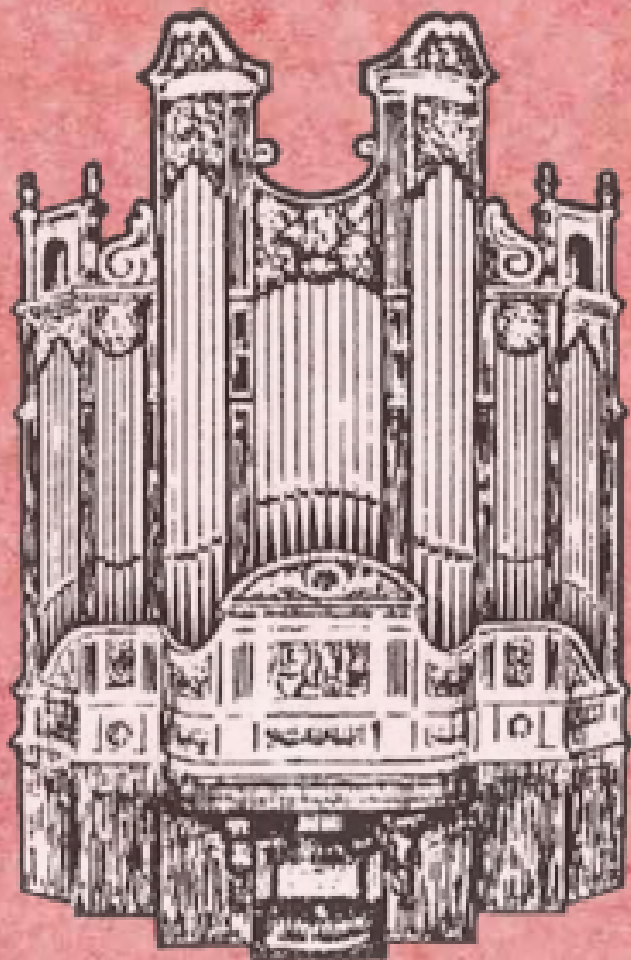


# The Berkshire Organist

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Neither the Editors nor the Association accept any responsibility for opinions expressed in this Journal

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# 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.
- (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 churchmen 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.
- (6) 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 vent 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.
- (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.

## RECITAL & AGM 13 May 2017

Andy Baldwin

Members took the opportunity to welcome Christopher Cipkin who had travelled from Birmingham (where he currently lives and works) to deliver the recital ahead of the AGM. Christopher had been organist at the Wesley church and at Reading Minster during his time in Reading. The recital was attended by thirty-four people.

I understand that the organ here was originally installed by Forster & Andrews of Hull. It has approx. 25 speaking stops and has two manuals and pedals. More recently it has been rebuilt with a detached console by T.W.Fearn of Devon. The main body of the organ is situated on the South side next to the altar and behind the curved choir stalls. The new console is separated by some distance, with it being on the north side and between the nave and the choir stalls. The church provided quite a pleasing and “wet” acoustic, given its large seating capacity including upper galleries. The original console, complete with keyboards and stop tabs was still in position and visible for inspection. Although the organ occupies that south-east corner of the auditorium the sound can project in two directions, given the additional limited openings in the wall facing the nave. Indeed the sound projected well during the recital.

Christopher treated us to a varied and fascinating programme running from baroque through to modern styles. He delivered it beautifully, with much attention to articulation and phrasing, colourful registration and admirable accuracy. The programme was as follows:

Prelude & Fugue in G Major – J.S.Bach (1685-1750)

Pastorale in C Major – Louis Lefébure-Wély (1817-1869)

Variations on a theme of Samuel Scheidt: Puer natus in Bethlehem – Rebecca Groom Te Velde (1956- )

A child is born in Bethlehem

And joy is in Jerusalem

Rejoice, rejoice, sing high, sing low

Benedicamus Domino

To Thee, O Lord, be glory paid

Thou son of Mary, mother-maid

To Holy Trinity, give praise, with Deo gracias always, Alleluia

Evening Song - Edward Bairstow (1874-1946)

Impromptu (Op5) – Francis Jackson (1917- )

Swipesy: cakewalk – Scott Joplin (c1867-1917)

Sonata No9 in C Minor (op183) - Gustav Merkel (1827-1885)

Allegro – Andante - Allegro

The Bach pieces were chosen to show the lighter side of Bach's character and were described as a "sprightly romp". Indeed, the performance showed the composer's sense of humour. The Lefébure-Wély Pastorale has a lovely romantic melody over a sustained accompaniment (both 8'), interspersed with a sections with some brighter texture and more movement. Within the harmonic progressions and style in this part I could hear a hint or two of his famous Sortie.

The Groom Te Velde variations intended for Christmastide demonstrate comprehensive changes in tempo, harmonic style, registration, rhythm and dynamics making it a rather interesting and substantial work. This was written in 2005 for a competition. She is a leading American organist/composer well known in the UK for her liturgical settings found in contemporary publications.

The Bairstow Evening song gave us a lovely melody (originally written for 'cello and piano and for his wife) played in the left hand on a reed under an undulating accompaniment, followed by a middle scherzo section and then a return of the melody both on the 8' Great flues and on the reed.

Christopher told us about his own formative years at Leeds and York and hence the link back to Bairstow (who was at both) and Jackson who was at York. The Jackson Impromptu was written for Bairstow's birthday in 1944 appeared harmonically to be quite traditional compared to some of his later works. It starts with a theme on the 8' diapason over light flute accompaniment and builds into a powerful central section, including two fanfare sections and a chorale section, before a slower reed solo and then dying away towards the end.

The Joplin is a ragtime number, normally heard on the piano and making a light-hearted and unusual interlude with this setting for organ arranged by Arthur Marshall.

The Merkel Sonata is a piece written at the end of the German romantic composer's life and reflects the emotions he was likely feeling during his final illness. The colours of the organ were brought out in the contrasts within both the first and second movements with the subjects and counter-subjects brought out separately on the flues and the reeds. The final movement was grand in style and built up to a climatic ending to finish. Merkel's style is very much late romantic but with a strong contrapuntal sense , coiupling back to the influence of J.S. Bach.

The recital was warmly received and the president thanked Christopher for his efforts on behalf of us all.

The BOA members present adjourned to the meeting room behind the main auditorium for light refreshments, a chat and the formal AGM.

Here, the president summarised the key activities undertaken throughout the year. It was encouraging to note that the town hall lunchtime recitals



Organist, Christopher Cipkin (*photo MDJ*)

will re-start on Mondays. The Treasurer-elect summarised the financial status on behalf of Ron Byer, who has now moved away was not present but was thanked for his contribution. The year saw a small loss (circa £100) compared to a profit of circa £500 last year. The Programme Secretary's report was read out, which include future visits to Warwick (planned for 8th July) and a visit to Stratford planned for October. The annual dinner is scheduled for 18th November with Dr Alan Thurlow as guest speaker. The secretary read his report and noted the revised constitution is on the Charity Commission website. He acknowledged the organ music donation from Dr J. Ogden, dispersed at the meeting in January. Two new members of the BOA were also highlighted as was the importance of securing continuity of town hall recitals.

Officers were elected/re-elected. There is no President Elect and Jonathan Holl has kindly agreed to continue as President for a third consecutive year, in order that this issue can be dealt with. He reminded those present that we are collectively responsible to find a successor. Harry Russell agreed to continue as secretary for a second year and Derek Guy was elected Treasurer. Other officers and trustees have agreed to continue in their roles. It was agreed that there would be three bank account signatories (President, Programme Secretary and Treasurer). David Duvall was elected honorary member and the Association acknowledged gratefully his contributions as financial auditor.

The President has kindly collected and compiled the annual magazine articles which are ready to be sent to the printers. As last year the printers have agreed to format the articles appropriately thereby saving editorial effort.

## PRESIDENT'S REPORT

Jonathan Holl

AGM 13th May 2017

A warm welcome to you all and grateful thanks to Christine Wells for making the arrangements for us to be here today. Christopher Cipkin has travelled all the way from Birmingham and of course a special thanks to him for playing the AGM recital today.

During the last year, the Association has continued to be very active. In July we visited Stratford-on-Avon where we played the large organ in the Parish Church of Holy Trinity, followed by a visit to the Guild Chapel. Later, we were at St Mary's, Broughton, in the grounds of the Castle. A sumptuous tea was had at Wroxton by kind invitation of Susan Thompson and John Jebb. On 23rd June, John Halsey organised a 'Referendum Concert' at Windsor Parish Church, with proceeds to the Organ Fund. In September, on Heritage Day, David Butler, Jill York and Jonathan Holl demonstrated the Town Hall organ to members of the public. Visits were made in October to All Saints, Woodham and St John's, West Byfleet. There have been two 'local recitals' (organised by Ian May) when Andy Baldwin played at St Mary's Shinfield and Jonathan Holl played at St Peter's Earley.

Our Annual Dinner was held on 19th November at Stirrups Country House Hotel, Maidens Green. Our Guest Speaker was Dr Peter King, President of the IAO and who had recently retired as Director of Music at Bath Abbey after nearly 30 years.

In the New Year, we had the pleasure of welcoming Miss Ghislaine Rees-Trapp, FRCO, who was a former Organ Scholar at Christchurch Cathedral, Oxford. She was also the winner of the Coventry Cathedral Recital Award. She spoke to us about her experiences at Oxford and later gave us a short recital. In February we visited the Royal Memorial Chapel, RMA Sandhurst, hosted by Simon Dinsdale. He spoke about the workings of the Chapel and gave us a short recital. This visit was much appreciated as access to the Chapel is usually restricted. Our March visit was to Oxford where we played the renowned Frobenius organ in the Chapel of Queen's College. A visit to the new Tickell organ at Headington Quarry Parish Church took place in the afternoon.

Continuation of recitals at the Town Hall has recently been thrown into doubt due to the cancellation of the January and March dates. At the time of

writing, future dates have now been offered with recitals falling every three months and to be held on Mondays.

Last but by no means least, I would like to thank the Secretary, Treasurer and indeed all the Officers of the Association for the work they do to ensure the smooth running of our organisation. Let us look forward to another busy year with interesting events and visits, arranged for you, our members.

## READING TOWN HALL RECITALS

### Celebrity Recital

**ANNE PAGE ON 19TH MAY 2016**  
Edward Stansfield

Anne Page was born in Perth, Western Australia, but moved to Europe to continue her organ studies. She is one of the founders of the Cambridge Academy of Organ Studies, and during the last few years she has given organ / harmonium performances and broadcasts around the world. Among her busy schedule, as a member of the British Institute of Organ Studies (BIOS), she took a leading role in the development of the Historic Organ Sound Archive (HOSA), recording 10 hours of music. The recital that Anne Page gave on the Willis organ at Reading Town Hall clearly showed the flair that she has to combine virtuosity with versatility. To my delight, her programme had as a theme organ music which involved much pedal playing.

Final Op.21 in B flat major	César Franck	1822-1890
Claire de Lune from 'Pièces de Fantaisie'	Louis Vierne	1870-1937
Aria	Jehan Alain	1911-1940
Variations on an Old Noel Op 20	Marcel Dupré	1886-1971
Prelude & Fugue in D Major BWV 532	Johan Sebastian Bach	1685-1750
Allegro, Chorale and Fugue in D	Felix Mendelssohn	1809-1847
Introduction & Variations on 'God Preserve the Emperor' Op.2	Edmund T. Chipp	1823-1886
Postlude pour l'Office de Complies	Jehan Alain	1911-1940

The first four pieces were all written by French composers who had an influence on each other. Franck taught Vierne, who in turn taught Dupré, who in turn studied with Alain. Although it is perhaps unusual to start a programme with a finale, the vigorous pedal solo (no hands) at the beginning of the Franck 'Final' got us off in fine form with my toes tapping to upbeat rhythms and genial tunes. Louis Vierne was one of Franck's pupils, but his 'Claire de Lune' is very different from the Franck 'Final'. This was quiet with a slow tempo, and I thought it was rather moody, almost funereal. In the me notes, it is described as being an "impressionistic nocturnal landscape". The 'Aria' by Alain was a little more uplifting, but not dissimilar in form to the Vierne piece. The 'Variations on an Old Noel' by Dupré which followed was very different. These embodied simple harmonies and a familiar tune which got my feet tapping again. There were nine variations after the opening salvo, each of which had very different tone colours, requiring many changes to the organ stops. The tenth variation then opened up from a fugue into an exciting toccata. The programme notes describe this as "the hands providing a joyous bell-like accompaniment while the pedals thunder out the theme below to drive home the rousing conclusion". I couldn't say it better myself.

