world in need, and all for the sake of your kingdom of justice and love. And, the blessing of God: Father, Son and Holy Spirit be with you now and always. Amen.

Organ: *Toccata in B minor* – Eugene Gigout (1844-1925) Played by John Halsey

HERITAGE DAY AT READING TOWN HALL
SATURDAY 11TH SEPTEMBER 2021

Jill York

Ben Giddens (St Martin-in-the-Fields) with Ghislaine Reece-Trapp and William McVicker.

Programme

March: Crown Imperial	William Walton (1902-1983)
Cantabile	César Franck (1822-1890)
Miniature Suite	John Ireland (1879-1962)
<i>Intrada</i>	
<i>Villanella</i>	
<i>Menuetto-Impromptu</i>	
Fantasia on Sumer is icumen in	Ghislaine Reece-Trapp
Premiere Performance	
March Pontificale	Charles-Marie Widor (1844-1937)
<i>from Symphonie No.1</i>	

This Heritage Day event was held in celebration of the Berkshire Organists' Association's 100th Anniversary. It had two parts. Firstly an interview with Ghislaine Reece-Trapp and Ben Giddens, composer and performer of the commissioned anniversary composition 'Fantasia on Sumer is icumen in'. Secondly, a recital by Ben Giddens including the first performance of this new work.

William McVicker, the organ curator at Reading Town Hall, began the event by interviewing Ghislaine about the commission. Sumer is icumen in is a Medieval round or canon dating from the mid 13th century. Sometimes called the Reading Rota, it was written down by a monk at Reading Abbey. It is for four voices in canon above two bass parts in a simpler canon. The original had both secular (in this case summery) and religious words. Ghislaine explained that she liked the words – including the woods growing and the goats everting – but opted for reflecting the overall cheerfulness rather than the verbal detail. At

this point a vocal quartet (including Ghislaine and the BOA acting President) performed the round with Ben supplying the bass canon on the organ. It was fitting to hear the piece sung only a few hundred yards from where the manuscript was found 800 years ago!

Ghislaine explained that in her Fantasia she wanted to use the melody, starting with a bagpipes effect, then introducing the joyful melody, followed by a contrasting section of development and a concluding loud return. She hinted at some influence from Bach. Next we heard two recorded extracts from her earlier compositions: the exuberant and best-selling choral 'Alleluia' and the atmospheric 'In Paradisum'. Ben Giddens joined in the discussion and described her new work as really 'accessible', which reflected the commissioning brief from the BOA.

Ben then performed a 45-minute organ recital on the Father Willis organ. He started with Walton's March: Crown Imperial, a well-known and suitably celebratory opening for this 100th Anniversary event. It was played with great flair and drama and fully used the range of colours on the organ. In contrast, Franck's Cantabile featured the quieter reeds and displayed some lovely melodic shaping on the swell. John Ireland's Miniature Suite has three delicate and contrasting movements. The Intrada used a clear light diapason sound. The Villanella, a lilting lyrical movement, balanced flutes with the corno di bassetto and had had a very English feel to it. The Menuetto-Impromptu fluttered around a neat melody, with a middle section showcasing the vox humana and tremulant, then returned to the cheerful opening tune.

Now came the much-anticipated 'Fantasia on Sumer is icumen in' by Ghislaine Reece-Trapp. It indeed started with a largo 'reminiscent of bagpipes', a reflective statement of the melody above a left hand drone. The pace switched to a lively twelve eight tempo with the bouncy theme played over a light dominant-tonic accompaniment. It continued in a 2-part canon then shifted flat-wards into the minor and a development section with a continuous quaver ostinato surrounding the evolving melody. A dominant pedal underlies the build up to a loud C major finale, with reeds and diapasons blaring. Some solid shifting chords lead

into the final statement of the melody and a closing flourish on the tuba. The piece came across as ‘cheerful and summery’ exactly as Ghislaine intended. It was exuberant, had a strong sense of direction and used varied textures, always letting the melody dominate amid changing contexts.

Widor’s March Pontificale ended Ben’s recital in style. With a thundering chordal opening section, a gentler mood then a return to to the opening majesty, this was a fitting ending to a recital celebrating 100 years of the Berkshire Organists’ Association. Both Ghislaine and Ben made this event quite unforgettable!

The music of the Fantasia was on sale after the recital and many of the audience queued up to buy it and get practising.

A most enjoyable day.



ANNUAL DINNER
SATURDAY 6TH NOVEMBER 2021

John Jebb

Finally, after a 2 year hiatus brought about by the anti-social corona virus, we met for our annual BOA dinner! We certainly made up for the relief from lockdowns when many of us gathered once again at Stirrups Hotel on Saturday 6th November 2021. The evening got off to a fine start with renewed acquaintances, some new faces and general excitement all round that this insidious virus looked defeated in the face of a huge national push to get the population boosted with a third jab.

Following our pre-ordered dinners and drinks and stimulating conversations at every table, with a few taps on his glass Andy Baldwin brought quiet to the room and introduced us to two very esteemed guests in this our Centenary year - Ann Elise Smoot, our guest speaker and her husband, James Vivian, Director of Music at St George's Chapel Windsor. Ann Elise whose career as an International recitalist and mother of two, has included, co-founding the RCO London Organ Forum, Director of the St. Giles Junior Organ Conservatoire, Education Editor of Organists Review and Director of Oundle for Organists. She is an examiner, adjudicator and passionate about education and expanding the repertoire of organ music. After this introduction Andy observed that he may be 6' 5" tall but felt small in her presence.

Ann Elise, speaking clearly with a North American inflection, confirmed her origins near Philadelphia, Pennsylvania where she first discovered the organ at her local church, a charming building within whose walls resided what she described as a rodent-like instrument. Spurred on with much enthusiasm from the congregation, her teacher, a pianist was also an amateur organist, and had taught the church organist previously. She continued her studies at Yale playing the Iconic Skinner organ, a whole step up for her. She came to feel that the organ was a medium with which to communicate all her musical intentions, a calling that pushed any thought of being a lawyer out of her mind.

Then she moved to England 30 years ago and was surprised to discover hostility to her being a female organist. When she was Education Editor at Organists' Review a letter was received stating that now OR had an all-female team, it would only be fit for the dentists waiting room! But now things are changing. She recounted anecdotes about life "on the road." For example, she was once locked into Saint Paul's Cathedral amongst several challenging if not scary episodes in the life of an organ recitalist, even having an organ shoe nearly stolen right off her foot.

However, it's an immense privilege being alone in magnificent buildings and meeting wonderful musicians. She promised herself that she would never throw any wobbles and wanted to give back to the young through her love of teaching. Indeed education has been a huge part of her career and she was much impressed with the BOA's efforts at training young organists.

The skill of teaching includes not only technique, practicing etc. but also psychology and posture. To this end she is fully involved in the Oundle for Organists Programme and suggested visiting the website: creativeoundle.co.uk

It is essential to set short, medium and long term goals - especially critical to help young people interested in music negotiate life skills and goals within a modular educational system. She commended this chapter of the IAO for embracing and funding responsibility toward education and wished us all good luck.

