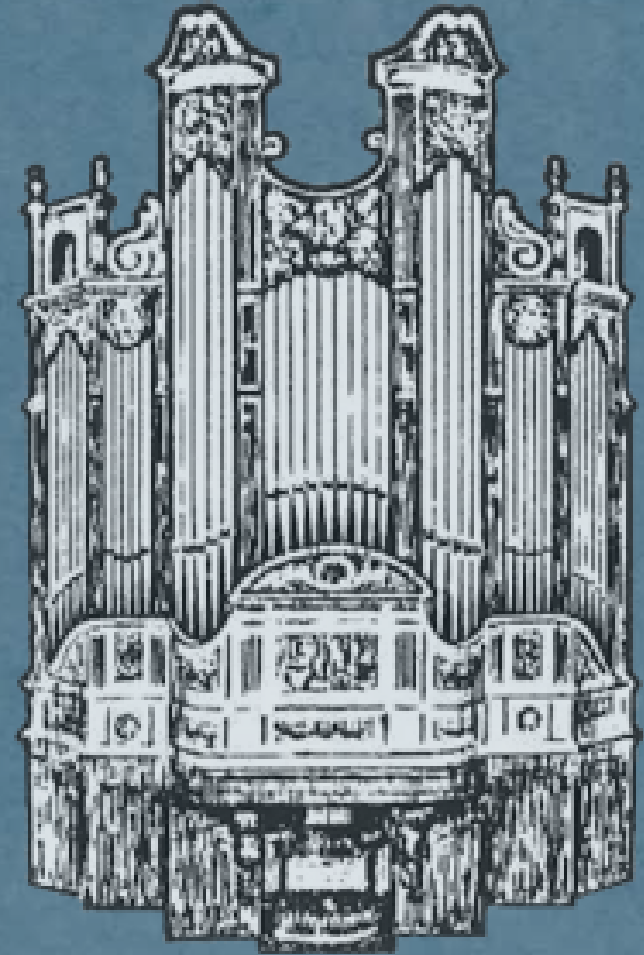


The Berkshire Organist

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

CONSTITUTION OF THE BERKSHIRE ORGANISTS' ASSOCIATION

Founded 1921 Registered Charity No.298088

Revised 2015

1 NAME

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

2 THE PURPOSES OF THE ASSOCIATION ARE:-

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

3 OFFICES AND TRUSTEES

- (1) The Association shall be managed by a committee of trustees who are appointed at the Annual General Meeting (AGM) of the Association.
- (2) A trustee must be a member of the Association.
- (3) The Association shall have the three offices of President, Secretary and Treasurer. Each office holder is a trustee and shall be elected for one year and shall be eligible for re-election to the same office. The President shall only be eligible for re-election for a second consecutive year.
- (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.

President

RECITAL & AGM 12th MAY 2018

Anthony Hodson

The BOA AGM for 2018 took place at Emmanuel Church, Oxford Road. The occasion started at 4pm and took the familiar format of an organ recital, followed by a satisfying tea and the AGM itself. The recital was given by Ben Giddens on the sanctuary organ, a high quality electronic instrument by Makin Organs Ltd that was well able to handle the solo stops and varied registrations needed.

However, those absent missed a very accomplished and varied recital, played with skill and conviction by Ben Giddings, a freelance organist and pianist based in Reading, and until recently Director of Music at Queen Anne's School, Caversham, amongst other distinguished posts.

Ben started his recital with Simon Preston's 'Alleluyas', a lively and engaging piece with a pervasive fanfare-like motif that evolved into gently lyrical passages, climaxing in big dissonant chords, before ending with a fanfare similar to the start. He followed this with Buxtehude's Praeludium in D, a good example of the reason for the composer's influence on JS Bach. A fantasia-like opening section leads to a fugue with a subject that distinctively started on five repeated notes, leading to an ornamented beat-note. This led to a postlude starting with a slow introduction, leading to a more boisterous section with energetic manual and pedal-work motifs. This leads to a slow climactic section, speeding up to an energetic reminiscence of the original fantasia and a long final flourish over a pedal D.

Ben ended the first half of his programme with Alain's 'Variations on a theme of Clement Jannequin'. This piece, based on a quiet modal renaissance theme, had three variations that showed off contrasting solo voices, with textures that engagingly mixed the distinctive early-music lyrical features with elaborations in skilfully chosen dissonant harmony and textures.

The second half of Ben's recital started with Bach's big Prelude and Fugue in F minor BWV534. The prelude starts with a long fantasia-like section over pedals mostly on low F, and having made its point moves into a series of mainly descending figures over rising pedal scales that, after evolution return to the low-F-based fantasia and more development. This culminates in a huge diminished-7th chord, then a typically Bachian single-voice demi-semiquaver run leading to a short thematic statement and concluding F-minor cadence. The fugue is in slow 2/2 and the main subject is solemn. After establishing the 5th voice, the mode changes to a much lighter section with quaver figures and decoration, even with outbreaks of Ab and other major-key elements; new figures are added, including those long descending pedal scales in melodic thirds. The subject finally returns with an emphatic strong-beat chordal accompaniment and the fugue ends with a firm decorated cadence. Ben gave a fine performance of a tight and intense work that has many contrasting sections.

Ben's next piece could not have been more contrasting – the Adagio from Widor's *Symphonie V* (the slow-movement that precedes the well-known Toccata). This is a very lyrical piece, built generally over vertical harmony, and Ben used a variety of contrasting solo stops to bring out a piece of considerable charm.

The concluding piece was Franck's big Choral No. 1 in E major – a late work that the composer is recorded as having reviewed for publication on his deathbed. The piece is built around a number of chorale-like statements with mainly vertical harmony, followed by freer section that contrast solo voices and textures, from lyrical to declamatory. Notable are Franck's free but tonal melodic lines that modulate frequently, not allowing us to settle for long in any particular key, and maintaining the listener's interest in what modulatory technique will follow.

The President thanked Ben for his masterful choice of contrasting pieces, and for a fine performance that succeeded so well in bringing out the many styles, while showing no concerns about the many technical challenges.

The afternoon continued with an excellent tea, organised by Christine Wells, and here we must particularly thank Derek Guy and the Emmanuel Methodist Church for so kindly hosting the event, and giving access to the kitchen facilities.

After tea, the BOA settled down to AGM business, which began by the sad news of the death of Margaret Wooldridge, a long-term supporter of the Association; those present stood in silence for a moment in tribute. After satisfactory reports from the President, Secretary and Treasurer, Andy Baldwin was elected as the new President, taking over from Jonathan Holl, who had so skilfully held the post and led the Association for three years – including an extended year when no successor was available. Our thanks to Jonathan for his great service of these years on behalf of the Association. Another change was also agreed: John Halsey will take over as Secretary from Harry Russell as from 1/9/2018. Other Trustees remain in post, and Jonathan will continue to be a Trustee.

In Other Business, attention was drawn to GDPR and its new Data Protection regulations, and there was also an extended discussion on the maintenance of levels of membership for the BOA, particularly with regard to how to bring in as members and develop new organists both younger and older. It was agreed that this would continue to be an important matter for trustee discussion, and the meeting closed at 6:40pm.

PRESIDENT'S REPORT AGM 12th MAY 2018

Jonathan Holl

A warm welcome to you all and grateful thanks to both Christine Wells and Derek Guy for making the arrangements for us to be here today. Also, of course, a very special thanks to Ben Giddens for playing today's AGM recital.