The second half of the programme began with more vigorous pedal playing. Bach's music is said to be mathematically precise, and the 'Prelude & Fugue in D Major' is no exception. The prelude started with an impressive "rapid upward scale in D major on the pedals, followed by a brief flash of fanfare on the manuals", and the process was then "repeated and extended into a short toccata-like display". This was followed by a "substantial section of regular sequential movement", and the prelude concluded with yet more double-pedalling. The fugue was typical of Bach with its regularity and mathematical precision, with yet more "fireworks and a romping pedal solo" before a resounding end. Mendelssohn's 'Allegro, Chorale and Fugue in D' has a fast and furious stormy opening allegro, leading without a break into a brief harmonious hymn-like chorale and then again without a break into a rousing fugue. The final scheduled piece for the evening was by the little known composer Edmund Chipp. The Reading Arts website advertisement stated that the "programme features an opportunity to hear an epic set of virtuosic variations on 'God Preserve the Emperor' - written



at a similar date to the construction of the historic Town Hall organ". It was certainly an epic which everyone seemed to enjoy. It is based on a theme by Haydn, and is one of the tunes to which the hymn "Glorious things of thee are spoken" is frequently set. After a stirring introduction there are seven variations, and as in the earlier Dupré, they are all very different in tone. Anne Page's feet again had to fly furiously to and fro across the pedals at great speed, especially during the final stirring variation. A most enjoyable and memorable evening of fine organ playing was rounded off by an impromptu 'encore', Alain's rather haunting "Postlude pour l'Office de Complies" which is said to be inspired by the free rhythms of the Gregorian chants. Remarkably, throughout the whole recital, Anne Page did not have an assistant to turn the music pages or change the organ stops.



Anne Page (*photo MDJ*)

## DANIEL COOK ON 17TH OCTOBER 2016

Jonathan Holl

Fantasia and Fugue in G	Hubert Parry	1848 – 1918
Prelude	George Dyson	1883 – 1964
Scherzetto from Sonata in C minor	Percy Whitlock	1903 – 1946
Sonata No 4 in C minor ‘Sonata Celtica’	Charles Villiers Stanford	1852 – 1924
Andantino in D flat ‘Moonlight and Roses’	Edwin Lemare	1865 – 1934
Aria and Final from Symphony No.6	Louis Vierne	1870 – 1937

Daniel Cook studied at The Royal Academy of Music with Nicolas Kynaston and James O'Donnell, later becoming Organist and Master of the Choristers at St David's Cathedral. He is now the Sub-Organist of Westminster Abbey. Standing in at relatively short notice, replacing David Aprahamian Liddle who was unfortunately indisposed, Daniel Cook gave a thrilling recital. He played some of the same programme planned by Mr Liddle.

Beginning with the well-known Fantasia and Fugue in G by Parry, Daniel displayed his excellent organ management skills with much use of the combination pedals and hand-registration. Both the Fantasia and Fugue require many subtle changes in registration, not easy on the Father Willis. The three accented notes at the beginning of the fugue were given out on the Tuba and the piece flowed towards the end, building up to an exciting climax.

George Dyson's organ music is not often heard these days. This Prelude, published in 1956, is a gentle piece with a beautiful solo melody played on the Oboe. After a somewhat animated central section with a solo played on the clarinet stop, the oboe solo returns, bringing the piece to a calm conclusion.

Percy Whitlock spent a considerable amount of his career as Municipal Organist at Bournemouth Pavilion. His Sonata in C minor is a huge work lasting 45 minutes and is rarely heard complete. His dance-like and sprightly Scherzetto, which lasts about 5 minutes, was played with great charm.

The recital continued with Stanford's Sonata No 4 (Sonata Celtica) in C minor. Stanford composed five Sonatas in the space of two years and this one is a homage to his homeland, Ireland. There are three movements

lasting 25 minutes. These Sonatas are not often played, but there is much 'solid' music here and Daniel gave a compelling performance of these three movements. The final movement, on the well-known tune 'St Patrick's Breastplate', was a fiery tour de force played with drama and great aplomb. Edwin Lemare, Organist for a time at St Margaret's Westminster, wrote an enormous amount of organ music, as well as publishing many arrangements from the orchestral repertoire. This Andantino in D flat is well known, later being rearranged and set to song as 'Moonlight and Roses'. The technical challenge of this piece was explained by Daniel, where the player "thumbs down" the melody and plays part of the accompaniment with the little finger of the same hand on the manual above! The solo melody was played on the Oboe stop initially, but later on Daniel used the characteristic sound of the Vox Humana with tremulant.

Daniel concluded his recital with two movements from Vierne's Sixth Symphony. The Aria is the second movement with the rather meandering solo theme played on the Swell Trumpet. Vierne's style in these pieces is somewhat improvisatory and this was no exception, being played in a slow and contemplative manner. This prepared us well for the Final in B major. This exciting and rhythmic piece, exuding great joy, was given an exhilarating performance, not least in the final few pages where there are fast cascades of semiquaver scales up and down the pedalboard. Daniel intimated that one needs to pray before playing this piece. It was clear to all that his prayers had been answered!!

A little later he played Parry's Elegy as an encore, bringing this very enjoyable evening to a close.

## SIMON JOHNSON ON 11TH MAY 2017

Jonathan Holl

Marche Héroïque	Herbert Brewer	1865 – 1928
Five Short Pieces	Percy Whitlock	1903 – 1946
Elegy	George Thalben-Ball	1896 – 1987
Fantasia and Toccata in D minor	Charles Villiers Stanford	1852 – 1924
Variations de Concert	Joseph Bonnet	1884 – 1944
Andante sostenuto from Symphonie Gothique		
	Charles-Marie Widor	1844 – 1937
Allegro, Chorale and Fugue in D minor	Felix Mendelssohn	1809 – 1847
Tuba Tune	Norman Cocker	1889 – 1935

Simon Johnson is the Organist and Assistant Director of Music at St Paul's Cathedral. Combined with this busy schedule, he finds time to travel throughout Europe and the USA on recital tours and is increasingly in demand as an orchestral and choral conductor.

He began his recital with an invigorating performance of the Marche Héroïque by Herbert Brewer, ideally suited to this organ. One could immediately observe his command of the instrument, giving a joyful and spacious performance with the consequent 'splashes of Tuba' – a highly renowned stop on this organ.

In complete contrast, Simon continued with the Five Short Pieces by Percy Whitlock. These demonstrated well some of the softer solo stops on the organ. The Allegretto showed off the flutes and the Solo Orchestral Oboe was used for the haunting melody of the Folk Tune. A gentle Andante Tranquillo was followed by the charming Scherzo in the key of G flat major (!) played on flutes. The last piece, Paeon, is effectively a tune for the Tuba. George Thalben-Ball was Organist at the Temple for 60 years and was also Birmingham City Organist. This Elegy started life as an improvisation at the end of a live broadcast, played to fill in time. He was subsequently asked to write it out and it was published as an Elegy. It is based on a noble theme which, after a gradual build-up, subsides to a restful conclusion. It was played with sensitive registration.

The composers of these first three pieces had all been pupils of Stanford. It was therefore good to hear a work by Stanford himself and what better than to hear his great Fantasia and Toccata in D minor. The Fantasia has

several joined sections before the Toccata which begins with an energetic pedal solo, followed by fast moving work on the manuals. This was a highly dramatic and exhilarating performance bringing the first half of the recital to a resounding close.

The second half began in Paris with the Variations de Concert by Joseph Bonnet. He was Organist of St Eustache. This is a virtuoso piece with lots of dramatic moments. The last variation has a pedal solo requiring both feet to play 4 part chords with toe and heel together. Father Henry Willis was known to have met Aristide Cavaillé-Coll, the famous French organ builder and was familiar with his tonal views. Consequently it is generally considered that our Father Willis is particularly suitable for French romantic music. The Andante Sostenuto from Widor's Symphonie Gothique followed. This is a somewhat meandering piece using many 8ft stops together. This Symphonie was inspired by the great church of St Ouen in Rouen which houses one of the greatest organs by Cavaillé-Coll.

The Allegro, Chorale and Fugue by Mendelssohn was intended to be a movement for his sixth organ sonata but was considered to be too long, so now stands on its own. The three movements are all played without a break -- a very intense and fast-moving composition played with great energy.

To conclude, Simon finished his recital with Norman Cocker's Tuba Tune – a well-known piece very suitable for the 'Town Hall'. He gave a stirring performance which resulted in

much applause. He returned to the console to play an encore., This was one of his own compositions, a Chorale Prelude on 'Wöhl dem, der in Gottes Furcht steht', written as part of the 'Orgelbüchlein' project. This was a recital which will be remembered for a long time - Simon's musicianship, organ playing skills and a charming personality all together made for a very enjoyable evening.



Simon Johnson (photo MDJ)

## LUNCHTIME RECITALS

### HAMISH FRASER ON 6TH JULY 2016

Jill York

Prelude in G BWV 541 (i)	J. S. Bach	1685-1750
Andante from Sonata No.3	Felix Mendelssohn-Bartholdy	1809-1847
Suite Gothique <i>Introduction-Choral, Menuet Gothique, Prière à Notre Dame, Toccata.</i>		
	Léon Boëllmann	1862-1897
La Vierge et l'enfant from La Nativité du Seigneur	Olivier Messiaen	1908-1992
Andante in F from Vesper Voluntaries Op.14	Edward Elgar	1857-1934
Imperial March	Edward Elgar arr. Hesford	

Hamish Fraser has played the piano, 'cello and organ from an early age and holds a music scholarship at Eton College where he learns the organ with David Goode.

He began with the cheerful Bach Prelude in G which was played clearly and with assurance. It flowed well, showed neat pedalwork and made a good opening piece to the recital. Once settled, the Mendelssohn Andante provided a good contrast to the Bach, with its calm and warm registration and peaceful mood.

Hamish tackled the popular Boëllman Suite with relish and presented it well, taking his time over the Introduction-Choral which used full organ and really thundered around Town Hall! The Menuet was suitably jaunty and neatly articulated and the gentle Prière was played musically and unsentimentally. The famous Toccata had a really 'driven' feel to it and Hamish built up the registration (assisted by his teacher) and excitement most successfully, bringing the music to a terrific fortississimo climax. It was a memorable performance.

Messiaen's La Vierge et l'enfant brought a complete change of mood, offering drifting, sustained music with contrasting registrations and material. It was a lovely piece and very well-managed. In the Elgar

Andante, peaceful and romantic, the oboe was used to good effect, and the performance was leisurely and calming. The final Elgar March kicked off with great energy, was well-paced and clearly articulated and phrased. As an arrangement of an orchestral piece it was a very suitable choice for the 'Father' Willis. There were plenty of changes of colour and Hamish managed the organ very competently.

This was a well-planned and balanced programme and the playing was fresh and musical. Hamish has made an impressive start to his organ-playing career and he should be a soloist we hear a lot more of in the future.

## GEORGE ROBEY ON 13TH SEPTEMBER 2016

Jonathan Holl

Overture 'Terra Ingens'	Jerome Moross	1913 – 1983
		<i>Arr. Gregory Oboe</i>
Hymne	Joseph Canteloube	1879 – 1957
		<i>Arr. Jean Bonfils</i>
Paeon	Oliphant Chuckerbutty	1884 – 1960
Prelude and Fugue in C minor	Felix Mendelssohn	1809 – 1847
Scène Pastorale	Louis Lefébure-Wely	1817 – 1869
		<i>Arr. Herbert Murrill</i>
Toccatina for the Flutes	Pietro Yon	1886 – 1943
Crown Imperial	William Walton	1902 – 1983

George Robey was a chorister at Rochester Cathedral and later Organ Scholar at Durham University. While music, (with organ playing) plays a large part in his life, he earns his living in the computer industry. He played an entertaining programme, which was much suited to the organ.

His opening piece by Jerome Moross was an arrangement of the Overture to the 1958 film 'Big Country'. This was played in a bright and cheerful manner with a fast moving accompaniment to the theme given out on large, dramatic chords – an ideal opener! In complete contrast, this was followed by a peaceful and calm piece. Joseph Canteloube's Hymne is a shepherd's song from his well-known "Chants d'Auvergne". The solo melody was played appropriately using an Oboe stop. This piece was used in a 1976 Dubonnet advert!