Andy thanked Ann Elise very much and expressed his appreciation with the statement "glad the organ won out over law." She chipped in that the legal profession was probably glad as well, at least the law professors. He concluded with thanks to Jonathan and Mandy Holl who have made such efforts in putting together these meetings. Social events like these are really important. Mandy presented Ann Elise with a small floral gift; the evening wound down with the hope that the BOA will meet again next year without Covid disrupting our lives.

**SOCIAL AFTERNOON AND TALK BY PHILIP NORMAN
SATURDAY 8TH JANUARY 2022**

Keith Dukes

The recent run of annual Social Afternoons in January skipped a year in 2021 owing to the impact of Covid-19 on social life through the government's imposition of a lockdown. Whilst by January 2022 life had eased somewhat, Covid-19 related challenges were still prevalent and so it was that we did not gather in St Andrew's URC, Reading as planned but met over the internet by way of the Zoom app.

Just over a dozen logged in and were rewarded with yet another highly informative and entertaining illustrated talk by Philip Norman, this year on 'British Organs'.

Philip started by flagging the contribution to our understanding made by Christopher Kent, well known to many in the Association, through his work at the Department of Music, University of Reading, where he established the first course in Organ Historiography for the training of organ advisers and researchers.

And the wealth of information contained in that compact yet comprehensive work of reference 'The Organ' by William Leslie Sumner. We started our journey before 1066 with references to the likes of organ builders St Dunstan and St Aethelwold and moved through illustrations of very early organs such as that in the Eadwine Psalter of 1150 copied from the earlier Utrecht Psalter of the 9th century which is well known through multiple reproductions.

Interesting as this was, we were reminded that no English organ up to the time of the Reformation is known to have had more than one manual and half a dozen stops. Two pre-Reformation organs have been reconstructed by Goetze and Gwynn based on soundboards found in Suffolk churches. One, the Wingfield, has five stops 8 4 4 2 2 and pays a fifth sharp. The other, the Wetheringsett, has six stops 16 8 8 4 4 plus an 8 reed with the low C 10ft long, thus sounding a major third flat. A short survey of pitch followed including a spotlight on how difficult it must

have been at the time to coordinate with singers, who used a choir pitch at a difference of a fourth.

The Reformation slowed progress – in the 1530s 15 organs were built: in the 1570s none. But then in 1613 we got our first two manual organ in Britain with Thomas Dallam's construction at Worcester Cathedral based on a design by its organist at the time Thomas Tomkins.

The English Civil War slowed progress again but then we get such as Thomas Dallam's grandson Ralph's 1660 organ at Windsor 8 8 4 2 Cornet (III) Sesquialtera (III) Reeds (8+8), and Robert Taunton's 1662 organ at Wells Cathedral Gt 8 8 8 4 4 2 $\frac{2}{3}$ 2 1 Sw 8 4 4 2 2. Organ builders were coming back from France and bringing with them many things they had learned there.

Bernard Smith then gave us our first three manual organ 1684/8 at the Temple Church, soon followed by Renatus Harris's three manual at St Bride's in 1696. The Swell pedal followed hard on in 1712 but it was well over a hundred years after that before we really started getting serious about pedalboards.

By then we were in the Victorian age. In 1841 William Hill constructed an organ designed by Henry John Gauntlett for the Great George Street Congregational Chapel in Liverpool. In its time it was as revolutionary in introducing foreign influences as that constructed in 1954 by Harrison & Harrison to Ralph Downes's design for the Royal Festival Hall.

And so Philip brought us pretty much up to date.

John Halsey thanked him for his keeping us fascinated and glued to our screens for getting on two hours, which seemed to have gone by in a flash.

A short question and answer session followed, after which we all left with much to reflect upon but sadly not that of one of our usual splendid Association teas.

**VISIT TO ST. STEPHENS AND ST. AGNES CHURCH, CLEWER
SATURDAY 12TH MARCH 2022**

Rosemary Evans

A small gathering of BOA and Organ Club members of all ages enjoyed an afternoon at this interesting church in Windsor, which began with the organ builder, Geoffrey Coffin, of Principal Pipe Organs talking about the work that had been carried out on the instrument most recently. We also heard a little about the history of the building, which was built between 1870 and 1874. The organists Oliver Lomberg and John Halsey both demonstrated the organ. Oliver played part of Bach's Prelude in B minor, BWV 544 and part of the Schübler Chorale Prelude, 'Kommst du nun, Jesu' BWV 650. John played the Prelude on 'When I survey the wondrous cross' by Kenneth Leighton. There was an opportunity for attendees to play the organ.

According to an extract from the Parish Magazine of May 1894 that we were given, the new organ was installed by 'Walker and Sons' and was first used on Advent Sunday, 1875. Even in those days an organ advisor was involved, Mr. Redhead (who wrote the hymn tune 'Redhead No.46) of St. Mary Magdalene, Paddington. The regular organist was Miss Gregson, presumably unpaid, as she is referred to as 'our present voluntary organist'.

Further work was carried out in 1880 and there was a 're-opening', including a recital by Sir George Elvey, Organist & Master of the Choristers at St. George's Chapel, Windsor. An architect, Mr. Woodyer, (who designed Christ Church, Reading) was involved with the installation of a new organ case, bringing the total cost of the new organ so far to £671. Miss Gregson appears to have been active in raising money for the work and seems to have brought in her own organ advisor, a friend, the Reverend Greeves, a Vicar from Selby who wrote that the organ was 'unequaled by any this side of London, saving only those of St. George's and Eton College Chapel'.

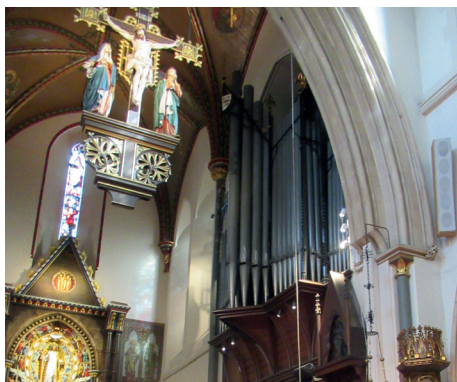
More work was done on the organ bit by bit up to the date of the article in May 1894 as perhaps this meant smaller sums of money each time.

After seventeen years use ‘the whole organ was cleaned and regulated’. The un-named writer of the article felt that the original design was too ambitious and thought that £600 ‘would have given us an organ quite sufficient for our requirements’. The total cost was actually £1,049 and 15 shillings. Nevertheless the writer concludes the article as follows: ‘The diapasons are equal to any in London in equality and purity of tone. The swell is admirably balanced; and the organ as a whole presents for its size an unusual variety of soft devotional effects.’