During the last year the Association has continued to be very active. In July, we visited St Mary's Warwick and Holy Trinity Leamington Spa, both churches having significant musical reputations. On a personal note, my father was organist at the latter church for a short time after the war, before being appointed to Malvern Priory. The day finished with a delightful tea at Wroxton, hosted by Susan Thompson and John Jebb.

In September the 'Father Willis' at the Town Hall was open to the public on Heritage Day and was demonstrated by myself, assisted by Jill York and Mark Jameson. We had a total of 60 people in two sessions with a significant number wishing 'to have a go'. October saw an Association visit to St Thomas of Canterbury, Goring-on-Thames and later to St Mark's, Englefield. In November, we had a very convivial evening at our Annual Dinner, held at Stirrups Country House Hotel, Maidens Green. Our Guest Speaker was Dr Alan Thurlow who entertained us with 30 minutes of interest, wit and humour.

In the New Year, we had the pleasure of welcoming Rosemary Field, Deputy Director of the RSCM, who gave us a talk concerning various events that could be organised to attract younger people to church music. There were interesting events in February and March. In February we visited the new private RC chapel at Culham Court. This estate is owned by the Swiss financier, Urs Schwarzenbach. The organ is a new one-manual by Mander with most of the stops split between treble and bass. There are also some unusual sound effects, e.g. Thunder, Nightingale, Bear and Cymbelstern. Later we visited Henley URC and played the 2 manual by Wood, Wordsworth & Co. of Leeds. For the

March visit, we visited St Mary, Stony Stratford and St Peter and St Paul, Buckingham, both of which had organs of considerable interest.

The Trustees of the Association have been active in their various spheres. Christine Wells organises most of our visits and events and puts in much time to do this. Some 'Local Recitals' have taken place, arranged by Ian May. David Pether keeps our website up to date and publishes the bi-monthly newsletter. He also liaises with our Honorary Fellow, William McVicker, Curator of the Town Hall 'Father Willis'. We are indebted to the work they put in to ensure as far as possible the smooth running of Town Hall recitals. It is good to see the Association display board set up at Town Hall events by Mark Jameson, who also quietly helps with numerous other Association matters. It is also encouraging to know that our Secretary, Harry Russell has twice taken part in two Radio Berkshire broadcasts concerning recruitment and training of organists.

In the absence of a formal Editor, I have endeavoured to keep the Association Journal alive and am most grateful to all those who have contributed articles for publication.

I would like to mention that it is an honour to have someone in this Association who is a centenarian. I refer of course to Dr Francis Jackson, an Honorary Fellow, who reached the age of 100 last October. Let us hope that he is keeping very well and will see some years yet!

I relinquish my Presidency after 3 years and would like to thank everyone for their friendship and support. After our Annual Dinner last year, I received an email from Dr Alan Thurlow, who said amongst other things "I was really pleased to see that the Berkshire Organists' Association is in such good heart". Long may it continue!

READING TOWN HALL RECITALS

WESTON JENNINGS ON 26th JUNE 2017

Don Hickson

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| Boléro de Concert, Op. 166
(1817-1869) | Louis James Alfred Lefébure-Wély |
| Prelude and Fugue in B major, Op. 99, No 2 | Camille Saint-Saëns (1835-1921) |
| Sonata III in A major, Op. 65
<i>Con moto maestoso</i>
<i>Andante tranquillo</i> | Felix Mendelssohn Bartholdy (1809-1847) |
| Tuba tune in D major | Craig Sellar Lang (1891-1971) |
| Suite Gothique, Op. 25
<i>Introduction – Choral</i>
<i>Menuet gothique</i>
<i>Prière a Notre Dame</i>
<i>Toccata</i> | Léon Boëllmann (1862-1897) |

The new series of lunch time recitals in the Town Hall began with the visit of the distinguished American concert organist Weston Jennings. Now based in Texas he has performed regularly in the USA and Europe and after graduating spent two years in England where he was organ scholar at Canterbury, Chelmsford and The Royal Festival Hall (the first holder of this particular post).

He began in fiery style with the Lefébure-Wély. I thought that I was familiar with most of the works of this eccentric composer but for the second time in a month was hit with a new one to me. Typically joyful and with a very rich registration it made an excellent start to the programme and the control of the swell pedal (not easy on this organ) was first class. By complete contrast the Saint-Saëns brought us down to earth with a beautiful flowing Romantic melody with the manuals and pedals finely balanced. The complex fugal section contained some very nifty pedal work.

In the Mendelssohn we were treated to a display of changes of registration from mezzo forte to almost full organ sensitively and smoothly executed so that no steps in the changes were evident. The C S Lang Tuba Tune enabled the performer to show off this wonderful stop before ending the recital with the Boëllmann Suite Gothique. It was a pleasant change to hear this work as a whole rather than individual movements. Apart from a minor criticism that I found the registration of the first movement a little obscured this was a fine performance which brought an excellent recital to a fine conclusion.

All in all this was a well-constructed programme expertly played particularly in the selection of registration and the subtle changes in dynamics throughout. It is probably appropriate on this occasion to comment on how well the Willis responded to the challenge and showed how versatile it is in this predominately French programme. Outside London, the Town Hall organ is probably the only large pipe organ not in a church in the south-east of England and is surely the jewel in the crown of Reading's cultural assets. Any thoughts of "mothballing" this treasure must be resisted and every opportunity taken to hear its magnificent sound as often as possible.

DAVID THOMAS ON 11th SEPTEMBER 2017

Jill York

Toccata and Andante Cantabile (Symphony IV)	C-M. Widor (1844 – 1937)
Praeludium in C Major	G. Böhm (1661 – 1733)
Prelude and Fugue in C Major (BWV 531)	J.S. Bach (1685 – 1750)
Toccata in B Minor	E. Gigout (1844 – 1925)
Elegy	C.H.H. Parry (1848 – 1918)
Marche Héroïque	A.H. Brewer (1865 – 1928)

The recital began with the Widor Toccata in F Minor, a majestic opening using full organ. In French Overture style, the movement features strong dotted rhythms with declamatory chords balanced against quieter sections. It was played with a clear sense of direction and clean articulation. The contrasting Andante Cantabile featured the tremulant on Swell flutes and the Solo oboe. The neat four-square melody has a folk-tune quality, with each repetition accompanied by a different figuration.

Böhm is a composer who probably inspired the young Bach, and this Praeludium in C hints at how. The opening chords lead into a virtuoso pedal solo followed by manual scales with pedals and chords interspersed. Despite slight rhythmic uncertainty the piece was impressive. The Fugue was neat though harmonically limited. The Bach Prelude and Fugue in C was placed next to show parallels, and it followed a similar pattern to the Böhm. It began with a vigorous pedal solo, which occasionally drifted rhythmically but which settled as the manuals joined in. The playing of the Fugue captured the exuberant mood well.

The Gigout Toccata really fizzed along. It was played on the Great with fast semiquavers throughout and worked very well on the Willis. Parry's Elegy was in complete contrast. This was his last composition and the use of the distinctive Swell tremulant added to the pensive quality of the piece, which featured the quieter diapasons and flutes. In a sense it was

an almost 'stationary' piece, featuring shifting chords and a clear open texture.