Oliphant Chuckerbutty, of Indian descent, was for 40 years, Organist at Holy Trinity Paddington and was one of the early theatre organists. (At his organ in Paddington he fitted raised sections at the back of the pedalboard to all the 'black' notes, enabling him to play them with his heels!) The Paean is his best known work and is in fact a Fanfare, a song of triumph. This majestic piece begins and continues with alternating passages on the Tuba and the Great Organ.

George Robey continued with Mendelssohn's Prelude and Fugue in C minor. This piece is dedicated to Thomas Attwood, organist of St Paul's Cathedral. Although the Prelude was given a highly spirited and energetic performance with a fairly full registration, the speed was such that the detail was somewhat blurred. The fugue fared better, being played in a more spacious manner.

The Scène Pastorale by Lefébure-Wely featured French folksongs and even gave us a touch of Christmas! A gentle piece displaying many different colours, but also a short spell in the middle with a crescendo depicting a storm. There was much use of the Vox Humana with Tremulant, a very French sound. The Tremulant on this organ is not controlled by a stop knob, but by a pedal lever. The problem is that at the end of a piece it is so easy to forget all about it. On this occasion it remained on until the end of the recital but without causing much distress!



There followed Yon's Toccata for flutes, otherwise known as a Humoresque. He played this using the Choir Flute together with some echo effects on the Swell. An exuberant performance but a trifle too fast for clarity.

George Robey finished with Walton's Crown Imperial. This majestic piece was ideal to finish the recital which, with his colourful and amusing introductions, made for an entertaining concert.

## JOSEPH BEECH ON 9TH NOVEMBER 2016

Jill York

Flourish for an Occasion	William Henry Harris	1883-1973
Villanella from Miniature Suite	John Ireland	1879-1962
Rhapsody on a Ground	Heathcote Statham	1889-1973
Allegretto Grazioso	Frank Bridge	1879-1941
Allegro maestoso from Organ Sonata in G	Edward Elgar	1857-1934

Joseph Beech (St Paul's Cathedral) chose a programme of pieces in the English tradition which fitted the 'Father Willis' organ well. The Harris Flourish was written in 1947 for the Garter Service at Windsor and proved a good opener with a virtuoso first section, a more reflective middle section and a return to the brisk material at the end. It was a lively, crisp performance and introduced a performer with excellent technique and a real sense of colour. The Ireland Villanella was a relaxed, leisurely and dance-like piece and Joseph made good use of many contrasting quiet stops. Indeed, the interchange of them was beautifully dovetailed and the piece travelled smoothly, a masterclass of superb registration.

Rhapsody on a Ground by Heathcote Statham was the central piece of the recital and we were informed that at the first performance the organ caught fire, though all went well on this occasion. The piece strongly echoes the Bach Passacaglia and the many different sections show a build-up in texture and complexity. Again, the registration was masterly and the combinations

of sounds achieved were quite remarkable. For me, the piece felt rather bitty musically midway through, but the joy of the performance lay in the amazing registration and the absolute confidence with which the player strode through the piece and managed all the changes.

The Allegretto Grazioso by Bridge was a pleasant contrast, albeit an unexpected bonus as Joseph confessed he had mistakenly picked it up instead of the Alfred Hollins piece of the same title. I suspect many players would have been floored by this but his performance was relaxed and flowing and made skilful use of contrasting flutes. The Allegro Maestoso by Elgar was the crowning glory of the recital, a movement where the direction and control of the composer shone through. Starting with a strong opening of full to reeds, Joseph was in total command of the organ's resources and performed confidently and with absolute conviction, bringing the concert to an exhilarating conclusion.

Joseph Beech is a player with an excellent technique, a superb sense of colour and the knack of bringing out the essence of an instrument at relatively short notice. He has many scholarships and awards as well as ensemble, orchestral and solo performances to his credit and is a fourth year student at the Royal Academy of Music. His future should be stellar!

## LOCAL RECITALS

There were two Local Recitals. Andy Baldwin played at St Mary's Shinfield on 22nd October 2016. He played music by Grayston Ives, J.S. Bach, Merkel, Rheinberger, Howlls and Boellmann.

Jonathan Holl played at St Peter's Earley on 26th November 2016. He played music by Strauss, C.P.E. Bach, J.S. Bach, Daquin, Franck, Tambling, Langlais and Bossi.

## EVENTS

### STRATFORD ON AVON, BROUGHTON AND OCHRE COTTAGE, WROXTON

Anthony Hodson

On 9th July 2016, an enthusiastic cadre of members set off from various directions to try out two important organs in Stratford-upon-Avon, a venue very kindly arranged by Christine Wells, whose family connections with the general area were later to play a significant role for the expedition. Mark Jameson had very kindly carried out a lot of research on the instruments that we were to try out, with interesting historical information, and has written a detailed account of the instruments that we played, which I will not attempt to duplicate.

The fine weather (well, not rainy, at any rate) promised for the day did not exactly materialise, and as we approached the town, it was clearly going to be umbrellas-out weather, at least at first. We were also a little apprehensive about parking: with the hordes of Bard-led visitors descending on the town, we feared that every parking place near the town centre would be already taken by 11am, venue-time.

In the event, and as practical experience for the future, there was a lot of roadside Pay and Display parking (up to 2 hours), and we also found a very useful carpark, open weekend and evenings, able to hold cars for 3 hours and more. This was conveniently located for our purpose, with an entrance off Church Street, near the Old Town end, and the car park lay between the first two venues that we visited.

The car park was also close to the charming Hall's Croft, a little museum with a tea-house-style café. The house had been the home of Shakespeare's daughter and her doctor husband, with a garden, rooms and artefacts, particularly a room dedicated to the apothecary's profession in Shakespeare's time. For us travellers, the café provided coffee, hot chocolate and sustenance that was welcome after the long drive.

The first venue was the large parish church of the Holy Trinity, Old Town, a few hundred yards away. This is a big church, and a major attraction for tourists, as it contains Shakespeare's tomb; this gave us a large but not very attentive audience. The church has had an organ right back to the 15th

century, and the William Hill organ of 1841 seems to have been groundbreaking; in 1864 it acquired a third manual.

In 1889, the Great Organ and part of the Pedal Organ was placed above the tower crossing in the Nave, with the remainder behind a screen at the east end of the South Aisle – an arrangement essentially as today. Technology and need to repair caused various changes, including putting the Great, Swell and Pedal Organ above the nave, with additional resources at ground level. A set of major improvements was carried out in 2014.

From the player's viewpoint, this is an instrument of great potential, with two groups of Swell Organ (one set above the Nave, the other behind the South Aisle Screen) and similarly for the Pedal Organ. For special effects there were some powerful reeds, and a repertoire of solo stops that supported the Romantic repertoire. There was a good stock of permitted quick changes of registrations (not that we were able to make good use of the facilities).

The President kicked off with a Rheinberger toccata, attracting some curiosity from the many tourists, and others of our group followed him. It has to be said that a few minutes sitting at this fine instrument was not enough time to have any kind of appreciation of its capability, but it was a good experience to be able to try out an important instrument.

The party then moved to the Guild Chapel of the Holy Cross, which had been the chapel of the Painters Stainers, local guilds that evidently represented considerable artistic attainment. This was evidenced by the original frescos (currently in poor condition but documented by earlier recorders of church art).

The chapel was tiny by comparison with the big parish church, with a simple layout of nave and chancel. The organ was installed at the west end, with the organ console at the north-west corner, giving the organist a forward look. The history of the organ starts in 1877 with a Nicholson organ located at the east End; the location was changed to its current one in 1955.

The present instrument was installed only in 2014 to a high-specification with two manuals. We took turns to play this instrument, which supported baroque as well as modern; but a general impression was given that the instrument was perhaps a little too loud for a small chapel.

Following this, the Company headed off to the Chequers Inn, Ettington, not far from Banbury. A pleasant lunch, a cut or two above the average for pub lunches, with suitable beverages for those driving, gave the opportunity for good general conviviality.

The next stop was Broughton Castle, with ancestral connections to Christine's family. This is a very substantial building, complete with moat, and it took a little courage to defy the clear signs at the entrance gate that warned that there was 'no entry for cars'. The village church associated with the castle was, fortunately, unguarded, and we did not even have to cross the drawbridge, and we found it charming, with many tombs and statues from the castle's historic past.

The organ itself was a pleasure to play; the responsiveness of a tracker action, and a useful repertoire of stops that was much commended by the President, even though the tuning might have been improved in places.

Our last stop was to visit Susan Thompson and John Jebb in their beautiful cottage in the village of Wroxton (a hamlet perhaps, for the purposes of this visit.) The sun had half-emerged, and we all sat out in the small garden, beautifully tended, with masses of flowers, climbing peas, and rock-garden. Susan and John, with a French neighbour who had come in to help, were wonderful hosts, with strawberries and cream (double or clotted), with delicious cakes, to tempt us all. We were very grateful for this splendid way to end our day.

It was a day with many memories to treasure, and it was enjoyed by the non-players as well as the players. A big vote of thanks to Christine, who organised it, to Mark, whose research satisfied the collectors of organ specifications, and, not least, to our kind hosts for a tea that sent us home with smiles on our faces!



The Guild Chapel (*Photo Madeline Holl*)

## VISIT TO WOODHAM & WEST BYFLEET

8th October 2016

Mark Jameson

Woodham is a suburb of Woking with the church of All Saints rather hidden behind trees on the A245, and the car park was missed by one member! The Church was dedicated in 1894 as the Church of the Annunciation only taking its current dedication in 1902. The original Walker organ acquired in 1894 came from an unknown London church and installed by William Hill for £35 [£4130 at 2017!].

In 1906, a new organ chamber was added as part of enlarging the building, some of the organ

alterations were carried out by Rest Cartwright.

By 1912 a third

manual and electric

blower featured and

the rebuilt instrument

was opened in 1913 by

Dr Frederick Bridge.

However, by 1924 the

organ was unusable

and a harmonium took

over. In 1928 Arthur

Harrison designed a

new organ using some

of the Walker pipework

and soundboards. It

was cleaned in 1955 and further work carried out in 1991 with only minor

changes. In 2016, Harrison & Harrison who continue to care for it reported

that a substantial rebuild is now due, costing around £140,000. We met

Rick Erickson, the Director of Music who has done extensive research on

this organ. The parish wish to retain H&H for this work.



St John's West Byfleet

The outline specification of this instrument is:

Great: 16, 8,8,8, 4, 2 $\frac{2}{3}$ , 2.

Swell: 8,8,8,8,4, III, 16,8

Choir: 8,8,4,8

Pedal: 16,16,8,8

On paper – very ordinary, but super to play.

All too soon it was time to move on to St John's Church, West Byfleet. This Church is at the centre of the village also on the A245. The current building

dates from 1910-1912 and designed by William Caröe. The organ is of historic interest and dates from 1913 - built by Norman and Beard. It has from new a unique stop control system originally devised by the blind organist Alfred Hollins. In 1979 Mander altered the organ to brighten it. In 1992, the bellows



Jonathan Holl (*Photos MDJ*)

failed and F H Browne re-leathered them. Browne's carried out more work in 1996 and in 2003/4 fully cleaned it. Further work was carried out by F H Browne early in 2016. Director of Music Ian Church hosted our visit. It is still very suitable for a musician without sight to be able to play it.

Again – the outline specification does not do justice to this instrument:

Stops are in groups – reading from the left to right:

Pedal: 16,16, 8,8, Swell to Pedal, Great to Pedal.

Swell: 8,8,8,8,4,4,2, II, 16, 8; Swell octave, Swell tremulant

Great: 16,8,8,8, 4,4, 2 $\frac{2}{3}$ , 2, III, 8, Swell to Great

Thank you - Jonathan for finding two really interesting instruments.  
Full visit notes/specifications are available – please contact the author.



## ANNUAL DINNER ON 19TH NOVEMBER 2016

John Jebb

BOA members, gathered once again at Stirrups Country House Hotel, Maidens Green, on Saturday 19th November 2016. On this occasion we relaxed with dinner in anticipation of a talk by Peter King, for 30 years organist and music director at Bath Abbey, currently Organist Emeritus there.

Firstly Peter explained being overdressed following a concert but thanked Jonathan Holl and Madeline especially for ironing his concert shirt.

He continued by noting that whereas congregations experience the sound of the organ, organists are often interested in the particular instrument each plays. He recalled a private visit by the Royals to Bath Abbey after restoration work. Queen Elizabeth looked at some organ pipes displayed on a table so Peter blew into one end. Excited, Her Majesty called over to Prince Philip to come and listen. Peter looked at us knowingly. The Duke said: "Well, of course, that is how the sound is made" to much laughter.