Later the Great Mixture, Trumpet and Clarinet that were prepared for originally have been added. The clarinet actually came from the church in the village of Clewer, a short distance from this church. The Swell now has a Vox Humana. The Pedal, which had ‘room for 2 more pedal stops’ in the first specification, now also includes a Violone 16 and Principal 8. The firm, Peter Collins, did some work on the organ shortly before the business closed. This was when Peter Collins was seriously ill.

Geoffrey Coffin of Principal Pipe Organs rebuilt the instrument in 2021 and added a Swell Octave to Great, a Swell Octave and a Swell Octave to Pedal. The tracker action had always been heavy and this problem was solved with electrification. The drawstop action was also electrified and pistons were added.

We were made most welcome by the church and to those who kindly provided tea. Many thanks go to the organisers for arranging this visit.



Photos by Eric Shepherd

GENERAL ARTICLES

THE LE BÉ ORGAN IN CHAOURCE (BURGUNDY)

George Freeman

Chaource (Aube)

Chaource has three claims to fame – first its eponymous cheese, a smooth white tangy cow's milk cheese often available in good UK cheese shops (e.g. in Pangbourne).

For the other two one must visit the parish church of St John the Baptist. Here is one of the finest 'Mise au Tombeau' in France. This lies in a crypt under the north transept and consists of seven incredibly life-like mourners at Christ's tomb rendered in wood and stone by the 'master of Chaource' around 1515 and modelled on local individuals. See https://en.wikipedia.org/wiki/Ma%C3%A0tre_de_Chaource

The organ

The more recent arrival is a splendid French classical organ restored to fine condition. This is a three manual 'huit pieds' (8') organ with just two pedal stops played by old fashioned short pedals and without any coupling to the manuals.

This arrived in Chaource soon after 1790 from the nearby abbey of Montiéramey, which had been suppressed after the Revolution and its contents sold for the benefit of the state. Like many similar instruments it received a rebuild in 1847 and a series of minor modifications thereafter all designed to accommodate 'the taste of the times'. Although classified as a 'Monument Historique' by the state, both for its case (1959) and then for the instrument itself (1962), by 1971 it was deemed unplayable and over the next five years full restoration to the state of 1790 was agreed. The opening recital was by Gaston Litaize.

History: an Abbey and a Parish Church

Founded in 837, the Abbey of Montiéramey lies between Chaource and the cathedral city of Troyes in the Seine valley. A Benedictine house for many centuries, it was increasingly rich and powerful up to the double handicaps of the Hundred years' war and the Black Death.

As early as 880 the parish of Chaource had been a possession. In the 12th century the monks financed the choir of a new parish church and this survives to the present. Funding of the nave and transepts was up to the parishioners and so the nave and transepts were only completed early in the 15th century, albeit in larger and grander style than the choir. The 'Mise au Tombeau' is in this new section and later the organ was erected at the west end of the nave.

After the difficult times of the 15th and 16th centuries the Abbey was refounded in 1655 in a reformed Benedictine order in a period of renewed Catholic zeal following the counter-reformation. This was the rite of the Congregation of St Vanne in Lorraine and it led to a new prosperity enabling the abbey church and many monastic buildings to be rebuilt in contemporary style.

A new organ was commissioned for the rebuilt church and ordered in 1696. The double cases (in effect great and choir) were made by the carvers Champagne and Desarcer in 1696. Splendid sculptures were added by Chabouillet. Finally the instrument itself was completed in 1698 by the Troyen organ builder Louis Le Bé. This was a two manual instrument with 16 stops. Eventually a third Récit manual was added by Jean Richard in 1780. Only 10 years later, in 1790, the Abbey story ended with the sale or destruction of its buildings and furnishings. Fortunately another Troyen organ builder JB Jolly arranged the sale of the organ to the church at Chaource for 1500 livres. In July 1791 the organ was moved to Chaource. It's interesting to note that monastic foundations were wealthy and an important source of organs. The organ in Troyes Cathedral was bought from the great abbey at Clairvaux after the Revolution, while, closer to Chaource, the organ at nearby Ricey-Bas came from Molesmes. This last is currently being restored under the initiative of Chaource Titulaire Géraud Guillemot and will take its place in the Chaource Festival programmes in 2022.

The Chaource organ underwent only routine maintenance until 1847 when Nicolas Antoine Lété undertook a total reconstruction. Full compass pedals with two 8' stops – flue and reed – were added.

Thereafter, numerous minor changes were made, all intended to bring an archaic instrument more in line with current taste. By the 1960s the organ was dilapidated and unplayable.

Restoration

It was local enterprise – an alliance between the organist Madeleine Wichard and the Mayor, Bernard Moretto – that finally launched a complete restoration project in 1971. The aim was recovery of the status of 1780 but retaining the later pair of pedal stops; some 80% of materials were judged original. Work was entrusted to the Lyonnais organ builder Athanase Dunand and his son Jean and completed in 1976. Crucial decisions were made to restore the original low tonality (A = 395) and also a typical 18th century unequal temperament (Dom Bedos), one of only a dozen or so such instruments in France at that time. Most recently, in 2013, Laurent Plet, another Troyen, made new keyboards in 17th century style with appreciable improvement of the suspended action.

The Festival

After several decades of relative obscurity, the appointment of Géraud Guillemot as organist ('Titulaire') in 2009 marked the start of a great escalation in activity. A banker by profession, Géraud in fact had a long association with the organ, having been employed by the restoring firm (Dunand et fils) in Lyons in the 1970s and actually worked on the organ. In 2010 he instituted the annual Chaource Festival with regular summer recitals (normally now from Easter to the end of September). These have been outstandingly successful – on the one hand attracting an ever widening circle of distinguished visiting players and on the other building up an enviable regular clientele of concertgoers. Audiences of 100 week after week are routine in this small provincial town. The partnership between the Parish Council, the Mayor, and the supporters club Les Amis d'Orgues de Chaource, has been crucial. The 2022 Festival is planned to start in July, Covid permitting

Visit the organ!

This is a wonderful organ to play in a glorious acoustic, and visitors are

made very welcome. I am able to play for as long as I like whenever I visit. Géraud Guillemot is most hospitable.

Email him via geraud.guillemot123@orange.fr

See more detail on the website: <http://www.orgue-chaource.fr>

Revel in the wonderful direct and immediate action, the glorious reeds including trumpets ('Grands Jeux'), Cromorne and Voix Humaine), a beautiful selection of flutes and not least, the sonorous foundation stops and marvellously clear and brilliant flue choruses. And don't forget the cornets – wonderful solo stops! It's another world playing this organ, I always have to take half an hour to get used to it.

It's obviously ideal for French Classical repertoire and less suitable for César Franck or Widor, but it is surprisingly versatile and I've heard some very successful 20th century music in Festival recitals. The pedal specification is somewhat restrictive and rules out the larger JS Bach pieces, but Buxtehude Toccatas can work really well. Most surprising for me was a wonderful performance of the Fantasia in G BWV 572 by JSB. Said to be in the French style I've always found it difficult and dense with the central *Grave* dominated by an overweighty pedal. Hearing it played at Chaource by Jean-Pierre Leguay of Notre Dame was a revelation – so clear and poetic.