The Marche Héroïque by Brewer was great fun and the high point of the concert. It began with a precise, well-placed chordal section then moved into a Romantic 'English' diapason tune, wide and all-embracing with the feel-good factor. Things built up into the final section with bright fortissimo reeds really ramping up the excitement. The exhilarating ending gave the triumphal march feeling, a sense of battle done and won. It is an impressive piece with good structure and it was played superbly.

This was an interesting programme, contrasting Baroque masters with composers contemporary with the building of the organ. David Thomas explored the wide range of sounds on the 'Father' Willis organ.

WILLIAM MCVICKER ON 20th NOVEMBER 2017

Madeline Holl

Fanfare in D	Jacques-Nicolas Lemmens (1823 – 1881)
Siciliano	Edward John Hopkins (1818 – 1901)
Vienna March	Rev. Scotson Clark (1840 – 1883)
Andante in F ('The Nun's Hymn')	Louis James Alfred Lefébure-Wely (1817 – 1869)
Allegro Deciso in D	William Spark (1823 – 1897)
Diapason Melody	Vincent Novello (1781 – 1861)
Choral No. 3 in A minor	César Franck (1822 – 1890)

William McVicker is Organ Curator at the Royal Festival Hall, here at Reading Town Hall and is Director of Music at St. Barnabas Church Dulwich. He is Chairman of the Association of Independent Organ Advisers, Professor of Organology at the Royal Academy of Music, Organs Adviser to the Diocese of Southwark and to the Cathedral Fabric Commission for England. He has performed at numerous prestigious venues at home and abroad and was recently elected an Honorary Associate of the Royal Academy of Music.

The recital started with a rousing performance of the Fanfare in D by Jacques-Nicolas Lemmens who was a leading organist and harmonium player of his day.

This was followed by a tuneful Siciliano by Edward John Hopkins, effectively a dialogue between different sounds on individual manuals. The Rev. Scotson Clark wrote over 500 pieces of music during his lifetime. This, according to accounts, was somewhat “colourful”, much like the character of the next piece, Vienna March. It was very reminiscent of fairground music and William was ably assisted with the registration by David Pether!

This was followed by the Andante in F by Louis James Alfred Lefébure-Wely. Sub-titled “The Nun’s Hymn”, this was an elegant composition using the Vox Humana with a “flutey” accompaniment. It well gave the impression of nun’s singing from afar.

William described the piece that came next, William Spark’s Allegro Deciso in D, as “nearly very good”! Slightly Handelian in character, with a loud finish, using bottom D on the pedals, showing off the Ophicleide stop.

Diapason Melody, composed by Vincent Novello - in the days when organ builders were producing 2 organs a week! – followed. This well-demonstrated the English-toned Diapason sound. A very pretty melodic piece, hymn-like in quality, and beautifully contrasting the two Diapason stops (Great and Swell) on the Town Hall organ.

The recital ended with César Franck’s well-known Choral No. 3 in A minor. This was dedicated to Augusta Holmes, his pupil for whom he had a “grande passion”, although he was married and a staunch catholic. There are two elements at play here – rhythmic and melodic – perhaps contrasting his love for Augusta with thoughts more spiritual. William’s performance certainly highlighted the romantic side of the piece.

Overall, this was a beautifully played recital, demonstrating the versatility of the organ and the recitalist.

DAVID PETHER ON 19th FEBRUARY 2018

Jill York

Introduction and Passacaglia in D minor	Max Reger (1873-1916)
Allegretto con grazia	Edward John Hopkins (1818-1901)
Prelude and Fugue in A minor BWV 543	Johann Sebastian Bach (1685-1750)
Variations on ‘Med Jesus vil eg fara’ (Norwegian folksong from Sunnmøre)	Knut Nystedt (1915-2014)
Theme	
Var. 1 Koral tempo	
Var. 2 Molto tranquillo,	
Var. 3 Allegretto scherzando	
Var. 4 Con moto	
Var. 5 Lento	
Var. 6 Vivace	
Var. 7 Allegro energico - Maestoso	
Serenade	Derek Bourgeois (1941-2017)
Grand Choeur in D major	William Faulkes (1863-1933)

David began with the impressive Reger Introduction, a strong chordal movement played with firm rhythm. The Passacaglia opened on the pedal with other parts gradually joining in, showing varied dynamics and different manual figurations. The careful, indeed clever, registration chosen revealed the range of the Willis superbly. As David observed after playing it, this was an “attention-seeking opening piece” and it did its job. The Hopkins Allegretto was calmer. It used diapasons and delivered a very English sound with a good melody, adopting a striding, confident mood with balanced shaping – a textbook lesson in melodic structure and very satisfying to hear.

David admitted the Bach has taken him 30 years to learn and his performance was well worth the wait! The freestyle prelude, in the Buxtehude mould, contained brilliant flourishes above pedal notes and fortissimo reeds, all highly declamatory and dramatic. The playing was confident and spirited. The Fugue has a flowing dance-like subject which is technically challenging but it just sounded inevitable and joyous.

The pulse was relaxed and the music drifts through many keys and sequences, but it was an easy listen when played so competently and with a real grasp of structure. This was a performance to treasure in the memory.

The Nystedt was really something different. Written in the 1940s, it opens with a unison theme on diapasons, followed by seven variations, all ingeniously different. Some are soft and textured, others loud and brash, but all show a variety of figurations and all were presented with expert registration contrasts. David knows this organ very well and his choice of colour was brilliant throughout. This piece was such a good choice for this instrument, despite it probably being unfamiliar to most of us. The popular Bourgeois Serenade provided a good foil to the previous work, with its beguiling alternation between 11-8 and 13-8 time and the performance captured its jaunty mood perfectly.

David finished with the Grand Choeur in D by William Faulkes, a piece published in 1894, the era when this 'Father' Willis organ was built. Faulkes was born in Liverpool and was Organist of St Margaret's Church, Anfield, for almost 50 years. He published 500 pieces and left a further 300 in manuscript. Many of his works are rarely heard these days, but the Grand Choeur was ideal as a final piece. Beginning loudly, David played with great panache. There was a quiet middle section with a clarinet solo before a triumphant ending with 'splashes' of Tuba, bringing this most enjoyable recital to a close.

The recital was extremely well-attended and we can only look forward to David's next recital on Reading's precious 'Father' Willis organ.

JONATHAN HOLL ON 30th APRIL 2018

Don Hickson

Ouverture 'Les Indes galantes' Jean-Philippe Rameau (1683-1764)
Arr. Y. Rechsteiner

Dialogue sur la Voix humaine from Messe pour les Couvents
Franois Couperin (1668-1733)

Tuba Tune Reginald Porter-Brown (1910-1982)

Chorale Fantasia on an Old English Tune
Charles Hubert Hastings Parry
(1848-1918)

Chorale Fantasia on Darwall's 148th
Harold Darke (1888-1976)

Fantasia and Fugue on B.A.C.H. Franz Liszt (1811-1886)

Capriccio "Cucu" Johann Caspar Kerll (1627-1693)

Final from Symphonie VI Louis Vierne (1870-1937)

It may have been the last day of April but the strong cold wind was more like early February. However, this did not deter a good number coming to the Town Hall to hear this recital by the Association's current President, Jonathan Holl. Straight into the first luxuriant chords of the Rameau and the wintry blues were soon blown away. This transcription, as it proceeded, quickly revealed some of the many colours of the Father Willis and provided an excellent start. Before continuing to play, Jonathan said that he considered that one of the duties of a recitalist was to show off the capabilities of the instrument and the quieter tones of the organ were revealed in the Couperin, a placid and evocative piece making particular use of the Voix humaine stop from its title.