He followed this with more 'royal' anecdotes. The Prince of Wales came to visit and after a briefing beforehand from Peter, one of the choirboys, asked by Prince Charles what sort of songs he liked, said "the National Anthem Doctor King taught us the day before"

At Norwich Cathedral Prince Philip remarked 'the Precentor didn't have much work to do on the Order of Service it's the same every year!' Following restoration of the Buckingham Palace Ballroom organ Prince Philip commented what a waste of money if it cannot be used with a band. Peter concurred. How wise is it to restore organs to their original state and pitch? They are instruments to be used - just like organs in our body.

He noted that Reading Town Hall organ after restoration is now incompatible with brass and woodwind and with difficulty, strings. More egregious since it had previously been altered to modern orchestral pitch.

Since organists are alone in their lofts, they don't need ghettoising

further. When in 1980, as Assistant Organist at Lichfield Cathedral, the organ incidentally over half a semitone sharp, he developed a relationship with Simon Rattle at City of Birmingham Symphony Orchestra, thus supplementing his duties by working with mainstream musicians for a few hours each week.

In autumn 1986 he moved to Bath. He made a recording using headphones of Mahler's Resurrection Symphony at Westminster Cathedral!

So many stories, we were spellbound. Simon Rattle, who unlike most of his ilk, is able to tell the organist what time to show up for rehearsal or not. So a mad dash to the Great Hall, Aberystwyth University to play Bartok's Miraculous Mandarin on a dubious organ 'moved from the local Ebenezer Chapel' came about. However, confusion led to a huge lead in, the best of his life, by Rattle.

Summer 2003 he played in Cologne Cathedral, the organ accessed by lift. On the second night of rehearsal, dripping sweat, Peter brought towels to sit on in unbearable heat, playing 'starkers', when two photographers in a cherry picker overlooking his console appeared. They came to apologise. Word got around and the recital was filled to capacity- 3000 people.

Peter concluded with thoughts about the sad loss of organs in churches and few young organists trained on these magnificent instruments - where are young organists? At Merton College Oxford, the prototype for Chapel design, he played for Evensong. The choir of 30 undergraduates was heartening. He speculated if some were ordained as priests, perhaps traditions so hugely needed today would not be lost.

Jonathan thanked Peter King for a thought provoking, humorous presentation and invited us to chat informally with our guest.

## SOCIAL AFTERNOON WITH MISS GHISLAINE REECE-TRAPP

Anthony Hodson

On Saturday 14th January 2017, about 25 members of the BOA assembled for a talk and short recital given at the United Reformed Church, London Road, Reading, by the very talented young organist Ghislaine Reece-Trapp FRCO.

In introducing her, the President, Mr Jonathan Holl made mention that she was a Royal College of Organists' Limpus prizewinner, having gained the highest marks in the 2015/2016 Fellowship examinations. As a result, she was awarded a Silver Medal from the Worshipful Company of Musicians. She was also the recipient of the Coventry Cathedral Recital Award, playing one of the Cathedral's summer series of organ concerts.

Ghislaine gave a fascinating account of how her talent appeared and how her skills developed, not only as an organist but also as a conductor and composer <sup>1</sup>.

Although she was deprecatory of her early skills as a pianist ('too dreamy to be a good piano pupil'), she had grown up in Winscombe in Somerset in a family where music was always in the air. She took early to composition and her composing skills have grown over the years.

She was offered organ lessons by a local organist and loved it! She was offered an Organ Scholarship at Clifton College and later became Junior Organ Scholar at the Wells Cathedral School, becoming involved with festivals, master-classes and competitions as a teenager. She spoke warmly of her experiences at a masterclass with John Scott in Wells. She is now studying to be a teacher at Eltham College (in addition to other activities). Ghislaine had introduced her talk by focusing on four organs that had been particularly instrumental in her musical development. The first of these was the Peter Collins organ, built 1997, within the Wells Cathedral School; this had been the instrument on which many skills had been developed, including transposition and improvisation. With tracker action and in the clarity of a dry acoustic environment, details of articulation and legato playing had to be achieved with precision.

<sup>1</sup> In 2016, she entered the BBC Carol composition competition, in which essentially amateur composers are provided a specially written poem to set. This was a keenly-fought competition, with the listening public getting the final vote: Ghislaine came 3rd – quite an achievement.

The second organ was the 1857 Father Willis organ (later modernised by Harrisons) in Wells Cathedral. Electro-pneumatic action and the greater space and resonance of Wells Cathedral gave new challenges, including anticipation of the choirmaster's beat.

Ghislaine later became an Organ Scholar at Christchurch Cathedral, Oxford and this was clearly a great opportunity, as well as a big challenge, with a professional choir to work with and involvement with choir tours. The 1996 Rieger Organ <sup>2</sup> is a challenge for Christchurch organists and the many services a week to be played for have to be combined with taking on a rigorous musical education. This organ was the third mentioned as an influence. It is a very precise instrument with tracker action and it is excellent for German Baroque music. It is not so easy to make work in choral accompaniment, with significant delay in sounding. As Senior Organ Scholar in her 3rd and 4th years, she evidently benefited then and afterwards from the great opportunities and prestige provided by being an Oxford Organ Scholar <sup>3</sup>. One of them was working with Clive Driskill-Smith, sub-organist at Christchurch, one of the 'leading organists of his generation', whose responsibilities include directing workshops for aspiring organists.

Ghislaine told a story of amusing embarrassment, when she was playing during a service in the cathedral. Behind the console, the choir screen provides shelves to put hymn books, music and other useful things, but slopes a little towards the nave. Reaching out for a hymnbook, she accidentally set in motion a nectarine that she had placed on the shelf and, despite her trying to catch it, the nectarine escaped through the screen, falling twenty feet to splat on the centre aisle.

<sup>2</sup> Unfortunately the Christchurch Cathedral Rieger organ is, at the time of writing, out of action with major blower problems.

<sup>3</sup> Ghislaine is to be seen in the video about Oxford Organ Scholars on the cathedral website: <http://www.chchchoir.org/about/organ-scholars/> Among other things this briefly shows her playing the Bach Trio Sonata that she played later in her short recital.

The fourth organ that influenced Ghislaine is the Walcker organ in the Martinikerk Grote Kerk, Doesburg, Holland <sup>4</sup>. It dates from 1914 and was originally in a church in Rotterdam; it is a large-scale “electro-pneumatic organ of the latest invention with four manuals and pedal - the 4th keyboard as a ‘Fern-( Echo) work”, and was made possible by a large bequest. When the church was deconsecrated in 1970 the organ was acquired and restored (by Jos Verweule of Alkmaar) in Doesburg Martinikerk Reformed Church. It is the largest organ in Holland and has a number of interesting features, including three swell boxes and an ability automatically to enhance the melody line or the bass line. It is an unusual instrument and an inspiration to play, sensitive to liturgical requirements. After her talk, Ghislaine gave a short recital of three contrasting pieces: Malcolm Archer’s *Elegy*

The last movement of Bach’s *Trio Sonata No 1 in Eb major BWV 525*  
Karg-Elert’s *Nun danket*

The *Elegy* is charming and lyrical and was very sensitively played with contrasting registrations. Ghislaine played it first as a teenager (as a Grade 5 piece); reasonably straightforward and without fast footwork, it has hand-position challenges that are well worth overcoming: a useful piece.

In playing the *Trio Sonata*, we enjoyed the very clear and consistent articulation of the three parts and at a steady but not mechanical pace. It is a technical piece in which the two hands take turns with the semiquaver work. The pedals join in the fun from time to time, with the closing quaver intervals (which rise in the first half but are inverted at the start of the second half) and with short semiquaver passages; potentially dry, but not as Ghislaine played it.

The *Karg-Elert* is a very well-known piece and a favourite with many organists. Probably best served by a big organ as at Christchurch, contrasting registration on the URC organ gave a good opportunity for the bold theme over the descending bass scale and the imaginative chordal progressions to give way to more contemplative parts. Perhaps Ghislaine’s most striking rendition was her slowing the demi-semiquaver runs to a speed at which one could clearly hear how the line was logically progressing to its target – usually resumption of the main theme.

<sup>4</sup> There is a web-page on this organ: <http://mypipeorganhobby.blogspot.co.uk/2009/10/walcker-organ-in-grote-kerk-doesburg.html>

Ghislaine commented on her technical approach to learning a piece: a page at a time thrice repeated without mistake, followed by playing through twice with a critical ear for nuances; repeat this until confident playing is achieved; perhaps a 50 times repetition in total. In answer to a question, she felt that there was no particular need for a young potential organist to have acquired a high degree of keyboard skills before taking up the instrument. She noted that in ABRSM Grades the pedals are not used until Grade 4, giving ample scope to develop manual skills before foot-work had seriously to be tackled.

Afterwards, we enjoyed talking to Ghislaine who stayed for the excellent tea, supplied by members.

It is always a pleasure to listen to young talent and we all felt that Ghislaine was developing into a truly exceptional musician: organist, choir director and composer, full of energy and enterprise. She not only entertained us but charmed us too. We wish her all success in her career and look forward to seeing her again.

## VISIT TO THE ROYAL MEMORIAL CHAPEL, SANDHURST ON 11TH FEBRUARY 2017

Jill York



Simon Dinsdale at the organ (*photos by MDJ*)

A group of fifteen BOA members and friends came along to this unusual venue at The Royal Military Academy, Sandhurst, and had a most interesting afternoon. A Ghurka guard checked our passes at the gate then we were free to park and hunt for the chapel. Once we were assembled, Simon Dinsdale introduced us to the chapel design and explained how it's used now. The original east-west orientation was

abandoned when it was enlarged, so the nave is now north-south and the original chapel has effectively become the transepts. The spiritual life of the Chapel is led by a team of various denominations, with each taking the leading role for a fixed period. For me the abiding memory of the Chapel is the hundreds if not thousands of names on every wall and pillar of those who have lost their lives in war.

The old Rushworth and Dreaper pipe organ sits in the west transept but needs too much work done on it to be playable. However, thanks to the generosity of an ex-cadet, there is now a four manual Allen organ in use, the largest Allen digital instrument in the UK (it's a USA company). The instrument was designed in close collaboration with Simon and other players and once installed was patiently tweaked and adapted to suit the particular needs of this Chapel. A nice touch is that there are three tremulants, each vibrating at a different speed for different effects!

After his engaging introduction, Simon demonstrated the range of the organ with three pieces: Saint Saëns: The Swan, a Bach Chorale Prelude (on Sacred head sore wounded) and the first movement of Elgar's Organ Sonata. The Swan was sensitively registered and played and the Bach likewise, with



Mark Jameson



Anthony Hodson

an appropriate tremulant. The Elgar showed off the surprising power of the organ and its many distinctive timbres, though there was just that sensation of hollowness in the low pedal notes that betrayed their electronic origins. After this, BOA members were invited to play the organ and a wide variety of composers was heard. First, Peter Hurford: Two Dialogues, Bach: Prelude in F major, Mendelssohn: 6th Sonata last movement and Young: Bachiana. Next came a hymn, Westrop: E flat voluntary, Adams: Alla Marcia, Victoria: Sonatine and a Siciliana by Walond.

This may have been a one organ visit but it was a memorable afternoon with special access to a secure military site, an excellent introduction and performance from Simon and the freedom to play the organ for as long as we liked.



Jonathan Holl



Julian Greaves



## QUEEN'S, QUOD AND HEADINGTON QUARRY

Madeline Holl

The visit to Oxford (organised by Christine Wells) on Saturday, 11th March 2017 was attended by a very few (but select!) members of the Association – the date clashed with other musical events to which members were committed.

We met at Queen's College in the High at 11 in the morning but, unfortunately, when we announced our arrival to the College Porter he denied all knowledge of our visit. This in spite of Christine's repeated emails and telephone calls to the Administrator's office! He finally decided that we seemed honest and responsible beings and handed us the key to the Choir Practice room within the Chapel.

This was certainly an interesting start to our day (it was to get even better!) as we negotiated various doorways, passages and stairways - we didn't need the key as all was unlocked! - and finally arrived in the Organ loft. The next challenge was to switch on the blower and lights. There were detailed and clear instructions how to do this but finding and deciding which way the switches should be deployed was another matter!

Finally, the organ – a lovely 2-manual (Great and Brustpositiv) Frobenius of 1965 – burst into life and during the next hour we were treated to Bach and some French classical and more modern repertoire. There is a particularly beautiful Chromorne on the Brustpositiv.