Specification today

Positif de dos

Prestant 4

Bourdon 8

Nazard $2^{2/3}$

Doublette 2

Tierce $1^{3/5}$ ***

Cymbale 3 rangs***

Cromorne 8

Voix Humaine 8

Tremblant

Clairon 4**

Récit

Bourdon 8*

Flûte 4*

Cornet III *

Hautbois 8*

Grand orgue

Montre 8

Prestant 4

Flûte Ouverte 8*

Bourdon 8

Nazard $2^{2/3}$

Doublette 2

Plein Jeu V rangs

Tierce $1^{3/5}$ ***

Trompette 8**

Pédale

Flûte 8***

Trompette 8**

Stops by Le Bé (1698) except Richard 1780*, Lété 1847**, Dunand 1976***

the case pipes of the GO Montre 8' are also by Richard 1780.

Tuning Dom Bedos unequal temperament with five pure thirds.

Pitch a = 395.

Compass GO & Positif 53 notes CC-f² without CC[#]

(except Gr Cornet from middle c, Flûte Ouverte from tenor C)

Récit 35 notes F-f² Pédale 29 notes CC-f without CC[#].

Coupler Shove coupler Positif-Gr Orgue.



Played by Chris Bragg
(notice the pedalboard)



Le Bé Photos by George Freeman

The Berkshire Organist 2021/2022

THE ORGAN ON STAMPS

Mark Jameson

My first example comes from Armenia and celebrates the 100th anniversary of the birth of composer Arno Babajanyan who died in 1983. He wrote a number of pieces for keyboard and his name has appeared on organ CDs. Arno Babajanyan was born in Yerevan, Armenia. By the age of 5 his extraordinary musical talent was clearly apparent, and at the suggestion of the composer Aram Khachaturian he was enrolled two years later at the Yerevan Conservatory. In 1938, he continued his studies in Moscow with Vissarion Shebalin. He later returned to Yerevan, where, from 1950-1956, he taught at the conservatory. It was during this period (1952) that he wrote the Piano Trio in F sharp minor. It received immediate acclaim and was regarded as a masterpiece from the time of its premiere.

Much of Babajanyan's composition is rooted in Armenian folk music and folklore, combined with the virtuosic style of Rachmaninov and Khachaturian, with his later works influenced by Prokofiev and Bartók. I am sure the background of the stamp is the interior of the Aram Khachaturian Concert Hall in Yerevan which has a 4/62 Rieger-Kloss organ dating from 1969.



From the Concert Hall web site

Beethoven was born in 1770 and died in 1827. Nations across the globe issued stamps to mark the 240th anniversary of his birth, but the UK totally ignored this anniversary. Some interesting stamps appeared including a portrait of Beethoven playing an organ



The same artwork used for the Togo stamp also appears on other nations stamps, this is one from a minisheet. The Austrian stamp I feel was the best issued – simple and based on a well-known painting.

There are several organist/stamp collectors in the Netherlands who delight in issuing personalised stamps featuring Netherlands organs. These are for postal use and received on my mail from the Netherlands.

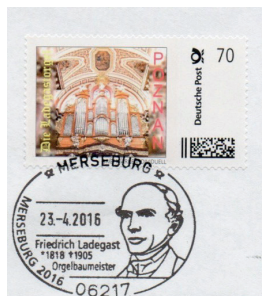


left to right: Haarlem St Bavokerk, Leeuwarden Jacobijnerkerk, in the centre – Zutphen Sint Walburgiskerk, Nijkerk Grote Kerk and Nederweert Kerk van de Heilige Lambertus. These are the latest – super stamps!

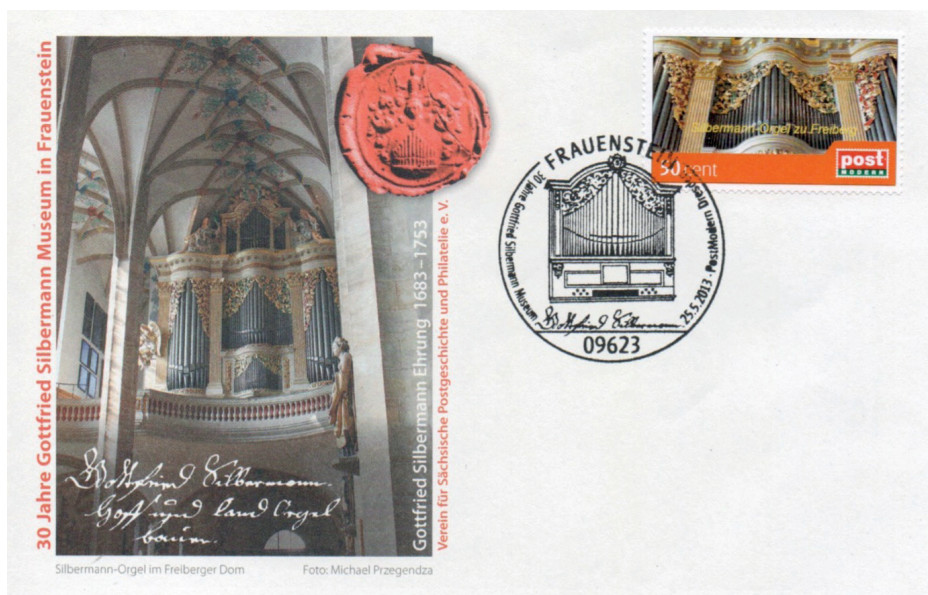
J S Bach is celebrated on a musical stamp in almost every country at some time or other. Some nations stamps are so frequent that they are now excluded from the normal stamp catalogues – Chad is one such – but every now and again one will appear that has been postally-used. This was issued in 2015, it is an official stamp, and came in on a letter to me recently – most of the postmark was on an adjoining stamp, not music related:



Private or event marking personalised postage stamps are common in Germany. Local carriers also issue postage or carrier stamps. This Merseburg issue I traced, but I have not managed to find a mint copy. The illustration is part of a complete posted envelope.



The Silbermann Museum in Frauenstein [Erzebirge], Sachsen has three instruments on site and they issued a very small number of sheets celebrating the builder. I managed to obtain the special envelope, and also the stamp with the banner that celebrated 30 years of the museum. This was done by the local carrier Post Modern:



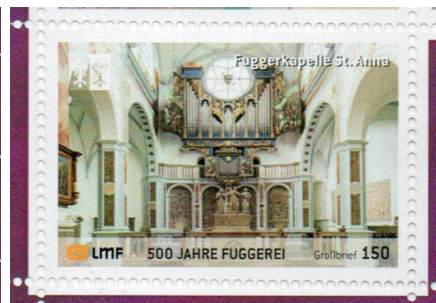
1683 - Gottfried-Silbermann-Ehrung - 1753 30 Jahre G.-Silbermann-Museum Frauenstein

1693 zur Verfügung
164 an.