The Porter-Brown Tuba Tune returned to the power of the organ but here I felt that the scoring of the work did not allow the tuba to be as distinctive as other tuba tunes in the repertory. Moving on to the Parry it transpired that the "Old English Tune" was one originally sung to "When I survey" before being overwhelmed by Rockingham.

Anyway, this was a delightful piece full of Parry's trade mark of the use of triplets for no apparent reason!

The remainder of Jonathan's programme was a glorious demonstration of the power of this instrument. After the opening block chords the Darwall continues with a vibrant pedal solo executed today at great speed and a faultless technique. This skill was continued in the tour-de-force of today's selection; Liszt's marvellous Fantasia and Fugue on BACH. These innocuous four letters which mean so much to organists have been the subject of works by many composers but none has achieved the symphonic stature of this piece. The whole scale of the work and the sudden contrasts from fortissimo to piano and back need a lot of control on the part of the player and this was wonderfully demonstrated throughout the piece together with a masterful technique by hands and feet.

Before moving on to his final piece we were allowed to draw breath with the delightful Capriccio by the seventeenth century German organist and composer Johann Kerll. Looking ahead to the sounds of summer this charming little piece was easy on the ear and fulfilled the functions of a mis-en-bouche to clean the palette between a hearty steak and a luscious pudding.

Of all the well-known French "end of recital" pieces this particular movement is probably one of the least played but with its soaring arpeggios and range of pedal work brought an excellent end to the programme and deserves to be heard more often. It was not quite the end because Jonathan then produced a little encore by the French/Lebanese composer Naji Hakim – Antienne from his Suite Mariales.

Planned, as always by Jonathan, with considerable thought, this programme was well constructed and balanced with a mixture of the familiar and the less well known and ably demonstrated the colours of the Willis and the skill of the performer. We look forward to hearing him again.

LOCAL RECITALS

Harry Russell played at St Barnabas Church, Emmer Green on 28th October 2017. He played music by J.S. Bach, Pachelbel, Sweelinck, Vierne and Dubois.

John Halsey played at St Peter's Church, Earley on 28th April 2018. He played music by Simon Preston, J.S. Bach, Alain, Giazotto/Albinoni and John Williams. For the latter, the audience was asked to identify the three film music themes.

EVENTS

VISIT TO WARWICK, LEAMINGTON SPA AND WROXTON 8th JULY 2017

John Halsey

Arriving in the magnificent collegiate church of St Mary, Warwick, burial place of the Earls of Warwick, we were met by Mark Swinton, Assistant Director of Music, who went far over and above the call of duty by serving us coffee, giving us a history of the church's organs and demonstrating most impressively the 3rd and final movements of the Reubke organ sonata. During the music, we were encouraged to move around the building to appreciate the Beauchamp Chantry, which has been described as the finest mediaeval chapel in England, and to savour the sounds of the organ from different aspects. I can record that the pedals sounded particularly reverberant on the stairs down to the fine Norman crypt.

In his talk, Mark explained that the nave had been replaced following the 1694 Great Fire of Warwick. There had been a mediaeval organ on a chancel screen before the fire. A replacement organ was built for the screen in 1717. After eighty years' use, a new(?) organ was placed on the west wall. In 1897, a new Hope-Jones electro-pneumatic organ with

detached console was installed, to which changes were made by the John Compton organ company around 1930. The current instrument is more accurately two instruments which nevertheless can be played together from a single console situated at the corner of the nave and north transept. These are (i) a new Nicholson west end three-manual and pedal organ (1979), and (ii) a two-manual organ, largely reusing parts of the church's earlier organs, placed in a case on the north wall of the chancel. This smaller instrument is used mostly for accompanying the church's fine choirs. Two further organ cases in the church are now ornamental only. Despite the multiplicity of organs, Mark noted that they still lack a clarinet.

Members of the Association thanked Mark and wished him and his family well for the expected arrival of a new baby. Members of Association were then let loose on the organ(s) and played:

Jonathan Holl – Prelude in B minor, from Prelude & Fugue in B minor, BWV544 (JS Bach)

John Halsey – Alleluyas (Simon Preston)

Christine Wells – Nun freut euch, BWV734 (JS Bach)

Don Hickson – Paeon (Oliphant Chuckerbutty)

Julian Greaves – Voluntary in B flat (Battishill)

Harry Russell – Te Deum in A minor (Reger)

Mark Jameson – Fughetta on BACH (Rheinberger)

George Bichard – 'Fantasia on diminished sevenths'

George explained that he is doing scientific research into organ voicing, recording sounds of organs he visits, and that his diminished sevenths are a compromise between the scientific method which would favour recording the entire chromatic gamut, and the possible limitations of time and tolerance of the rest of the party! By recording the fundamentals and overtones of many ranks of pipes, and the evolution of the sounds from initial attack over time, George hopes to increase understanding of organ voicing, and to de-mystify some of the language used by the voicing fraternity.

After stopping to admire the Garter banner of Field Marshal Viscount Montgomery of Alamein hanging above the organ, members of the Association headed outside for a light lunch at a neighbouring restaurant. George and his wife Heather joined us slightly later having completed his recording of diminished sevenths.

Driving on to Holy Trinity, Leamington Spa, we were met by the Organist, Adrian Moore. Jonathan Holl explained an important personal connection, as his father had briefly been Organist at Holy Trinity, following Martindale Sidwell, before moving on to Malvern Priory. Adrian explained that he had been at the church since 1986 as Assistant, becoming Organist in 1989. He noted that in addition to the organ, the church contains an Alexandre & Fils harmonium, a grand piano and three harpsichords including a fine Goble, and that as several of these instruments belonged to him personally, he would never be able to leave the church, as it was unlikely he would have anywhere to put the instruments if he did!

Adrian outlined the history of the building which was originally a proprietary chapel in the shape of a Greek cross in the parish of All Saints, Leamington. The nave was extended in 1899 and the building became a parish church in its own right shortly before the first world war.

The organ started its life in a neighbouring school in 1884. The opening recital was given by Sir Frederick Bridge, Organist of Westminster Abbey. When the school closed in 1902, the organ was offered to several institutions which turned it down before All Saints church accepted it! Originally a three-manual Forster & Andrews instrument with a very limited pedal section, it was first placed in the Lady Chapel. It was later extended to four manuals and the console moved inside the main body of the church in 1914. The organ is now is a four-manual and pedal Rushworth & Dreaper (1939), with tonal improvements made by H Willis & Son Ltd in 1955, rebuilt in 1973 with the console rewired at that time. The organ is currently maintained by Peter Spencer Ltd.