For more details, please refer to the NPOR website.

The Chapel itself (the original building dated back to the 14th and 16th centuries) is on grand Baroque lines, consecrated in 1719. There are some impressive stained-glass windows amongst which are four important relics dating from 1518, containing large figures of saints.

Refreshment beckoned and we were well positioned to cross the road and lunch at Quod, an excellent venue (having been visited by us all on previous occasions) with a delicious menu and a nice “buzzing” atmosphere.

It was then back to the Park and Ride area to collect cars and drive the short distance to Holy Trinity Church, Headington Quarry, with its 2-manual Kenneth Tickell organ of 1992, with a total of 10 stops – no reeds.

The church, at first sight, looks like a medieval building but it dates from the mid-nineteenth century, designed by Sir Gilbert Scott in the popular

Decorated Gothic style of the 14th century. C.S. Lewis, buried here in the churchyard, was a member of the congregation for over thirty years. We had “fun” here too, getting into the church. Christine had been promised that the main church door would be open when we arrived at 2.15. NO – firmly locked! By means of a mobile phone call to the Vicar’s wife (her name and telephone number happened to be displayed on the Notice Board in the churchyard) - she was in Bournemouth at the time - but alerted her husband - and we obtained a key. Our instructions were to look for a broken-down gate and a winding path through some woods to find the Vicarage! I felt a little like one of the Babes in the Wood or Little Red Riding Hood!!

After a pleasant time at the organ, we then had to be responsible for locking the church and returning the key – back to the Vicarage by way of the winding path!

It was, overall, a most interesting and fun day and thanks must go to Christine for her organising skills.

## GENERAL ARTICLES

### SO YOU ARE A CHURCH ORGANIST – HOW BORING

Don Hickson

So you are a church organist – how boring! You sit there in a cold, gloomy church, churning out music that no-one knows and playing a few hymns at a painfully slow place to a congregation of an elderly church warden, two old spinsters and a cat. This is a view that is often voiced about the job that many of us do week in and week out. At the other extreme there are parish churches blessed with a wonderful organ and a full four part choir who aspire to Cathedral type services. Somewhere between these two extremes is the reality that most of us experience. But it is not all doom and gloom. All of us at some stage during our service have experienced incidents that have departed from the norm and thrown some lighter aspects on to what is our regular and interesting duty. In the interest of lightening the reading of this journal here are some of the things that I have encountered in over fifty years of playing. I make no claim that they are peculiar to me; you will all probably have had similar instances, but here goes anyway.

We begin way back in the 1950's when I was working for a short time at Cardiff Airport and lodging in a little village just outside Barry with a charming old lady who turned out to be the organist at a Methodist Church ten miles the other side of Cardiff. It turned out that her next door neighbour was the organist at the village church and having asked about availability for practice she promptly asked if I could play for the following Sunday's service. I didn't think to ask whether the service was in English or Welsh! Playing over before the service I felt a prod in my back and was confronted by an enormous cleric. "Morning boyo" he said followed by "I've never been here before and I gather it is a sort of Matins and Communion mix. If I go wrong will you put me right?" My reply that I had never been here before either but let's just see what happens. This was the period when the Church of England (and in this case the Church in Wales) had decreed that there should be a change from the standard practice of an early said Communion followed by sung Matins and Evensong to Communion being the main morning service but still using the wording and format of the Book of Common Prayer. This transition

was done in three ways. Some said that they wanted no truck with this “Catholic” nonsense and stuck rigidly to Matins, some went wholeheartedly into full Eucharist but the majority did a sort of mix and match which started with Matins but switched to Eucharist somewhere along the way but not always in the same place and still using BCP words. Remember this was before the publication of “All Spare Bits” ( Sorry – Alternative Service Book). Anyway we must have got through it without any major problem as we were not summoned to appear before the Bishop of Llandaff on a charge of Heresy.

The next phase takes us to the charming church of St Michael, Cockerham between Fleetwood and Lancaster. There were three organists there who played on a rota basis and were all farmers. As I was working shifts and not always available I was quite happy to sit in the congregation but there were many occasions when the vicar would come to me five minutes before the service and say that the sheep were farrowing, the corn needed mowing or some other agricultural emergency so it was in at the deep end! I can’t remember much about the delightful little organ there apart from the unusual placing of the swell stops to the right side of the console and the great and pedal to the left.

Moving down to Berkshire with a change of job I settled in Wargrave and somehow slid into the post of Deputy Organist there. At one stage I was playing regularly between the departure of one organist and the appointment of a successor. During one Evensong I looked in the mirror during the hymn before the sermon expecting to see the Vicar on his knees praying for Divine help but he was still standing and singing along. Much to my surprise he stayed in his pew during the last verse instead of going to the pulpit. Why? He answered my silent query by announcing that he had spent all afternoon trying to think of something to preach about but had drawn a blank so he asked the congregation to do their own meditation on the lessons read earlier while the organist would play some suitably contemplative music. There followed a hasty rummage through brief case to find something “suitably contemplative”.

After some time I was appointed to the post at Waltham St Lawrence where I was to stay for nearly thirty years. For most of the time I was blessed with a charming but very eccentric vicar who shall be nameless but will be known to many of the readers of this article. I had not been there very

long when I was asked to play for a funeral. His parting shot was “By the way it is a Traveller’s funeral” Not having experienced one of these I asked what was significant about this. His reply was that they were very strong in the wailing and gnashing of teeth department (which they are) and the only hymn they knew was The Old Rugged Cross. At that time this hymn was still in the copyright of the Salvation Army and was not in any other hymn book so I duly borrowed a copy from the local citadel. When I got to the church on the day I met the vicar and there were two old ladies sitting in the Lych Gate. He said we will have to have The Old Rugged Cross and turned to these ladies saying “You do know the Old Rugged Cross don’t you”. Their reply was “No we’ve come from Essex and were told to meet at the Church. We don’t know where the Old Rugged Cross is but the ‘earse has gone that way”

My duties at WSL also included playing at All Saints Chapel-at-ease at Shurlock Row where we had a very small congregation. After one service one gentleman approached me and asked what was the key of the last hymn. Telling him that it was in G major his reply was that he found it very singable and perhaps we could have all our hymns in the key of G major. There was a very strong temptation to try it the following week but discretion got the better hand!

One of the most regular attenders at WSL was Hamble, the church cat. Actually her real home was Church Farm but she spent most of her time either in Church or The Bell and was a regular at choir practice and most services, even processing down the Nave in the middle of a wedding before ceremoniously planting herself on the lap of one of my choirgirls. One Sunday evening I was sitting quietly listening to the sermon when I suddenly saw the keys on the swell manual moving. As there was no hell and damnation in the sermon I gingerly lifted the music desk to find Hamble having a nice little stroll up and down the swell tracker rods. Fortunately, as I always did, I had switched the wind off. On another occasion I had a phone call from the Vicar on a Saturday evening asking me to come over as the cat was stuck in the organ. Having said that she wasn’t at choir practice on Friday I was told that they (the Vicar and owner of Church Farm) had heard sounds coming from the organ and thought she was in the wind chest. To demonstrate how no-one (human or feline) could get in there I proceeded to demonstrate by switching the wind

on and when full switching off again. Imagine my chagrin when a faint miaow was heard. This meant removing one of the access flaps to allow a bedraggled and hungry Hamble to re-appear. The eventual outcome of the Hamble saga was that she was “got at” by a rampant tom and gave birth to a litter of kittens back in Church Farm. Unfortunately, she rejected these, disappeared into the Berkshire wilderness and was never seen again.

Retirement from WSL and going freelance gave me the opportunity to experience many different churches and styles of worship. You soon learnt which ones to decline repeat requests. One of the places I went to on a number of occasions was a small church on the north side of Slough in a prefab building and equipped with an electronic piano with an “organ voice”. Although not entirely my cup of tea I went there several times because they were so very friendly and it was fun. They had a regular congregation of about 25, three quarters of whom were of Caribbean extraction. There is a double edged sword here. Stemming from their Gospel roots they do sing out well with strong firm voices. On the other hand they sing slightly slower than the speed you set and about a quarter tone flat. On Palm Sunday the Vicar (another very eccentric chap) decided to move the entire congregation into the side room before the service and have them process in waving palms while singing Ride on, ride on in majesty. At this church they used Mission Praise and the tune for this hymn in that book was St Drostan. OK that is what is in the book so that is what they will get! I played the tune over and they started singing – not St Drostan but Winchester New! I wound the volume up for the next verse but they carried on as they knew. Luckily, both tunes begin with an anacrusis in B flat so, if you can’t beat them join them, I managed to busk my way through the remaining verses.

This brings me more or less up to date but who knows what treasures are in store for me in the future. As I said at the beginning of this piece there are probably many of you reading this who are saying something like this has happened to me and I make no claim to be exceptional. However, I hope that it has raised a few smiles amongst some of you and that it adds a little light relief to what is an excellent and serious journal that we are proud to produce every year. After all a little bit of humour is not out of place; how I miss Corno Dolce in the Organists’ Review!

# The Organ in Terra Santa Church, Larnaca, Cyprus

Michael Humphries



The Roman Catholic Church of Our Lady of Grace (also known as Terra Santa) is an architectural jewel located in the centre of Larnaca. Of special interest to organists though, is that the church contains the only known pipe organ on the island.

The organ was built in Jerusalem, at the Franciscan Monastery there, by Bro.Delfin Taboada in 1989 and was gifted to Terra Santa by the Order. The organ was restored in 2015 by Italian organ builder Saverio Anselmi Tamburini of Crema (Italy).

As can be seen from the photos, it is a single-manual instrument with a 27-note pedalboard. The stop tabs are shown in the table below, and the combination buttons ensure that the stranger to this organ is immediately able to alter the dynamics from *p* to *ff* in four steps, the fifth button, *a* being ‘cancel.’

## Stop Tab List

- 1 Principale bassi 8'
- 2 Principale soprani 8'
- 3 Ottava 4'
- 4 Decima quinta 2'
- 5 Decima nona 1 $\frac{1}{3}$ '
- 6 Vigesima seconda 1'
- 7 V.umana 8'
- 8 Bordone bassi 8'
- 9 Bordone soprani 8'
- 10 Flauto 4'
- 11 Nassardo 2 $\frac{2}{3}$ '
- 12 Tasto-Ped
- 13 Subbasso
- 14 Basso
- 15 Tremolo





Electric action connects the console to the case containing the blower and pipework. The case is fairly plain in style, painted off-white with gold relief, the inscription “CANTATE DOMINO CANTICUM NOVUM” [Sing to the Lord a new song] reflecting the instrument’s use in support of worship.

The church has amazing acoustics due in part to the domed roof which can be seen in the photo of the external side view, giving a long reverberation time. As a result the organ, though of modest size, packs quite a punch, and is a delight to play. The photo below shows the writer at the console enjoying his visit!





## ORGAN TRANSPLANTS AND IMPLANTS

Kenneth Gaines

When I was engaged as a seasonal organ tuner's assistant it was my privilege to visit hundreds of organs in many parts of the country which I would not otherwise have encountered. Recently I met up with a former colleague (now an independent organ builder) when he was taking the organ out of St. Ann's R. C. Church, Caversham in order to install in St. Joseph's R.C. Church in Malvern. It appears that this 1 manual comparatively recent Austrian built instrument was not adequate for this large building (due to its location and orientation). However even I could imagine it would sound fine in its new smaller setting replacing an old 3 manual former practice organ (one stop on each manual!) which we had always struggled to tune effectively.

When I gave the matter more thought I realised that a large proportion of the organs, large and small, that we attended were in effect "transplants" - organs which had been built for another church or even a residence. As in surgery, the transplants were not always entirely satisfactory but demonstrate that, in terms of recycling, organ users have always been in the forefront. I could give many examples of both successful and unsuccessful "transplants" but will confine my observations to just three of which I have some personal though limited knowledge.