This organ in the Domkirche Sankt Marien in Freiberg [Sachsen] was built in 1714 by Gottfried Silbermann as his Opus 2, the work being approved by Johann Kuhnau, Thomascantor of Leipzig. There are two recorded restorations, in 1983 and 2010 by Jehmlich Orgelbau, 3 manuals and pedals – 45 stops.

The final local stamp was issued by LMF Postserve of Augsburg, in two formats – first as part of a minisheet with various views of Augsburg, celebrating 500 years of history and also a sheet of €1.50 value stamps. The church is Evangelisch-Lutherian Sankt Annakirche. The original organ was built in 1512 by Jan Behaim, by 1902 this was replaced by Steinmeyer Op.40 3/41 – this was destroyed in 1944. The church was restored by 1978 when an organ by Ekkehard Simon was placed inside the restored case. In 1992 it was rebuilt and enlarged by Gerhard Schmid to 3/45. This is the stamp, followed by the sheet issued.



Our thoughts are constantly being reminded of the situation in Ukraine, but there are also a number of organist stamp collectors there and at least two are regularly producing local issues. These are dated between 2019 and 2022



They are also producing sheets featuring specific composers – this of Handel, too expensive for me other than as an example:



I am not sure this one is actually a postal item or one for collectors only.

Finally, another tragedy – the burning of Notre Dame Paris. There has been a series of stamps since the fire featuring various aspects of the Cathedral structure. This year's special stamp is a mini-sheet with a single €1.65 stamp:



This is the poster issued with the stamp:

Collection Historique du Timbre-Poste Français

LES GRANDES ORGUES

Qui, entrant dans la cathédrale, n'a jamais été émerveillé par le son de l'orgue de Notre-Dame de Paris ? Installé entre ciel et terre, aux confins des mondes terrestre et spirituel, l'instrument semble être le prolongement musical de l'émanation de lumière offerte par la rose occidentale. Double illumination, sonore et visuelle... Mondialement connu, il fait chanter les pierres depuis sa construction, en 1402, et a toujours suscité l'admiration de tous, pèlerins, visiteurs, organistes. Il fut maintes fois restauré au cours des siècles, et son histoire suit de près celle du bâtiment qui l'abrite. Les plus grands facteurs d'orgues y travaillèrent, y laissant un peu de leur âme : Valéran de Héman au XVII^e siècle, François Thierry et François-Henri Clicquot au XVIII^e siècle. On disait alors qu'il était le meilleur instrument du royaume. Il s'en fallut de peu qu'il ne soit détruit à la Révolution. La complaisance de quelque organiste jouant des airs révolutionnaires n'est probablement pas étrangère à sa survie...

Au XIX^e siècle, la cathédrale se trouvait dans un état de délabrement extrême. Grâce à l'intervention passionnée de Victor Hugo, une restauration fut entreprise par Eugène Viollet-le-Duc. En conclusion de ses travaux, l'architecte fit appel au plus renommé des facteurs de l'époque, Aristide Cavallé-Coll. Le génial organier laissa libre cours à son imagination débordante pour créer une palette sonore absolument inédite, basée sur des mélanges de jeux spécifiques, totalement inconnus à l'époque. L'instrument ainsi restauré est inauguré en 1868.

Le XX^e siècle n'échappera pas à la règle de l'évolution de l'instrument. Et aujourd'hui encore, les derniers travaux réalisés allient la tradition séculaire aux technologies les plus avancées. L'orgue de Notre-Dame se trouve à la croisée du passé et de l'avenir pour faire résonner sous les voûtes les multiples couleurs de ses 7 952 tuyaux, de ses 115 jeux répartis sur cinq claviers et un pédalier, à la grande joie des milliers d'auditeurs qui l'entendent tout au long de l'année.

Bloc de timbre (taille-douce) : création Sarah Bougault, gravure Elsa Catelin ; document philatélique et timbre à date : création Sarah Bougault d'après photos Cathédrale Notre-Dame de Paris ; texte : Olivier Latry

Philaposte / Z1 22 595 / © La Poste 2022

Much has been written in various Journals about this event, but the discussion Olivier Latry had with Christopher Holman of Vox Humana in April 2021 [part of the American Guild of Organists] is summarised below:

Notre Dame, Paris, the reconstruction

In December 2020, the nearly 8,000 pipes of the grand orgue at Notre-Dame were taken to be cleaned, so the lead dust that had settled on them could be removed. What does this entail?

It wasn't only the pipes, but nearly everything has been removed and taken down: the console, the windchests, the wind trunks, actions, pipe conveyances, etc. This took the organbuilders almost five months. The treatment of each component will be different according to the element and material to be restored: cleaning and decontamination of the metal pieces (pipes, conveyances, wind trunks), application of a layer of paint to the wooden parts, and replacement of all leather parts, even those that are new. Leather cannot be cleaned except through the simple application of water, which is obviously not ideal for the material. The plan is that the organ will be completely reinstalled for the reopening of the Cathedral in April 2024.

Were all of the elements of the organ, including all pipes, façade, wind chests, bellows, frame, etc., removed, or do some remain?

The elements of the organ too massive to be removed remained at Notre-Dame, particularly the two windchests of the basses of the 32', the wooden pipes of the pedal, the large bellows, and the case. These parts will be cleaned and restored in place. The console was removed and will be restored offsite. We do not yet know what may need to be replaced in the electronics of the organ.

A big restoration and modernization of the grand orgue was completed in 2014, including this new console. Since technology changes so quickly, will this work offer any possibility for updating the systems for "the 20s"?

Essentially nothing will be changed. The Eltec [organ relay] system already performs very well, and updates had taken place regularly. I suspect we will leave it as it is.

The collaboration of several organbuilders on this project shows a little of the unifying spirit that is clear throughout the reconstruction of the entire Cathedral, especially the organ. Can you share a little about which organbuilders are a part of the work?

There are the companies Cattiaux and Quoirin, which carried out the restoration in 2014, with the addition of the company Sarélot. To be precise, these companies were requisitioned for the occasion because there is a compelling reason for each of their presence, as is also being done for work on the stained-glass windows. Most of the companies that were invited suspended all of their works-in-progress to come to Notre-Dame. Since the goal of completing everything by 2024 is still in place, everything is being done to not fall behind.

Most of the news that we receive concerns the grand orgue, but we have completely lost the choir organ. Are there yet plans or proposal for a reconstruction or a replacement?

We were only able to recover the metal pipes of this instrument, as the rest had taken on too much water to be saved. The plan for the new organ has not yet been finalized, but many options have been discussed and decisions will have to be made when the time comes. We're not quite there yet.

The grand orgue of Notre-Dame holds a special place in all our hearts, but nobody holds it more dearly than you and your colleagues. Can you share with us the moment and your emotions when you learned that the grand orgue had survived?