Adrian then demonstrated the organ, playing No. 6 of Six Short Preludes and Fugues by Stanford. Members of the Association then played pieces including:

Christine Wells – a piece [TITLE?] by William Boyce, arranged V Butcher

Ernest Newland, who is a pupil at Eton College and studying the organ with Timothy Byram-Wigfield – the slow movement from Sonata No. 3 (Mendelssohn)

John Halsey – Litanies (Alain)

Don Hickson – Chorale prelude on ‘St Cross’ (Parry)

Harry Russell – Concerto in G major, BWV592 (JS Bach), arrangement of a lost violin concerto by Prince Johann Ernst of Saxe-Weimar

Ian May – Improvisation, followed by March in F (Lefébure-Wély)

Mark Jamieson – 3rd movement from Sonata No. 6 (Mendelssohn)

Jonathan Holl – Tuba tune (Reginald Porter-Brown)

Adrian Moore noted that some parts of the organ were regrettably not working and that funds were currently lacking to fully restore the instrument. Nevertheless, and despite the hot weather, the organ was in quite good condition and members of the Association thanked him most warmly for his welcome and explanations.

The party then drove on to Wroxton to be treated to a sumptuous tea served in a pergola in the garden at the home of Susan Thompson. This included pear upside-down cake, dairy-free chocolate cake, two M&S cakes, fresh cherries of impressive plumpness, mixed fresh berries served with clotted cream, double cream and ‘dairy-free cream’ washed down with mugs of tea and a selection of soft drinks.

A great day out blessed by glorious weather. Thank you to all who contributed in many ways to making this such a success.

HERITAGE OPEN DAY: READING CONCERT HALL 9th SEPTEMBER 2017

Mark Jameson



The Organ Demonstrations & Open Console event held in the Reading Concert Hall this year was one of the best attended for a very long time. Jonathan Holl provided the demonstration for both the 11am and Noon sessions. Jill York acted as page-turner, and I assisted as required with providing information about this organ, organs in general, and about the activity of The Berkshire Organists' Association.

The works performed for both sessions were:

Overture to Athalia [HWV52] by Handel, arranged for organ by W T Best

Humoresque, L'Organo Primitivo by Pietro Yon

Tuba Tune in D by C S Lang

The Overture is a Victorian transcription ideally suited to this organ written at the time when Town Hall organs were in their prime, and few orchestras could be afforded. The Yon Humoresque features the splendid selection of flutes to be found on this Willis. The Tuba on this organ is well known and a superb example – often featured during concerts, this work was written whilst Lang was Director of Music at



Peter Whiteman



Young Player from Noon session



Young Player from 11am session



BOA Display Board

Christ's Hospital School near Horsham where that organ also has a very fine tuba.

Following the demonstration there were questions and answers. At the 11am session 33 attended plus several babies [who were very quiet] and several people tried their hand at the console, specifically two young players who had never touched an organ keyboard previously, another young person with some organ experience, and an organist, Peter Whiteman, whose experience is limited to digital organ, he produced some very good music played from memory. The Noon session had 27 attendees, one young lad tried the organ for the first time, and later, Chris Hood played some Bach. Apart from the 60 who sat in a further 11 persons came and dipped into the event.

Including this event in the Heritage Day programme proved the worth of advertising.

VISIT TO GORING AND ENGLEFIELD

13th OCTOBER 2017

Andy Baldwin

The group of eleven members and guests met at St Thomas, which is quite central in Goring (in S. Oxfordshire). The building is accessed from the road via a longish church pathway. We were made most welcome by the incumbent Organist & Director of Music, Michael Howell.

Michael introduced the organ and its background and showed us a report detailing forthcoming re-building works recommended by Paul Hale. Two major reasons were cited for this work: (a) re-siting of pipework to enable the upper pipework to sound more brightly and effectively, and (b) to deal with air leaks which have arisen subsequent to installation of underfloor heating in the building some years ago.

The organ is a three manual instrument with a comprehensive provisioning of stops. It is situated in the NE corner adjacent to the modern choirstalls (which are installed at an angle to enable the choir to face the congregation). The organ transmits sound both towards



Englefield – view to the west end from choirstalls

the choir and through a separate opening facing West. Simple carved decoration is featured on the choir-facing side with a 3-9-3 open metal pipe formation visible protruding above the console. There are 17 open metal pipes in centre-symmetric orientation visible at the west-facing opening.

The organ was originally built by Alfred Monk in 1887 with a 1925 pipe rack restoration and subsequent 1930 rebuild by Bishop & Sons. Action is electro-pneumatic and which had the electrical switchgear replaced in 1962/63.

Key specifications are:

Pedal: Contra Bass 32; Open Diapason 16; Bourdon 16; Octave 8; Violincello 8

Great: Open Diapason 1 (8); Open Diapason 2 (8); Wald Flute 8; Principal 4; Harmonic Flute 4 ; Fifteenth 2; Harmonic Trumpet 8.

Swell: Lieblich Bourdon 16; Violin Diapason 8; Rohr Flute 8; Echo Gamba (grooved to flute) 8; Voix Celestes 8; Geigen Principal 4; Twelfth (originally from mixture) 2 2/3; Fifteenth (originally Mixture) 2; Seventeenth (originally mixture, split in 2013) 15,19,22; Horn 8; Oboe 8; Tremulant; Sw Octave & sub-octave. Usual couplers; Balanced swell pedal.

Choir: Lieblich Gedact 8; Dulciana 8; Viol d'Orchestre 8; Flauto Traverso 4; Clarinet 8.

Stops are actuated by tabs. The usual couplers are present and there are three divisional pistons to each of Swell & Great.

Michael kindly gave a demonstration recital and played from memory. He played Bach's setting for organ of Vivaldi's A-minor concerto setting for organ. This was followed by a Michael Festing piece starting with a Largo and featuring a solo reed leading to a quicker section on the flutes building to an Allegro section on general flues and finishing on full



Goring – view of west facing façade

organ. He completed the demonstration with a setting of Elgar's Imperial March.

Members were then given the opportunity to play a few pieces each to try out the organ. The general consensus is that this is a fine organ which will benefit significantly from the proposed works.

The group then took by surprise a local pub who were not expecting a group this size on a quiet Saturday lunchtime in October. As a result, half the number remained whilst the rest moved to another pub around the corner for lunch.

The group then drove over to Englefield via Pangbourne and entered the village to find a Steaming day underway and negotiating many old steam engines going up & down the road to the entrance to the Englefield estate. Along there in the estate grounds we found St Mark's church. There wasn't anyone there specifically to meet us although there were some locals coming in and out doing their regular duties. This was the setting of the recent marriage of the sister of the Duchess of Cambridge.

A beautiful church with the organ body located in the South-West corner near the entrance, with detached modern light oak console on the West Side opposite the altar. The organist therefore doesn't hear the full force of the organ, since he/she is effectively alongside with some separation (including a large supporting pillar) and facing East. The choir stalls are at the east end in front of the altar so this may provide some challenges to the organist if a choir is performing from those positions.

The original organ was of Victorian era (builder unknown). However, the current instrument is a comprehensive two-manual, a 1987 re-build by George Sixsmith, using many parts from the original organ. This includes ornately painted open metal pipework in 4-5-5-5-4 formation (sections separated by vertical wooded sections over a simple carved wood lower façade).