Back in 1952 I contracted Polio which, thankfully, left little effect. By way of convalescence I went to stay with my Great Aunt in Swansea. My second cousin, Reg Blundell, one time president of the Swansea Organist Association was organist at Tabernacle Baptist Church, Waun Wen, Swansea (now sadly demolished after the congregation moved to larger premises). He showed me many organs in the area but his favourite was the one over which he presided. Until then I had never encountered a 2 manual organ but although I didn't play properly he encouraged me to try it out and he also demonstrated its capabilities and the use of pedals. In those days that church was often full to overflowing on Sundays - latecomers would have to sit on the gallery steps! The sound of two or three hundred welsh voices adequately supported by the organ is quite unforgettable. It looked a very handsome instrument with burr walnut panelling and had



The organ at Wyche Free Church,  
Upper Colwall, Malvern

been installed, as were hundreds of others in the early 1920s as a War memorial. It had been built by Nicholson a firm dating back to 1841 but that was the first time I had come across that name. I could not have known then, that more than 40 years later I would be asked by one of its directors to help compile and collate some documents and records with a view to his publishing a history of the firm. Although some records had been lost in a fire there was sufficient material to provide an interesting account. In the event the material was passed to Laurence Elvin for inclusion in his book *Pipes and Actions* in which the chapter on Nicholsons, although containing some inaccuracies,

makes worthwhile reading. While helping to sort through the material I came across an entry recording that in the early 1920s the factory manager had been sacked because of “the poor financial result of the Swansea organ”. While the firm had other organs in the Swansea area the date indicates that almost certainly this was the organ at Tabernacle Baptist Church where its superb finish may have sent it over budget. Before the building was demolished the organ was “transplanted” into a Baptist Church in Weston Super Mare by Percy Daniels and as far as I know lives on.

In the early 1950s I was shown over the organ at the Baptist Church in Farnborough, the town where I was born and lived until 1969. A friend, the organist Geoffrey Cooper, greatly encouraged my developing interest in pipe organs. Again this was a 2 manual instrument and I found the action very heavy especially when the swell was coupled to the great. The compass was (54 notes CC-f) with the swell from Tenor C. The pedals had 25 notes (CCC -C). Having heard it on a number of occasions previously

I appreciated that it had a superb sound as evidenced by Noel Mander in his condition reports on it in 1950 and 1967. It had been built in 1855 for Aldershot Methodist Church by George Maydwell Holdich. Early in the 20th Century it was replaced by a larger organ and the redundant instrument was acquired by and “transplanted” into the new Gospel Tabernacle which was built in 1904 and in 1922 became the Farnborough Baptist Church. Geoffrey moved to Hertfordshire in the 1960s and was disappointed to learn in 1968 that the organ was to be disposed of to facilitate a rearrangement of the worship area. It appears to have been acquired by an organ enthusiast who wanted to rebuild it in a Surrey School. The project did not materialise and eventually, its components were found in a deteriorating condition - after some time in a leaky store in Wiltshire. From there it was rescued, restored and “transplanted” yet again but this time into the English Martyrs R.C, Reading, in 1981. I am indebted to Geoffrey Cooper for the technical information from his book Farnborough Baptist Church - a few historical notes (1904 - 1960).

I have been privileged to attend and help tune some of the largest organs in the country including several Cathedrals. While I appreciate the grandeur and sound of large organs and also their lesser cousins I have a special penchant for small organs. This may be due to my exposure at a very early age to the charms of the small 5 rank 1 manual organ at the chapel, Farnborough Gospel Mission, which the family attended and where my father was choir master. This organ had replaced an even smaller pipe organ which was subsequently “transplanted” in a new church in Farnborough. Curiously it was always called the “big organ” to distinguish it from an American organ and a harmonium that had served a local cinema in silent movie days. I distinctly remember how when sitting at the back with my brothers I became captivated by the sound of the bass notes, which seemed to be transmitted along the boarded floor, and the reflected sound of the organ generally, particularly during voluntaries - though of course I wasn't familiar with those terms at that tender age. Although in itself it may be an unremarkable instrument it has been appreciated over the years by some who have played it and are more discerning than I am though the purists would no doubt find fault. Having known the organ all my life it has to be my favourite - I'm prejudiced of course! It was built by Rest Cartwright & Son of Wood Green, London in 1924”. It received a clean

and overhaul in 1967 by that firm and was “reopened” in May of that year by my cousin, Reg. Blundell, who gave a programme of sacred music with my nephew, David Gaines playing during the interval. A letter from Rest Cartwright in May 1967 indicates that it was a “stock job” - that is an organ made up from parts of other organs - at a cost of £82. In 1951 an electric blower was installed to replace the hand blowing and the bellows were re-leathered in 1961 at a cost of £42 for each item”. An 18th century date is said to have been found on the bellows and there is a tuner’s mark of 1879 on the case work, some of the pipe work appears to be very old and the music desk bears a label of James Trustam & Son - a splendid example of recycling. James Trustam died in 1887 but the name Trustam in various combinations continued until 1910. My father who was responsible for negotiating the purchase of the organ was censured by the committee for “unauthorised” expenditure of 30 shillings to have the front pipes painted silver! Some organ builders routinely made up “stock jobs” to use up redundant parts from rebuilds etc. These would be hired out to churches requiring a temporary instrument during a rebuild or even offered for sale where acquisition of a new instrument was not feasible. In 1982 the organ at Farnborough became surplus to requirements after an electronic organ had been presented to the church which sought permission from the trustees to dispose of it. Although I had left Farnborough in 1969 I was still a trustee there and also of the Wyche Free Church, Malvern where I served in an (unpaid) ministerial (not musical) capacity for some 40 years. This church was facing a large repair bill to overhaul its unsatisfactory American organ so I advocated acquiring the organ from Farnborough. It was duly “transplanted” and repaired by Stephen Gardiner of Worcester. In 1995 funds became available for a more thorough overhaul by David Gallichan assisted by Simon Plowman and myself. Since its installation carpeting and upholstered chairs had been introduced and that tended to mop up the sound. There is of course no remedy for this but an “implant” was recommended by way of a Twelfth added on a chest with electrical contacts because there was already a clamp for the 4ft Flute. This was installed by David Gallichan in 2003 but the organist found it rather off-putting so it was altered to a Piccolo (my preference would still be a Twelfth). The organ is listed on the NPOR

Specification: One manual CC -f 1 ½ octaves “ladies” (narrow) pedals - pull downs.

8ft Open Diapason from TC, 4ft Principal, 8ft Stopped Diapason, 8ft Stopped Diapason Bass, 8ft Dulciana from TC, 4ft Flute from TC, 2ft Piccolo from TC. It is very much a “back to basics” instrument and the absence of registration aids and a swell seems to deter potential organists. Organs may “speak” but if only they could “talk”, there must be hundreds of examples with histories even more interesting than the three examples I have mentioned.

PETER COLLINS & THE REBUILT ORGAN IN ST BARNABAS,  
EMMER GREEN  
Mark Jameson

Organs new or rebuilt by Peter are numerous across the Berkshire Organists’ area. My first encounter with his craftsmanship was on a BOA visit to St Faith’s Shellingford, an organ he built in 1968 – this particular instrument had an effect on British organ building design from then on.

Peter was born in 1941, apprenticed with Bishops in London, then moving on to join Rieger in Austria. When he returned to the UK, he set up his own business, first near St Albans, then established himself at Redbourn in Hertfordshire. He soon gained a reputation for good classical instruments, the organ in the Turner Simms Concert Hall in Southampton being a good example. The largest instrument he built was for St David’s Hall in Cardiff, although his 1984 organ in St Peter Mancroft, Norwich is widely considered his finest instrument. The growth in commissions meant that in 1989 the business moved to new and larger premises in Melton Mowbray in Leicestershire. Peter’s ideas were often controversial, he thought outside of the box. Peter was a key member of the Institute of British Organ Builders until in the late 1990s, when in order to place an organ in very cramped conditions and, as so often, with restricted funds, he developed a hybrid organ with Allen that was installed in Trönö church in Sweden. This upset purist pipe organ builders and led to his parting from IBO. However, Peter’s abilities were highly regarded both for his skills and as a friend, he

was also an excellent player with a very keen ear for the higher ranges of sound, even as he got older. His organs can be found across Europe, in America and Australia. In the UK, there are many village organs that he sensitively rebuilt, often with very restricted financial resources. He was not alone in adding digital ranks or divisions, the criticism by other pipe builders was unjustified.

In our area, in recent times, he completed a difficult rebuild at St Peter, Little Marlow which included digital ranks. BOA members visited Bray in June 2015 where a very limited budget led to a purely digital third manual. In 2015 Peter and his team carried out the completion and restoration of the Walker organ in St Stephen's Clewer – he was ill during this work. A further new free-standing 2-manual pipe organ was also in build for the St Albans Music Festival at the time of his death in 2015. By then work had started on the rebuild and enlargement of the organ in St Barnabas, Emmer Green. But his untimely death in the early stages meant his team had to work without his guiding hand, and the project was not completed until November 2016. The final finishing of the instrument was carried out by Cousans Organ of Leicester. Peter Collins suffered a long drawn out problem with one of his suppliers – to do with solenoids, it made a major financial drain on the company. Very sadly, Peter Collins Organ Builders came to an abrupt end at Christmas 2016. Winding up following insolvency commenced in January 2017. The company had either built or rebuilt about 170 organs under Peter's leadership.

Emmer Green is a small suburb at the northern edge of Caversham, about 3 miles from the centre of Reading, pink bus route 24 serves the church. Whilst most of the housing of Emmer Green is modern, one or two buildings date from much earlier. The current church of St Barnabas was completed in 1929, the previous church is now the village hall.

My first knowledge of the organ came from a Berkshire Organists' member describing the instrument as a "dreadful old thing". However, the more I searched the more interesting the research has become. In the notes given out at the first concert held on 26th November 2016, it states that the organ was donated to the church by Mr John Hill, of Messrs Hill & Sherwin.

A plaque above the console shows that John Hill gave the organ on St Peter's day in 1929 and that he lived at Caversham Park Place – this was a Georgian style building in the Caversham Park grounds. Also of interest is a plate above the organ at St Peter's Church, Lower Earley which states that John Hill gifted that organ in 1912. It is unlikely that there would have been two John Hill's donating organs close to Reading.

The organ was built in 1929 by Percy G Phipps [1872-1953], an Oxford organ builder who traded from c1891 to 1949 - his sons carried on the business until 1962.

By 2012 it had begun to show its age, with around 80 years of dust and the original leatherwork needing renovation. Walkers had taken over tuning up to the time of the rebuild. Peter Collins was entrusted to carry out the overhaul and at the same time enlarge to two manuals.

The original specification is not recorded on NPOR. At the time of examination by Peter Collins in August 2012 the specification was: Manual 58 notes: Open Diapason 8, Clarabella 8, Dulciana 8 – bottom octave grooved to Clarabella, Principal 4 and Flute 4. The case pipes were Open Diapason from G, lower pipes inside the case. Pedal 30 notes – Bourdon 16 and a single Great to Pedal coupler. The location then and post rebuild is on the north side of the chancel and in the vestry.

About the same time, in the Parish of Wantage in Oxfordshire, the Chapel of Holy Trinity, Charlton Village was being re-ordered and a near identical organ in good condition with the same stop list by Phipps was redundant. This organ was well recorded on the National Pipe organs register – N09955.

The work carried out by Peter Collins' team was as follows. The wind-chests from both organs were renovated and re-leathered. The existing Great was renovated, the Dulciana being replaced with a Fifteenth from the Company stock. A second, Swell division added, using the Flute 4ft from

Charlton, the other stops being Collins stock. The bass is shared for the 8ft ranks. A new solid state logic system driving electro-magnet fitted to the pull downs on the chests. New electric action, with additions of Swell couplers, Swell sub and super octaves, and Auto bass for both manuals installed. The Swell keys are from the Charlton organ. Settable thumb and toe pistons added. The organ is tuned to equal temperament with A = 440Hz at 18°C. The organ now projects more into the chancel than before. The console layout is:

LEFT JAMB:		RIGHT JAMB:	
Top SWELL		Top GREAT	
Tremulant [to entire organ]		Fifteenth	2
Swell super octave		Flute	4
Swell sub octave		Principal	4
Hautboy	8	Claribel	8
Mixture	III	Open Diapason	8
Principal	4	Bottom PEDALS	
Salicional [Grooved to Gedackt]	8	Fifteenth	4
Gedackt	8	Bass Flute	8
Bottom COUPLERS		Principal	8
Swell to Great		Bourdon	16
Swell to Pedal		Autobass to Swell	
Great to Pedal		Autobass to Great	

Thumb pistons under Swell: Sw to Ped, combinations 1 to 5.

Thumb pistons under Great: Setter, Sw/Gt, Gt to Ped combinations 1 to 5, Cancel.

Toe studs – left to right:

Generals 1 to 5 [ left to right] Swell to Great, Balanced Swell Pedal, Great to Pedal and Pedals 1 to 5.