The disbelief, the amazement, just as when I had originally learned that Notre-Dame was on fire. It was also horrible, although I was not in Paris (I was in Vienna) to watch on the television as the fire approached the

back of the cathedral, where the grand orgue is. But also the relief, when the church bailiff called me the next morning from the balcony, saying “Everything looks normal. There is only a little water on the floor, and dust, but nothing else. The pipes are fine, nothing seems to have been reached.” A miracle!

NEW ORGAN BEGINNINGS

Mark Jameson

Radley College. Thomas Trotter opened the completely new Nicholson organ in April 2022.

The chapel's first organ was built by Telford of Dublin in 1848 and was previously housed in the former chapel building. When installed into the present building in 1895, it was located in the centre of the west gallery in a splendid new case by Jackson. Pressure from growing school rolls led to this organ being replaced in 1938 with a new organ by Rushworth & Dreaper, built into two chambers on side walls at either end of the chapel. It was a struggle to hear this organ so it was in turn replaced with a new instrument by Hill, Norman & Beard in 1979, in a chamber off the west gallery. It sadly proved tonally inadequate from the outset and was quickly supplemented by some of the remaining R&D material in the east chamber being resuscitated as an add-on.

Space has long been a problem with this chapel, I remember being told when we last visited that there were pipes under the floor where we were sitting in the gallery. Now the chapel has been extended, to cater for at least 800 pupils. The new organ is centred on the west gallery with a new oak case. Only two stops from the earlier organ are retained,

Radley College Chapel organ -
notice the footboards.

Photo by Paul Hale



everything else is new. It has mechanical action to the three manuals and electro-pneumatic action to the pedal. Paul Hale was the consultant.

	PEDAL 30 notes			GREAT - Manuals: 58 notes	
1	Contra Bass, Ext No.5	32	30	Double Open Diapason	16
2	Resultant Bass, from 3 & 5	32	31	Open Diapason	8
3	Open Wood	16	32	Geigen, lowest octave from No.30	8
4	Open Diapason, Great 30	16	33	Claribel Flute	8
5	Sub Bass	16	34	Octave	4
6	Quint, from No.5	10 $\frac{2}{3}$	35	Flute Harmonique	4
7	Octave Wood, from 3	8	36	Twelfth	2 $\frac{1}{2}$
8	Principal	8	37	Super Octave	2
9	Bass Flute, Ext. 5	8	38	Seventeenth	1 $\frac{1}{2}$
10	Fifteenth, Ext. 8	4	39	Fourmixture 19.22.26.29	IV
11	Flute, Ext 5	4	40	Trumpet	8
12	Mixture 19.22	II	<i>vi</i>	<i>tremulant</i>	
13	Contra Posaune Ext. 15	32	<i>vii</i>	<i>Choir to Great</i>	
14	Harmonics, from 3 & 5	32	<i>viii</i>	<i>Swell to Great</i>	
15	Posaune	16	<i>ix</i>	<i>Great and Pedal Combinations coupled</i>	
16	Fagotto	16		SWELL	
17	Double Trumpet, Swell 50	16	41	Bourdon	16
18	Clarion, Ext. 15	8	42	Open Diapason	8
<i>i</i>	<i>Choir to Pedal</i>		43	Stopped Diapason	8
<i>ii</i>	<i>Swell to Pedal</i>		44	Viola da Gamba	8
<i>iii</i>	<i>Great to Pedal</i>		45	Voix Celeste from A10	8
	Balanced Swell Pedal		46	Gemshorn	4
			47	Nason	4
	CHOIR [unenclosed]		48	Fifteenth	2
19	Bourdon	8	49	Mixture 15.19.22.26	IV
20	Salicional	8	50	Double Trumpet	16
21	Principal	4	51	Cornopean	8
22	Spire Flute	4	52	Hautboy	8
23	Nazard	2 $\frac{1}{2}$	53	Clarion	8
24	Octave	2	<i>x</i>	<i>tremulant</i>	4
25	Recorder	2		ACCESSORIES	
26	Tierce	1 $\frac{1}{2}$		8 thumb pistons to each of Great, Swell and Choir	
27	Larigot	1 $\frac{1}{2}$		8 toe pistons to Pedal	
28	Clarinet	8		8 general thumb pistons	
<i>iv</i>	<i>Tremulant</i>			General cancel piston	
29	Tuba Mirabilis	8		Reversible thumb pistons to <i>i, ii, iii, v, vii, viii</i> & 1.	
<i>v</i>	<i>Swell to Choir</i>			Reversible toe pistons to <i>ii, vii</i> & 13	
				Stepper pistons, 1-pay page turner	
				9990 general & 16 divisional pistons memories	

Nicholsons are also working at King Edward's School Witley, repairing water damage - Berkshire Organists visited this organ on 13 July 2019.

St Thomas, Goring on Thames: BOA has visited several times. This rebuild has now commenced, the organ removed at the end of April. The work is being carried out by Clevedon Organs led by Anthony Hall [he also serves as the Director of Music at Holy Rood RC in Swindon]. Full details are on the church web site, and Paul Hale is the advisor. The new soundboards are being made by Renatus in Devon.

Also, in **Goring on Thames, the Roman Catholic Church** which only had a Technics keyboard, early in 2021 gained a digital, but a “pure” Hauptwerk instrument. I have not heard of a main instrument using this system. Father Macnab told me they originally had a home electronic instrument. When the church was completed in 1898, money ran out for a west gallery and the western end of the building was not completed until 1938, but the then architect put large stained-glass windows in all the spots where an organ could be placed. From our conversation I think he would like a pipe organ!

Magdalen College in Oxford has seen its 1986 Mander organ dismantled recently. The instrument had become unreliable, the case and pipes have been transported to Debrecen in Hungary, where it will be rebuilt as an instrument for teaching and practice by students at the university.

The replacement is a new organ by Hermann Eule Orgelbau, a family firm from Bautzen in Germany established in 1872 and with an international reputation and several highly-regarded instruments to its name. It will be installed in July and August. The ‘voicing’ process, which sees each pipe carefully shaped to create the best sound for the building, will take place between September and December, during which time the instrument will be introduced into services gradually, making its first appearance as a finished instrument at the Christmas carol services.

The 1986 organ was the smallest to have stood on the screen in the Chapel. The new instrument will be more similar in size to the instruments that occupied the space from the mid-19th century onwards. With four manuals and forty stops, the instrument will be built along German romantic lines, and the console will be situated on the south side of the gallery. The case will be based on the elegant case of the recently-dismantled organ. A temporary electronic is in use. They hope to have a series of events in 2023 to celebrate the new organ.