Goring – view of console and south facing façade & choirstalls

The stoplist specifications of the organ are as follows:

Pedal: Bourdon 16; Quint 10 2/3; Principal 8; Bass Flute 8; Flute 4; Twenty-second 1; Double Trumpet 16; Trumpet 8; Clarion 4

Great: Open Diapason 8; Stopped Diapason 8; Dulciana 8; Principal 4; Flute 4; Fifteenth 2; Larigot 1 1/3; Twenty-Second 1; Trumpet 8

Swell: Geigen 8; Gedact 8; Salicional 8; Voix Celestes 8; Gemshorn 4; Flute 4; Flageolet 2; Mixture 19/22/26; Double Trumpet 16; Trumpet 8; Clarion 4; Tremulant; Balanced Swell Pedal provided.

Usual Couplers (no octave/sub-octaves) and 4 divisional pistons per manual. The action is likely to be fully electric and ranks are actuated by draw stops.

Members enjoyed playing sessions on the organ. This was indeed a fine organ, although some were disappointed by the state of the tuning. It is was in good condition and worked well and is clearly capable of giving a full sound which can easily fill the church, together with a colourful selection of stops.

Satisfied with a good day's organ tasting the group then departed on their return journeys.

A very interesting and informative day was had by all. Thanks to the organisers for making it happen and to Mark Jameson for providing written documents beforehand summarising specifications and historical points.

ANNUAL DINNER ON 18th NOVEMBER 2017

John Jebb

We gathered once again at Stirrups Country House Hotel, Maidens Green, on Saturday 18th November 2017. There was a buzz over dinner anticipating a talk by Alan Thurlow; Jonathan Holl made the introduction with "now for the moment you have all been waiting for..." he reminded us that the newsletter described Alan's very active life particularly his 28 years at Chichester Cathedral.

Alan began by expressing his pleasure again meeting both Jonathan, with whom he shared a mutual regard for Harold Darke, and Simon Dinsdale, the first organ scholar at Chichester. His talk then unfolded amidst laughter at jokes and reminiscences emanating from his cockney roots beginning with 'when I was 8 years old attending Sunday school the teacher asked 'who was born in a stable and has millions of followers around the world?' I answered 'Red Rum!'

Getting off to a flying start Alan did wonder if humour is being lost to the young. Remembering Gerard Hoffnung at the Oxford Union telling jokes but leaving his theme to the end, no doubt aimed at government, noting the city council of Hamburg spent more money supporting opera than our national Arts Council spent in a year.

And there was David Gunston's quips about air traffic control recorded on a CD. The cover was a cartoon looking into the cockpit of a plane flying just above the clouds - a tower sticks up above the clouds and the pilot says to his co-pilot 'well that narrows it down a bit to either Paris or Blackpool.'

Alan expressed concern about the early lighting up of Christmas decorations as in Chichester the previous night and its bad effect on Advent. His comic timing invoked Nativity plays, one poor boy playing Joseph forgetting his lines ad libbed 'its hard work these days being a carpenter' Mary flummoxed, finally responded 'Joseph you know it's hard being a virgin'

Post Christmas can be tough for organists. He thought it would be helpful to have under-ivory key heating! Organists are asked to do a lot of things. He remembered going to the Isle Of Wight to a girls school to give out music prizes. On presenting her prize he asked one girl a pianist, what she was going to do after leaving school - she surprised him with her answer 'well I was going straight home actually.'

Incredibly engaging Alan's anecdotes with so many jokes too many to relate here was happy the BOA was flourishing but sad that many associations are dwindling and 10 to 15 have closed recently. Organs are neglected. However, he found it encouraging that the Royal College of Organists has reinvented itself after losing its permanent location. He calls some people enablers, helping youngsters into music and the organ. He cited Frank Reed and Don Frankum from his youth who helped him musically.

Alan recounted his experience at the University of Sheffield where, with the help of Graham Matthews, the Cathedral Organist, he became the first Organ Scholar. He encouraged us all to think about using Face Book and Twitter to reach out to young musicians and organists. Social Media has proved invaluable to the Institute of Organ Studies.

Finally he recounted finding a drawing, by an imaginative choirboy number 4 at the Cathedral, on his copy sheet who, no doubt listening to an Old Testament recitation of "so and so begat so and so, etc...", depicted a house, two windows above, one with a face in it, two below with a stick figure of a Roman Centurion banging on the door between. The caption read, and Alan apologised for the language, "sod off, we're begatting!"

Enthusiastic applause ended and Jonathan expressed thanks to Alan for his most entertaining and informative talk. He noted that he had had organ lessons with Graham Matthews, the Assistant Organist at Winchester Cathedral at that time. It was a lively evening winding down.

SOCIAL AFTERNOON WITH ROSEMARY FIELD

Ian May

This was a joint Berkshire Organists' Association and Royal School of Church Music meeting held at St Andrew's Church Reading on 13th January 2018.

Grey skies and general winter gloom were lifted for a while when Rosemary Field (Deputy Director of the R.S.C.M.) came to speak to a joint meeting of the B.O.A. and the R.S.C.M. Rosemary's lively approach and fluent vocabulary demanded attention and we all found her easy and rewarding to listen to.

Rosemary began by talking about the earlier days of the R.S.C.M. when it seemed to be a charity as well as a business. Financially in earlier times the organisation could rely on bequests from wills etc., but this is declining and is no longer the case. It now has to take a much more business like approach and has restricted its organisation accordingly. Musically the R.S.C.M. has expanded its role and includes Saturday schools, instrumental/singers courses, in addition to its more traditional festivals and local meetings.

The talk moved on to young and upcoming organists, how to encourage them and cater for their needs etc. The B.O.A. is hoping to run an event (possibly with the R.S.C.M.) to encourage young organists, and the speaker was able to make suggestions as to how such an event might be run. Some discussion ensued and ideas put forward.

Rosemary was thanked most sincerely by Jonathan Holl who led a generous round of applause. And so to tea – an event for which the B.O.A. has an enviable reputation and we were not disappointed. Everyone 'tucked in' and there was much convivial 'chat'.

Most of the members at the meeting are involved in the music for their various churches and will have gained much encouragement from the afternoon. One phrase in particular remains with me – going to and/or taking part in worship should be a little glimpse of heaven.