John Halsey

## A TRAVELLING ORGANIST'S TALE

John Halsey

What are the main parts of your job as a church musician, I wonder? And to what extent are these in the job description, if there is one? Or was one, but no one has seen it for years?

Following a year as a Choral Volunteer at King's College, Cambridge, my first job as a church musician was as a Gentleman-in-Ordinary (alto) at HM Chapels Royal, St James's Palace from 1981 to 1985. Yes, there are two chapels there. Duties were very clear, and timing of processions and services was accurate to the nearest 30 seconds,

especially when the Lord Chamberlain or members of the royal family were present. One was contracted to sing from a designated stall according to a published calendar for certain fees. Rather wonderfully, travelling expenses were paid in addition to fees, and income tax did not apply because members of the choir were classed as members of the royal household. Highlights of our annual cycle were travelling to the Royal Maundy service for which our pay included Maundy money, and being on parade at the Cenotaph on Remembrance Sunday, with plastic macs under cassocks, if required. Variety could come into our lives if we were required for a special event such as a royal christening, but responsibilities and rewards were rigidly defined. There was a long summer break, of academic proportions. At interview for the post of Director of Music at St Luke's, Chelsea I asked how many weeks holiday I was allowed. The Rector and wardens looked at each other, nonplussed. I added that I would need holidays. The interviewing panel didn't disagree but said they would need to talk about it, as they hadn't considered details such as how many weeks off were acceptable, or who would pay for deputies! There was a smallish mixed voluntary choir which I had conducted in the audition, including some men who had been boys in the St Luke's choir, although there were no children in the choir any more. Feeling mid-interview that I needed to do something more to convince the panel, I asked if they would like the choir to grow, and when they immediately said yes, I said I thought I could

double its size. This possibly got me the job, and indeed over the next few years the choir did indeed grow significantly. But one of the wardens may never have forgiven me, because this growth also changed the balance of congregational music to choral music and, as someone with low-ish church preferences, he was uncomfortable. This change in balance has endured since my departure from St Luke's twenty-six years ago in 1991, and indeed organ and choral music there have reached heights I never achieved, but when I last heard, that churchwarden was still in the congregation!

Moving to Strasbourg courtesy of my employer Mars, my wife Amelia and I greatly appreciated the distinctive Alsatian culture contained between the Vosges and the Black Forest, but were nevertheless drawn into the embrace of the Anglican Chaplaincy which met in the church of the Dominican friars. A visiting English friend pointed out that despite our claim to be enjoying a degree of cultural immersion, on the Sunday he visited we sang Mattins and played cricket! (The cricket match was an Anglican Chaplaincy XI versus a Sri Lankan refugee XI. We lost.) When we first came to the chaplaincy, there was an organist in post and no choir. By a gradual and ill-defined process including occasional deputising and retirement of the Organist, I took over the un-defined job. As far as I remember, there was no pay. By a process of accretion, we established an occasional choir which rehearsed in our apartment, sometimes indeed in a summer-house in the garden, to the amusement (?) of the Alsations in the apartment above whose garden it was. Highlights were visits and joint services with other Anglican chaplaincies from Baden-Baden and Paris, a broadcast on the BBC World Service and a visit from Lord Carey who was visiting the European institutions which the Anglican Chaplain served. So at least the Chaplain had a job-description... Aside from the Chaplaincy, Amelia and I revelled in playing string quartets together with a British friend and an Alsatian dentist.

Moving to Australia in 1993, I exchanged the smell of chocolate in the air around the French factory (*Quelle est cette odeur agréable?*) for that of pet food around the largest canning plant in the southern hemisphere in Wodonga, Victoria. Our first child was born in Strasbourg and two more were born in Wodonga, and while the children were very young I was banned by Amelia from taking on a regular church job. Deputising, yes, at local churches including St Matthew's, Albury (beautiful new Létourneau

organ installed while we were there, the earlier instrument having been destroyed in a fire); 'Acting Organist', yes, during an interregnum at nearby Wangaratta Cathedral (venerable Willis transported from Ireland); occasional concerts, yes, including a St John Passion at a remarkable outback Lutheran church with a spirited Fincham organ in Walla-Walla; occasional recitals, yes, including an anniversary recital at the Presbyterian church in Wagga-Wagga complete with pipe band and where, if you had an ounce of Scottish ancestry, you flaunted it; but not a regular weekly job. An account of some wedding music in Wodonga and Wangaratta appeared in a recent edition of *The Berkshire Organist* 2013, No 66.

Back in England from 2001, now resident in Dorney, Berkshire, I was still serving the term of my ban, and was also travelling a great deal for Mars. It was not until 2006 that occasional deputising at St James the Less, Dorney and Windsor Parish Church led to appointment as Organist & Choirmaster for the PCC of Windsor Parish Church with All Saints. There was no job description in place, but one was written including six weeks paid holiday per year! Some roles attaching to other churches in the Team Ministry were added to the role in 2007, and the six weeks generously increased to seven recently, perhaps in recognition of long service, but the job description has not been seen for years and I'm not sure anyone could find it today. Just as important, much of what I do was not defined or even considered in the job description. These days, a large part of my Parish time is spent not on music at all, but on fundraising! Self-interest is quite powerful here. After all, if we don't restore the instruments, I will not have any organs to play.

In comparison with my years at St Luke's, Chelsea and the Anglican Chaplaincy in Strasbourg, I have found it harder in Windsor to build the choir by 'accretion', although, with our relatively small choir, we do nevertheless enjoy a wide range of choral, congregational and organ music with many special musical and social events; and we do, I consider, make a valued contribution to Parish worship. What makes it harder to 'accrete'? Two reasons seem most likely to me. First, the population and congregation in Windsor is far more settled, less fluid than at St Luke's, Chelsea or the Anglican Chaplaincy, Strasbourg. Secondly, I am a lot older and less attractive! Is this the life story of other members of the Association?

## IAO MUSIC FESTIVAL – BATH JULY 2016

Rosemary Evans

The prospect of spending a week in Bath was certainly something to look forward to, however to base the IAO Annual Music Festival there was definitely a week full of promise, and, as it turned out, an interesting and stimulating time. Having renamed the former 'Congress' as 'Festival' the IAO has broadened the scope, encouraging organists to explore outside their field and opening up the week to new participants.

Bath Abbey is right in the centre of Bath, alongside the Roman Baths and this was where the week started with Peter King, IAO President, Festival Artistic Director and resident organist about to retire after 30 years in post, giving a recital including music by Franck, Mendelssohn, Liszt and Karg-Elert. The opening piece was *Pièce Héroïque* by Franck, a composer whose music was heard in many of the concerts during the week. Afterwards, the evening visit to the Roman Baths culminated in the atmospheric torchlit Great Bath at dusk.

The organ recital given by Jonathan Vaughn at Downside Abbey included music by Percy Whitlock – this was thought to be Whitlock's favourite instrument. David Hill's recital in Bath Abbey, in memory of John Scott, contained pieces that were John's favourites and culminated with Liszt's *Prelude & Fugue on BACH*. Free time spent in Salisbury before the evening organ recital was much appreciated. Those of us who had a look around the cathedral that afternoon enjoyed a preview of an exhibition that was being set up showing stunning modern glassware. John Challenger's recital in Salisbury Cathedral concluded magnificently with *Chorale No.3 in A minor* by Franck. Jeremy Filsell gave *The Brereton Recital* in Marlborough College Chapel preceded by a masterclass in which he put three candidates through their paces in organ pieces by Buxtehude and J.S. Bach. The previous day Filsell gave a piano recital too – he is certainly a talented player able to switch from one keyboard to the other.

It is quite normal these days to have video screens showing performers playing live, even with inserts to show pedalling expertise. No longer are organists able to hide behind thick curtains – every facial expression is on show. Exhaustion and relief at the end of recitals was evident to all. We heard two concerts in Bath Abbey, given by Cantemus Chamber Choir

conducted by Huw Williams with Peter King (organ) and The Bristol Ensemble conducted by David Hill with Jeremy Filsell (organ). There were various recitals in Kingswood School Theatre including Sophie Yates playing a harpsichord by Andrew Garlick who doubled up as page-turner. We heard a song recital by Amy Lyddon (mezzo-soprano), a former chorister in Bath Abbey choir, and Ian Tindale (piano). The Eberle Quartet with John Reid (piano) also performed and their programme included the Piano Quintet in F minor by César Franck learnt especially by them at the request of the Festival Director for this occasion, a piece that should be played more often.

Talks during the week included the annual RCO lecture given by Katharine Pardee on Bach's Organ Music in 19th-century England entitled 'Through the Looking Glass' - we are indebted to Mendelssohn who pioneered playing Bach in this country, encouraging instruments to be built with pedals and players to learn to play them. Jon Cannon spoke about the architecture of the cathedrals of Salisbury and Wells, which reminded me that we are so privileged to hear splendid music played in equally splendid buildings. Colin Maggs spoke on 'Brunel and the Great Western Railway', which appealed to many delegates. It is surprising how many organists also show an interest in railways. Earlier in the week we passed Box tunnel, one of Brunel's masterpieces, en route to Marlborough, albeit in a coach!

During the week we were also encouraged to seek out various clocks of interest in Wells, Salisbury and Bath Pump Room and there was an interesting article on this subject in the Festival brochure. The Pump Room was the venue for the Civic Reception and Festival Dinner. The meal was certainly enhanced by the magnificent setting.

There was also an Open Forum compered by David Saint towards the end of the week called 'The Organ under threat' and the speakers included Mark Venning, the Chairman of the organ builders Harrison & Harrison, the Venerable Andy Piggott, the Archdeacon of Bath, Christopher Hildon, Chairman of the Diocesan Advisory Committee and Tony Cawston, the organ tuner at Bath Abbey. All angles were covered in the discussion, including pipe organ or electronic (or CDs or a music group or space for loos!), authentic restoration or one sympathetic to the needs of the church. We were also reminded by a member of the audience that organs are also

found in secular buildings such as town halls. Some instruments are of historic significance, some are indifferent and some are in redundant churches. Projects to encourage new people (young or old) to take up the organ were mentioned and the need for education so that organists can actually make a difference. Forging links with Year 6 pupils in schools was mentioned as one way to encourage interest at a young age. Organists also need to be adaptable when playing instruments with different pedal boards and swell pedals. Fund-raising for restoration projects was also mentioned and the challenges of persuading PCCs and congregations to support and cooperate.

Three churches in Bath were open one afternoon for delegates to play at St. John the Baptist, Bathwick, St. Mary the Virgin, Bathwick and Central URC. This was a very popular event – by this stage the delegate organists had itchy feet and were raring to play to stave off possible withdrawal symptoms. An appeal has been launched to restore the 19th century instrument at St. Mary the Virgin, Bathwick, incidentally supposedly made famous when by chance the rock group Muse used it to record one track on their new album in 2001. If only organists had fan clubs to match the followers of pop music, all financial worries would be a thing of the past or perhaps we should encourage more recording opportunities like this. Several delegates chose to sing in the Festival Choir so this meant a few 8.30am choir practices when we were put through our paces by Huw Williams, Peter King's successor at the abbey. These were stimulating and invigorating sessions and even the basses managed to sit up straight by the end of the week! Ideas were taken away on how to inspire our own singers on our return – don't tell your singers they are out of tune! Find another way to do it! The week concluded with The Festival Eucharist in Bath Abbey and the choir sang the Sanctus and Agnus Dei from the 'Little Organ Mass' by Haydn and the motet 'Ave Verum' by Elgar.

And so another successful annual IAO get-together came to an end with many thanks due to Festival Director, Peter King and everyone else involved in any way. The next IAO Music Festival will be held in Oxford from 23rd to 27th July 2017 and if Bath was anything to go by Oxford is to be looked forward to with much anticipation.

## THE ORGAN - CELEBRATIONS IN ART AND COMMERCE

Mark Jameson

2016 purchases of tokens, stamps, medals and other items was varied – finding some quite rare objects! Enjoy!



Chartres



Melbourne, Australia

The Concours de Organ is 8cm diameter and 1cm thick – and very heavy. It was a prize-winner medal in 1971 at **Chartres Cathedral** and shows the organ.

The Australian organ no longer exists – it was a George Fincham instrument for the **MELBOURNE Exhibition Building** dating from 1880. The building still exists and its centenary was celebrated with this 1980 medal issued by the Numismatic Association of Victoria. The diameter is 50mm. 170 made in bronze plus a further 22 in silver. The organ was 4 manuals with 70 stops and cost £5262. Thanks to Hugh Knight [Sydney OA] for providing the organ history. A rare item.