Finally, a new recently completed organ. St Birinus RC, Dorchester on Thames had never before had a pipe organ. St Birinus is thought to have been a monk who came to England from Rome c634AD and was responsible for setting up what is now Dorchester Abbey. The Abbey was dissolved in 1534 but the building remains the main town church. There was a Catholic mission here from c1790, served from Oxford by 1798. In 1846 John Davey, a local farmer, commissioned William Wardell to build a new church. Wardell had studied under AWN Pugin. This RC church in Gothic c14 style was opened in August 1849. A major restoration of the building commenced in 1994 when Father John Osman was appointed - the final part of that work was the new Bernard Aubertin organ - payment is still to be completed on this £330,000 project.

GREAT 56 notes

Principal	8		
Chimney bourdon	8	PEDAL 30 notes	
Octave	4	Bourdon	16
Nasard	3	Bourdon, extension	8
Doublette	2	Couplers	
Tierce	1 ³ / ₅	II/I	
Mixture	III-IV	I/II	

POSITIF 56 notes

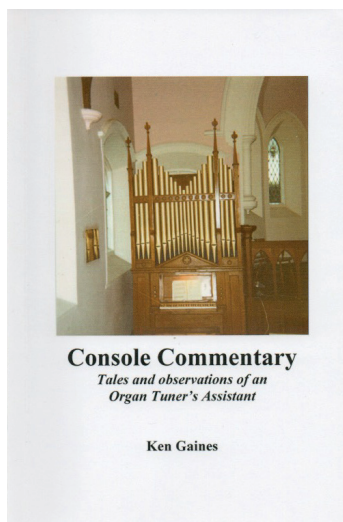
		II/P	
Bourdon	8	tremblant	
Flûte traversière	4		
Flageolet	2		
Quinte	1 ¹ / ₂		
Posthorn	8		



BOOK REVIEWS

Mark Jameson

Console Commentary – Ken Gaines; ISBN 978-1-3999-1138-2



Ken is a BOA member – so great to report a super book by a member.

Ken Gaines' book describes the tales and observations of an Organ Tuner's Assistant. It could be described as what one sees through a key-hole of life – the ups and downs of trying to keep our organs in good order.

This 12 x 18cm pocket size book of 66 pages is packed with information – the churches are disguised; one he describes was the subject of a recent OC visit! Ken worked in local government, and retired at 50. Wanting to find something else to fill his time he saw an advertisement for an Organ Tuner's Assistant with a Midlands builder. His observations about tuning in the churches, and dealing with humorous comments such as “where the mice have a right to breed” makes for an interesting read.

Contained within the booklet there is a particularly interesting section

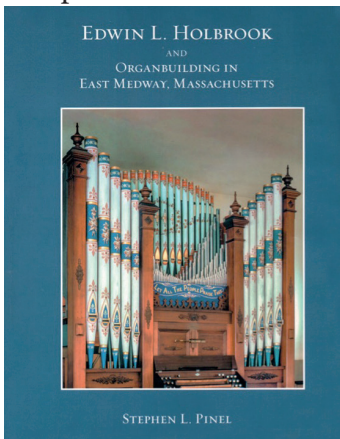
on organ benches – this is a subject that has had coverage elsewhere. I can definitely relate to some locations we have visited where access or safety or comfort leaves much to be desired.

Ken was born in Farnborough [Hampshire], living there until 1969. In the early 1950s he became a friend of the organist at Farnborough Baptist - Geoff Cooper who had joined The Organ Club a few years earlier. Geoff later moved to Hertfordshire. That organ, 1855 Holdich had been built for Aldershot Iron Methodist church moved to a Farnborough Methodist in 1876 and in Farnborough Baptist by 1906. It is currently in the Church of the English Martyrs [RC] in Reading. More detail in the book!

Towards the end of the book is a page describing a model he made of a typical c19 Nicholson organ 12th scale. He is very modest – but I know because I have seen them – this is just one of several quality scale models he has made.

This book can be obtained from the author – cost £7.80 including p&p [single book]. His contact is by telephone -118 948 3332 or write to him: K J Gaines, 5 Banbury Gardens, Caversham, RG4 5HX

Edwin L Holbrook and Organbuilding in East Medway, Massachusetts – Stephen L Pinel



Published by The Organ Historical Society Press, ISBN 978-0-913499-93-2 at \$25 plus cost of postage from the USA.

Stephen is the former archivist of The Organ Historical Society [OHS] and has a talent for producing high quality books on specialist organ subjects. His previous book was a massive book on the work of Henry Erben. This is still available from the OHS.

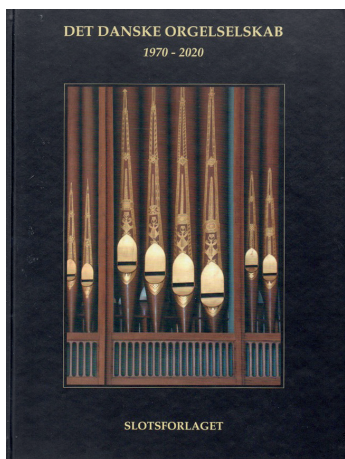
This is his latest, about a much less well-known organ builder – but whose work has been included in the background information on numerous recordings and in the writings of early organ builders’ activity in New England. Stephen’s attention to detail is exemplary.

The 104 page book starts with a biography of Holbrook [1824-1904] and information found from catalogues and other documents. Photographs from the Victorian period are reproduced with exhibition and concert programmes.

Section 2 is an annotated list of instruments built by Holbrook, given state by state, with location, building, manuals, date and cost along with known histories. Instruments are predominately in New England and neighbouring parts of Canada, can be found in Ohio and to the south. The first section I studied were those in Vermont - a favourite holiday area. Section 3 has stop lists and more detail descriptions. Finally, Stephen has reproduced original circulars from 1861 onward.

Another exceptional book.

Slotsforlaget - Det Danske Orgelselskab 1970-2020, ISBN 978-87-970044-2-5



Published by the Danish Organists’ Association in December 2021. Their secretary is Christian Faber-Madsen, chr fama@gmail.com

Why include something in Danish? Simple – in normal times many visit Denmark for holidays, but the book covers the work of Danish organbuilders and their influence far greater than just in their own land.

This superb 237- page hard bound book,
The Berkshire Organist 2021/2022

with numerous illustrations mostly in colour shows organ developments in Denmark over the past 50 years. I cannot read Danish but as with many non-English publications, one can get the understanding. There are essays by 9 of their members including Hans Fagius and Ulrik Spang-Hassen. There was a previous publication in 1995. This edition is even better quality.

Contact for more information: slotsforlaget.dk

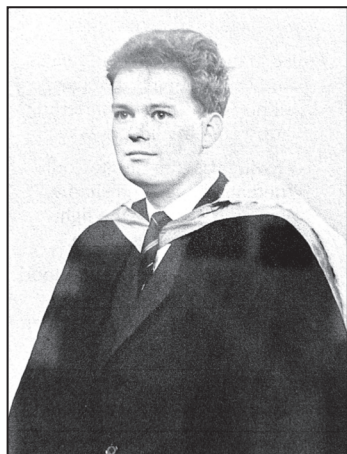
I have not included the new books on *YORK MINSTER* [which is almost sold out] or the *MAKING OF AN ENGLISH ORGAN BUILDER*, *John Nicholson of Worcester* as they have had wide coverage elsewhere. A further recent book is *AN ORGANIST REMEMBERS* by *Roy Massey* [obtainable through the RSCM] – super read, and of great interest – and on its second printing.