**VISIT REPORT: 10th FEBRUARY 2018 –
CULHAM AND HENLEY ON THAMES**

Mark Jameson



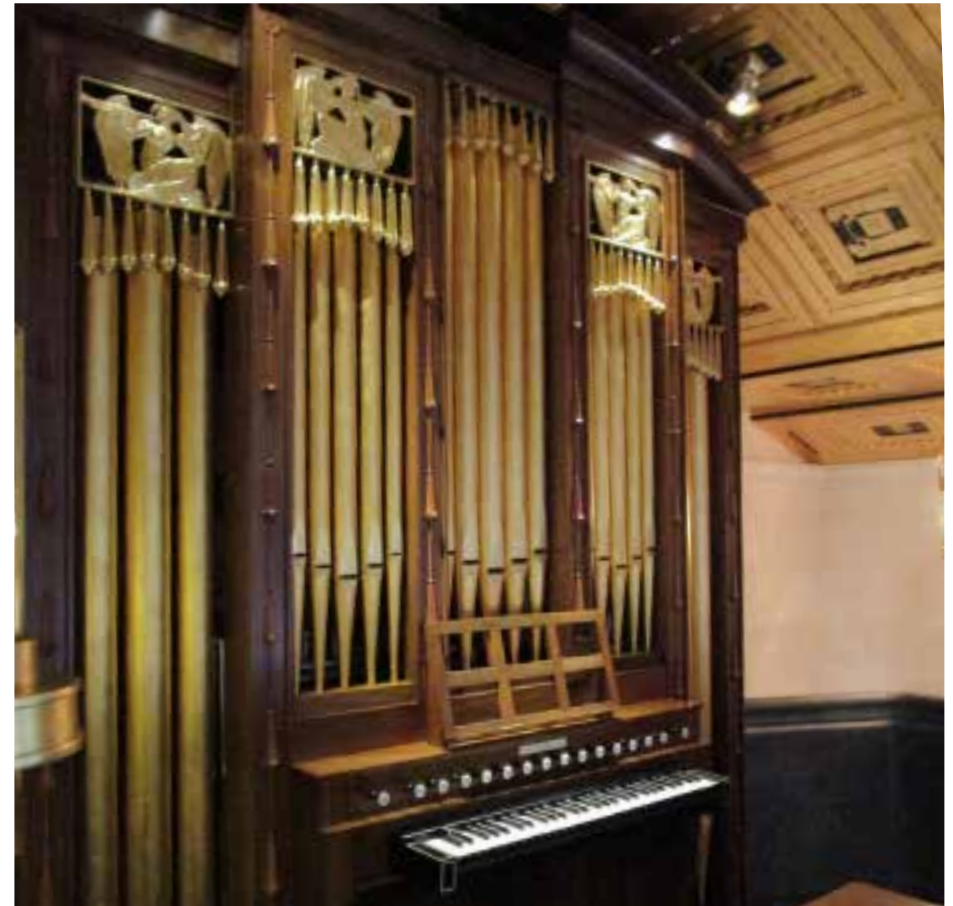
Culham Chapel and ha-ha wall around building

It was a great pleasure to enjoy the opportunity to visit the private Chapel of Christ the Redeemer (completed in 2016) within the Culham Court estate, the private home of Urs Schwarzenbach. Around 650 acres, home to a herd of rare white deer. According to “The Henley Standard” he has his own polo team known as the Black Bears.

Private chapels are uncommon, and completely new places of worship are very rare. It is very evident this new RC Chapel dedicated as Christ the Redeemer has been cleverly designed to be both traditional and modern at the same time, expressing the devotion of the family. The Chapel is an Oratory or Chapel of Ease, part of the Catholic Diocese of Portsmouth, under of the jurisdiction of the RC Parish Priest of Twyford. It was consecrated in January 2016 by the Late Cardinal Cormac Murphy-O'Connor, Archbishop Emeritus of Westminster.

The chapel was designed by Craig Hamilton Architects, built on land that has a National Trust covenant, and replaces an earlier building on the site. The project took eight years to complete.

The site has a walled grass area to protect it from the deer park. The exterior looks like a temple with large areas of Portland stone and knapped flint in panels. Inside there are two chapels. The main chapel at entrance level seats 76 and is highly decorated, but classically simple. Above the entrance is the gallery with the organ and space for a small choir. The Crypt Chapel is simpler in design. All are linked by a cantilevered elliptical Ballinasloe staircase – this enables the organ to be clearly heard in both chapels.



Mander organ case

The organ has been designed by John Mander in collaboration with Craig Hamilton. John provided the specification:

MANUAL Compass GG, AA, C to A3, 60 notes

The manual stops except the Open Diapason and Principal are split bass and treble.

Open Diapason	8
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Stopped Diapason	8
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Principal	4
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Chimney Flute	4
---------------	---

Twelfth	$2\frac{2}{3}$
---------	----------------

Fifteenth	2
-----------	---

Tierce	$1\frac{3}{5}$
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Trumpet	8
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PEDAL Compass C-f1, 30 notes

Bourdon	16
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The bottom C# has a split key so that both AA and C# can be played.

DRUM or THUNDER pedal – plays the bottom 6 notes of the Bourdon when drawn adding notes progressively as the pedal is depressed

CYMBELSTERN

This is basically the usual construction, with small clock bells, and is believed to be the only one in the UK which is driven in the traditional way by wind, rather than electric motor.

NIGHTINGALE

Worked by the usual inverted pipes in liquid, but based on an 17th century Italian model, which is far more compact than the usual nightingales.

BEAR

This was a special request of the Schwarzenbach family and prepared as a surprise. The head of the family has the Christian name Urs, which is Latin and Swiss-German for bear. When pressing the stop with an image of a bear on it, a special pipe produces a vaguely bear like sound. If the stop is pulled out (gently) a bear appears silently at the top of the

case and the bear sound starts again when it is fully forward, making the sound as long as the stop is pulled out. The pipe is a largish wooden Regal with a hole covered by a pallet, which gradually opens, giving a slight crescendo as it sounds. The motor for moving the bear is a pneumatic piston, all designed and manufactured in the Mander works. I only know of one other organ with a similar feature at - Ochsenhausen in Bavaria which has an Ox.

Although such elements are often referred to as toys and of little use in an organ, there is in fact quite a bit of organ Iberian or South German music written for such extras. This organ offers a rare opportunity for such music to be heard.

Keys, pedals and drawstop action are fully mechanical, the switching on and off the Nightingale, and Cymbelstern are done pneumatically with toe levers. The drawstops are over the manual with the Bear at the far right side.



Console



Christine playing at Henley Christ Church

How do you follow that? Our afternoon visit to Henley's URC Christ Church was more "routine". An interesting building built in 1907 on a site dating back to 1719. The nucleus of the organ is an 1866 Hill with many alterations, particularly by Wood Wordsworth in 1973, most recently overhauled by Keith Bance in 2008. The Great has 9 stops Swell 8 and Pedal 4 [no pedal reed]. Please contact the writer for more specification/history of this instrument.

Christine Wells organised the visit, and 13 members took part. Thank you Christine, and a big THANK YOU to the Culham Chapel Trust for allowing this visit.

VISIT TO STONY STRATFORD & BUCKINGHAM

10th MARCH 2018

Jonathan Holl

Unusually, both of our venues today had organs which were originally built for other churches. We met at the church of St Mary and St Giles, (originally two separate churches) Stony Stratford and in spite of a poor weather forecast, we were spared any rainfall until the end of the day, as we were leaving Buckingham. We were given a warm welcome by the Director of Music, Jonathan Kingston and other prominent members of the church. Jonathan spoke briefly about the organ before giving us a short demonstration of the tone colours. The organ was a 'Father' Willis, built originally for St George's Church Edinburgh, in 1882. Starting life as a two manual with 21 stops, the organ was gradually enlarged over the years by Henry Willis II, then III. The church was closed in the 1960s and the organ was bought and stowed in a Northamptonshire barn. In 1964 on Boxing Day, there was a fire at St Giles which destroyed the organ (a 2 manual Kirkland). St Giles and St Mary's merged, the Willis organ being bought for St Giles in 1967. In 1989, Willis IV repositioned the console in the west gallery, between the two halves of the organ. In 2014, with the help of the Heritage Lottery Fund, the organ was restored. There is now a strong musical input to the activities of the church. The organ has 3 manuals and 38 stops. While the full organ is powerful but not overwhelming, there are some beautiful quiet solo stops – in all, a pleasure to play.