Altalaha Lutheran

Left to right (previous page):

Moller was a well-known organbuilder in the USA, based in Hagerston, Maryland that functioned from 1875 to 1992 -1992 being the date on this pendant. The Company's archives are now part of the Organ Historical Society Archives. The Organ Needle Company based in Japan is still in business. It originally produced gramophone needles from 1920 onward. The lady "playing" is actually at a sewing machine – they continue to make specialist needles for industry.

In 1967, the Altalaha Lutheran Church at Rehrersburg [PA, USA] celebrated 210 years. The church is on one side of this token and its 1816 Christian Dieffenbach organ on the side shown above. The OHS data base records that this instrument is still in good condition, [reference ID537], compass 51/17, 1 manual with 13 stops and 605 pipes.



St. Cecilia the Patron Saint of Musicians regularly appears. Here are five examples. The top left medallion was issued in 1926 following the death of Georg Valker [1866-1926] – hence the angel pumping in the clouds – I cannot find any record of him on line, I suspect he was an organist. The top middle disc dates from 1865 and celebrates the death of W Putman who in 1864 completed 65 years as organist at the Reformkirche in Oudewater, Netherlands – demolished by 1909. [There is one in the Rijks Museum]. The top right silver disc is a prayer disc issued by a Catholic sales shop in Bloomfield, Indiana for \$1.75.





Above, both sides of a pendant issued in 1924 to mark a new organ in Schwerte Reform Church – the church is not listed. THE ORDER of MALTA, not Malta Postal Authority in 2016 issued a series of stamps featuring musicians, including one of St Cecilia



I have used commercial scans for the above two tokens as I cannot get clarity on my almost total black coins – both have a 3d value on the other side. Coleshill Street Birmingham was once the site of the Rodney Public House that had a Music Hall to its rear from 1846 to 1970. The building had various names over the years. In 1841, a music performance room was rebuilt to a 2500-person hall called Holder's Grand Concert Hall. These 3d tokens were sold to customer to purchase refreshments in the hall. 3d in 1860 is about £40 today - so not cheap! William Hill, organbuilder was involved in 1846 and his name appears again in 1886. There is no reference on NPOR to this instrument, and it is not in the 1912 published list of Hill organs. This does not mean it was not built by William Hill! The Hall issued quite a number of tokens with various illustrations, sizes and shapes.



These four tokens are modern French tokens, for either tourists to collect or be used at the locations depicted. They are issued by Monnaie de Paris – effectively the French Mint. There are very many – but only a few with organs. Left to right are:

30 years of Mechanical Music Museum, 1982-2012, dated 2012.

Notre Dame de Paris, undated but issued in 2016.

Musée du Quercorb –near Puivert, west-north-west of Perpignan. The museum website depicts a hand-held positive organ amongst other historic instruments in their collection. The token was issued in 2009.

The Grande Organ Case of Chartres Cathedral, (40 years in 2011). This token celebrates the 1970 4/68 Danion González organ – the specification can be found at <http://www.cathedrale-chartres.org/fr/le-grand-orgue,75.html>



Left token:

In The Berkshire Organist 2013 edition, page 64 I wrote about the new organ in Monaco Cathedral by Thomas Organ Builders of Belgium. This spectacular modern organ now has a tourist token issued in 2016. The organist at the Cathedral is Olivier Vernet – his web site is very interesting.

The other three tokens all feature the organ case at Sacre-Coeur du Montmartre. These tokens are dated from 2011 onward, and two versions of the case are featured, looking from either left or right. All have the cross design on the other side. This is the most common of the organ tourist tokens.



Accordions 012 Italy, 014 Danish Church

**Accordions** are always linked with organs. The **ARUBA** stamp was issued late in 2016 and part of a series of stamps featuring various musical instruments. The **Amertsfoort** Cinderella stamp marked a festival that took place on 19 November 1953, quite a rare item.



The Red-printed **ITALIAN** stamp was issued on 20 October 2016 to celebrate The Academy of Santa Cecilia – with an organ motif in the centre. The Academy founded in 1585 claimsto be the oldest musical institution.



**Danish organs** are world famous, yet absent from any of their stamps. Again, a Cinderella stamp issued by the Danish church in Rotterdam, I do not have a date. Cinderella stamps are those not recognised for postal use and are what led to the post-offices allowing privately issued stamps - e.g. “smilers” in the UK.



The current organ at Merseburg Cathedral [Germany] was built and completed by Friedrich Ladegast [1818-1905] in 1855, however it does date back to 1666 when completed for Duke Christian I, the original builder is unknown. By 1693 it had four manuals. The 1855 rebuild/new organ resulted in the instrument having 81 stops, and this was the inspiration for Liszt – the famous Prelude and Fugue on B-A-C-H commissioned for the re-opening and the Fantasia & Fugue “Ad nos, ad salutarem” This was also the organ that Reubke used to premier his Sonata on The 94th Psalm. Here with a privately produced envelope, with bespoke postmark and stamp issued by the Cathedral. Bynum Petty wrote a full article about this instrument in Tracker – issue for the Fall of 2011.

The Grotekerk in Haarlem is very well known, and contains one of the world’s most famous organs built by Christian Muller between 1735 and 1738. Many famous musicians have played here – including Mozart at the age of 10 in 1766. This event was celebrated by the Netherlands Post Office in early 2016. The stamps are available in sheet and presentation pack format.





# BROUVILLER



Eglise SAINT-REMI (1780) Canton de Phalsbourg

1834 : Orgue neuf de Jean-Frédéric Verscheider père.

Acheté en 1834 à un nommé, pour 1800 F, l'orgue peut être attribué avec une quasi-certitude à Jean-Frédéric Verscheider père (1771-1844), en raison du buffet très caractéristique.

1895 : Reconstruction par Bartholomaei & Blesi

C'est finalement la maison Bartholomaei & Blesi, de Château-Salins, qui reconstruisit l'instrument en 1895, pour 6600 Mk ou 8220 F, en partie grâce à un don de 300 Mk de l'abbé Michel Jung, curé de Rimling. De l'ancien orgue, seuls les buffets et la soufflerie (de Wetzel ?) furent réutilisés.

Acoustique : Environ  
3s de réverbération.



LETTRE VERTE 20 g

**Brouviller**, in the Moselle Region of France - about half way between Nancy and Baden-Baden had a Christmas Festival on 4th December 2016 at their Church of Saint Remi. The organ was the centre of the Festival, built by J-F Verschneider in 1834 and enlarged by Bartholomaei & Blési in 1895 with compass 54/27, 2 manuals, Great 8, Recit 7, and Pedal 3 stops. The event was marked with a special postmark and the card illustrated below with a special stamp with green border. Finally a mini-sheet –with a grey border. As the stamps were to raise funds they were very limited and expensive. A French organ stamp collector advised me of the issue – they were completely sold out in about a month.

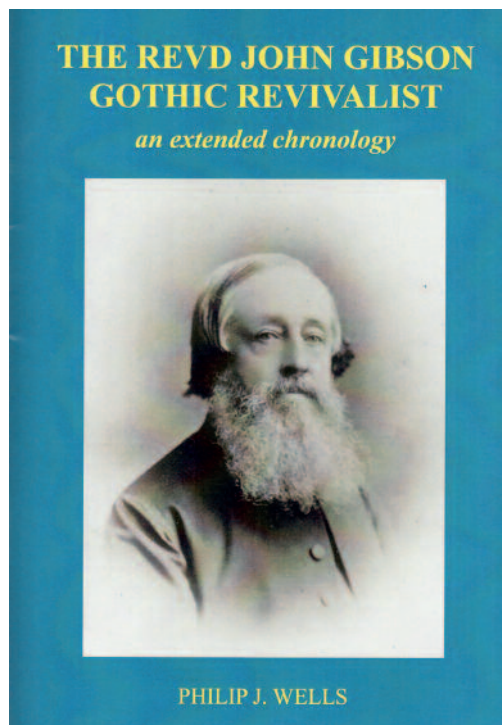
How many of us visiting a sea-shore – listen to the sound of waves? If you holiday in Croatia and explore Zadar on the Dalmatian coast, famous for its Roman and Venetian ruins, or visit its Cathedral of Sv.Stosije Cathedral with its 3/56 2009 Eisenbarth organ, you can also view the SEA ORGAN completed in 2006 designed by Nikola Basic. The organ looks like a series of broad steps leading down into the water, but there is actually very clever engineering hiding under the surface. The lower steps allow water and air to flow in. That water and air is then funnelled into resonant chambers under the steps, and pushed out through the channels on the upper stairs, seen here. These cause undulating, chime-like notes to be produced. Because the sea is always shifting and changing, the sea organ never sounds exactly the same twice. There are also vertical pipes leading from the steps at various points. The designer received the European Prize for innovative use of Urban Public Space in 2015. If you look at Google maps this feature can very easily be seen from the air. A stamp was released on 1st June 2016 – see below:



It has been an interesting year!

THE REVD JOHN GIBSON, GOTHIC REVIVALIST  
an extended chronology  
by Philip J. Wells [ISBN 978-0-9933650-1-0]  
Mark Jameson

In July 2002 Graham Ireland and Jim Wooldridge arranged a day in Gloucestershire which included a visit to King's Stanley Church – I remember the visit well – the organ case being very impressive!



Now Philip has produced this A5 booklet of 52 pages packed with interesting information – not just for organists. Dry this book is not! Philip is an active Gloucestershire Organists' and Organ Club member.

Philip's summary of the book sets out the content. He says "John Gibson (1815-1892), was born in Stratford, Essex and was later ordained a Victorian clergyman. He was in Cambridge when the Cambridge Camden Society was formed in 1839, with its emphasis on church architecture, arrangement and decoration, liturgy and music. He was an artist and musician, and

had expert knowledge and taste in ecclesiastical furniture and decoration which he studied in England and abroad. He specialised in the organ cases, and re-introduced embossed organ pipes to Britain. As Fellow, Tutor and Dean of Jesus College, Cambridge he worked for several years on the restoration of the chapel and also St Andrew the Less, Barnwell. In 1857 he was appointed Rector of King's Stanley, Gloucestershire where he extended his Rectory, established a new church within the parish at

Selsley, (later a separate parish), built a National School, and restored the church with chancel furnishings to his own designs. He retired to Hove in 1886, where he died. He left pictures to the National Gallery and the National Portrait Gallery. A man of retiring and diffident spirit, but with excellent conversation, his exceptional gifts were little known although he worked with architects Salvin, Pugin, Bodley, Reynolds Rowe, Burges, and Bucknall; Leach the decorator and Hardman and Morris for glass. This extended chronology seeks to chronicle Gibson's life as history seems to have passed him by without due recognition. Sale proceeds will support St George's Church King's Stanley".

Obtainable directly from the author, price £5.00, or £6.50 by post from: Philip J. Wells, 80 Lantern Close, Berkeley, Gloucestershire. GL13 9DE (cheques made payable to Philip J Wells)



## OBITUARY

The Revd. Dr. Peter Marr passed away last year. He was a very long-standing member of this Association having joined in December 1952. He was Treasurer from 1980-1982 and President from 1983-1984. In his younger day he was Organist and Choirmaster at St. Giles Church, Reading. He later was ordained and became Vicar of St Barnabas, Beckenham. He retired to Plymouth.

## ACKNOWLEDGEMENT

A large proportion of the photographs in this journal have been taken by Mark Jameson for which grateful thanks. These have been indicated by '*MDJ*'

## OFFICERS OF THE ASSOCIATION

### HONORARY FELLOWS

Dr Francis Jackson

Dr William Mc Vicker

### PRESIDENTS (*Italics indicate deceased members*)

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

2002 - 03	Jim Wooldridge FSCA
2004 - 06	Jonathan Holl ARCO LRAM ARCM
2007 - 08	Christopher Cipkin BA MA ARCO
2009 - 10	Ian May
2011 - 12	Jill York BA MA LRAM
2013 - 14	Harry Russell
2015	Jonathan Holl 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	Graham Ireland
1994 - 96	Donald Hickson
1997 - 98	Christine Wells
1999 - 00	Graham Ireland
2000 - 01	Jim Wooldridge
2002 - 07	<i>Alan Kent</i>
2008	Donald Hickson
2009 - 12	Christopher Cipkin
2012 - 13	<i>Sylvia Collins</i>
2013	Don Hickson
2014	Anthony Hodson ( acting)
2015	Harry Russell

## TREASURERS

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

## EDITORS OF THE BERKSHIRE ORGANIST

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

All dates given above are the year of election.