Three Pevsner's are scheduled for 2022 [www.yalebooks.co.uk] – launch cost £45 but after a year £60! *Birmingham & the Black Country* was published in March, strictly around the Greater Birmingham area, *Surrey* is due in November replacing a 1962 edition, but the extra area is *ISLE OF MAN* which is due in September. Organ Builder Peter Jones looks after most of the island's organs and many of their churches are under threat of closure.

OBITUARIES

GRAHAM IRELAND M.Mus., B.Mus., FRCO, LRAM (1939-2020)

Christine Wells



Graham Ireland was a member of the BOA from the time he was appointed to Reading School in 1982 until shortly before his death. He was President twice 1994/5 and 2000/1, Secretary twice 1992/3 and 1999/0 and Editor of the Berkshire Organist 2005/9. These duties he carried out with enthusiasm and great good humour.

Graham was born and brought up in Gloucestershire and, as with many organists, his love of the organ and church music began when he joined the local church choir. Later he took organ lessons from Herbert Sumsion in Gloucester Cathedral. After leaving grammar school he went on to Sheffield University to study music and music tuition and continued organ studies with Dr. Tustin Baker at the cathedral there. His first teaching post was as Assistant Director of Music at Framlingham College, followed by Director of Music at Caterham School and then Reading School. Whilst at Reading School Graham oversaw the replacement of the old organ in the school chapel with a 2 manual Hill from St. Philip's Battersea on which our Patron Dame Gillian Weir gave the opening recital, the first of a series of celebrity recitals which included Carlo Curley. Graham was in demand as a recitalist himself giving both pre-restoration and post-restoration recitals on the RTH organ and also at the lunchtime series in the Minster and at many local churches. Amongst other church appointments he was organist at St. Andrew's Caversham and All Saints' Downshire Square.

During my own Presidency I happened to mention to Graham who was then a supportive Secretary that I thought the BOA should venture further afield than

10 miles from Reading (slight exaggeration!). Graham suggested Paris as he knew the organist of the American Cathedral there. So it was that one October morning during half-term seven of us boarded a crowded Eurostar, full of Rugby fans bound for the 1999 World Cup, to enjoy the organs and gastronomic delights of that beautiful city - the first BOA overseas trip. The following year our tour of Amsterdam and the Netherlands was arranged for us by a friend of Graham's.

Alongside all these activities probably what provided Graham with the most challenge and enjoyment was his teaching. He will live on in the memories of his hundreds of pupils and in the careers of those who have become the next generation of professional musicians. R.I.P.
Graham.

DAVID JOHN STEWART DUVALL

(1948—2021)

Jonathan Holl

David was born in Farnham on 16th August 1948. He was a talented child and after primary education, he went to Cumnor House Prep School before becoming a Queen's Scholar at Westminster School. This required him to act as an usher at royal events in Westminster Abbey. He studied at Peterhouse, Cambridge and later began training as a chartered accountant. He learnt the piano and organ at school and while a member of the Bach Choir, met his future wife, Ann Scrivenor. They were married for 47 years. He became Organist and Choirmaster for many years at St Andrew's Sonning.

He was President of our Association 1990—1991 and Treasurer 1983—1989. For some years he was our Independent Examiner.

He retired to Dorset in 2014.

FRANCIS ALAN JACKSON CBE

(1917—2022)

Jonathan Holl

Francis Alan Jackson was born at Malton, Yorkshire in 1917. He became a chorister at York Minster under Sir Edward Bairstow who also taught him the organ. He succeeded Bairstow at the Minster in 1946 and remained there until 1982. In 1961 he brought Widor's Toccata into prominence by playing it at the marriage of the Duke and Duchess of Kent.

As a world-famous organist and composer (his compositions are numerous), there is little to add to his distinguished career. However, not everyone will know that he was an Honorary Fellow of the Berkshire Organists' Association. During the 1980s and 90s, the Father Willis Organ in the Town Hall was under grave threat and Francis used much pressure to see that the restoration of the hall and the organ was fulfilled.

DONALD HICKSON

(1933—2022)

Colin & Trevor Hickson

Donald Hickson was born in Northampton in 1933, the son of a local policeman. During his school days he sang in his parish choir and became fascinated with the organ which led to him receiving tuition. Later, he completed his National Service in the RAF, becoming a navigator on Wellington bombers. This sowed the seed of his lifelong interest in aviation. Don later met Sylvia and they married in 1959. He joined the civilian air traffic control service and worked from Preston in Lancashire, moving to London Airport in 1968. He subsequently became Chief Air Traffic Control Officer. He moved to Farnborough in 1982 and retired in 1993 after 34 years in the air traffic industry.

Throughout his life, music was the constant passion. He was organist for a time in the Lancashire village of Cockerham. On moving south, he became the regular organist at St Mary's Wargrave and later at Waltham St Lawrence, where he remained for 27 years. His enthusiasm continued,

becoming a member of the Royal Society of Church Music and of the Berkshire Organists' Association where he was to rise to the position of President.

Don loved the outdoors, nature and scenery. He was a member of the RSPB. Retirement offered himself and Sylvia the chance to travel abroad, and they undertook trips to Malaysia, Borneo, Latin America, South Africa, Australia, New Zealand and Fiji.

Don brought his experience, knowledge and enthusiasm to everyone he met and in return he got respect, admiration, friendship and love from all those whose lives he influenced.

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> MCFI
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 - 22	<i>Andy Baldwin</i> MA(Cantab), CEng, MIET
2022 -	<i>Jonathan Holl</i> ARCO LRAM ARCM

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	<i>Graham Ireland</i>
1994 - 96	<i>Donald Hickson</i>
1997 - 98	Christine Wells
1999 - 00	<i>Graham Ireland</i>
2000 - 01	Jim Wooldridge
2002 - 07	<i>Alan Kent</i>
2008	<i>Donald Hickson</i>
2009 - 12	Christopher Cipkin
2012 - 13	<i>Sylvia Collins</i>
2013	<i>Donald Hickson</i>
2014	Anthony Hodson (acting)
2015 - 18	Harry Russell
2018 - 22	John Halsey
2022 -	Keith Dukes

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	<i>J G Davies</i>
1980 - 82	<i>Peter Marr</i>
1983 - 89	<i>David Duvall</i>
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 and Philip Bowcock</i>
1998 - 04	<i>Philip Bowcock</i>
2005 - 09	<i>Graham Ireland</i>
2010 - 11	<i>Patricia Rigg</i>
2011	<i>Chris Hood</i>
2012 - 15	<i>Malcolm Rigg</i>
2015	<i>Jonathan Holl</i>