After a splendid lunch in a nearby brasserie, we made our way (slightly late!) to St Peter & St Paul's Church, Buckingham. This impressive building stands up a short incline with views of the attractive town around below. The organ is by Hill, Norman & Beard and was originally installed in St John's Church, Aylesbury with 2 manuals and 22 stops. It was moved to Buckingham in 1969 and has been partially restored and improved by Peter Collins. The organ now has 3 manuals and 33 stops. At the moment the Choir organ is only "prepared for" and presently has one stop, a Tromba, shared with the Great Organ. The Great and



Stony Stratford Church photo by Madeline Holl

Swell organs have been considerably enlarged. This organ, as at Stony Stratford, was a pleasure to play. With thanks to Christine Wells for arranging an interesting and enjoyable day.

IAO MUSIC FESTIVAL JULY 2017 BASED IN OXFORD

Rosemary Evans

IAO President Peter King described Oxford in the July 2017 IAO Music Festival brochure as 'Home to probably more organs per square metre than any other UK city except Cambridge' – well, putting the long-standing rivalry between the two cities aside, this event was set to offer five days of wide-ranging events in a bustling and popular venue. Five different colleges opened their doors to us, as did the historic Holywell Music Room. We were doubly entertained by the doyenne of the organ world, Dame Gillian Weir, who gave a master class and took part in a question and answer session with David Saint, IAO Vice-President. The Reception on the first evening was held at New College and was followed by an organ demonstration. The Festival Dinner on the final evening was held in Exeter College after Choral Evensong sung by the Keble Singers (director Matthew Martin and organist Robert Quinney). During the week we also travelled to Blenheim Palace and Eton College (where David Goode performed) for two day trips.

The Holywell Music Room turned out to be the perfect venue for both a lecture on 'Architecture in Oxford: Wren, Vanbrugh and Hawksmoor' by Geoffrey Tyack and the IAO AGM, being a superb acoustic for the spoken word. We enjoyed two recitals there too – one a piano recital by John Reid, which included 'La Valse' by Ravel and the other for piano and strings by the Edington Ensemble, the main work being the Piano Quartet in G minor by Brahms. We sought refreshment nearby at lunchtime that day and discovered the delightfully spacious café in the recently re-opened Bodleian Library, with the inevitable shop. I wonder how many organists noticed the various items for sale displaying the request 'silence please', mainly associated with libraries – my mind immediately wandered to the organ console and the number of times a little hush during the voluntary would have been much appreciated.

Peter King gave the opening Festival recital at Keble College and his programme included the mighty 'Sonata, the 94th Psalm' by Reubke. At Merton College, Benjamin Nicholas' final piece was 'Choral varié sur le theme du Veni Creator' by Duruflé. Robert Quinney played at The Queen's College – his recital began with 'Prelude in E flat, BWV 552i' by J.S. Bach and ended with its companion 'Fugue in E flat, BWV 552ii'. J.S. Bach and Nicolas De Grigny were the only composers featured in the recital by Matthew Martin at St. John's College.

Peter King handed over the Presidency to Steven Grahl at the close of the week - he will be hosting this year's 2018 Festival at Peterborough.

THE LONDON ORGAN DAY **3rd MARCH 2018** *Jonathan Holl*

This was held at the French Church, Notre Dame de France, Leicester Square. Here there is a 3 manual, 68 stop organ which was originally by Gern but has been considerably rebuilt over the ages by J.W. Walker and more recently by B.C. Shepherd. Additions were made in 2010 and the console now has all the "mod cons" with a state of the art capture system. The organ is very powerful, (there is a Trompette en Chamade) and a number of Cavaillé-Coll ranks were added in 1987 and 1991. The church is largely circular with a large dome, letting in daylight, as a ceiling. The organ is ingressed into the wall behind the altar but the console is opposite, situated in the gallery which extends around most of the church.

The event was entitled 'A Programme of 19th & 20th century French organ music'. We were welcomed by the Organiste Titulaire, Duncan Middleton, who then proceeded to demonstrate the various colours of the organ. The well-known recitalist and teacher, William Whitehead gave the first of two recitals. He played music by Fleury, Duruflé, and Widor (Final, Symphony VI). William is well-known through his project to complete Bach's 'Orgelbuchlein'. He has commissioned composers

from all over the world to contribute Chorale Preludes. On this occasion, he played 'Herr Jesu Christ, du höchstes Gut' composed by Loïc Mallié (b.1947). This was commissioned by Dee Candlin to celebrate her husband, Andrew Prior's 60th birthday. Andrew was one time Organ Scholar at Pembroke College, Cambridge. They happen to be very close personal friends and it was a pleasure that they were present to hear this performance.

The next event was an improvisation Master Class, directed by Gerard Brookes, with two students from the Royal Birmingham Conservatoire. Gerard began by asking the students to play just a simple melody. The themes were gradually developed and new ideas flowed with Gerard gently guiding the students to greater things. They finally improvised a duet! Gerard insists that everyone can improvise provided one practises. He told us the story of a pupil of Marcel Dupré arriving at his house for a lesson. Madame Dupré welcomed him, saying that Monsieur would be with him shortly –
"He is just practising his improvisation for tomorrow's Mass"!

After lunch, there was a talk and demonstration of the music of Messiaen, given by Jonathan Allsopp, Organ Scholar of Westminster Cathedral with Tom Bell, the event director at the organ. Jonathan spoke of the modal nature of Messiaen's music and how he craved for colour. The organ in St Trinité (Messiaen's church) was built in 1867, a 3 manual Cavaillé-Coll of 46 stops. He had mutations added in 1935 after which his compositions became even more colourful.

Another lecture session followed, given by Dr. Alan Thurlow who, BOA members will remember, was our Guest Speaker at our 2017 Annual Dinner. He spoke about the "On Organ Fund". This fund is available to any church (satisfying certain conditions) and the aim is to give small amounts of money to "top up" their organ fund, rather than to give large amounts to a few. This was followed by a short talk by Tom Daggett. He is Organ Outreach Fellow of St Paul's Cathedral, where he has launched a path-breaking music programme which benefits thousands of London children. He is a former Organ Scholar of Lincoln College, Oxford.

He founded the Hackney Children's Choir in 2014 and has a deep vocation to share his experience of music with people of all backgrounds.

The day finished with a recital by the young French organist, Thomas Ospital. At the age of 28, he has been all over the world and has just been appointed Titulaire at St Eustache, Paris. What a brilliant organist, yet a totally unassuming gentleman. He played works by Messiaen, Fauré, Debussy, Alain and his own 'Orgelbuchlein Chorale Prelude'. Of course, to end ... an improvisation. This left everyone spellbound; it could be described as explosive or even devastating!

So ended a very interesting and well-organised day.

AN ORGANIST'S PRAYER

Kenneth Gaines

Mid all the uneven strokes of time and man's discord, one strain above in diapason rules sublime – the melody of "Jesus' love." Take Thou our lips, good Lord, my heart, my skill of hand, whatever it be, and weave them, with that leading part into a perfect harmony. Amen Anon.!

CONSOLE COMFORT AND CONVENIENCE

When working as an organ tuner's assistant for some 20 years I possibly sat at more consoles than most organists would even see in a lifetime. Being sat all day, sometimes, at an organ is very different to a two hour stint though even that must be a trial for some. I was surprised at how little consideration had been given by the builders to convenience and comfort particularly in the case of older instruments. Most organists are familiar and comfortable with the instruments they usually play but can be caught off guard when asked to preside at an organ with which they are not familiar. The luxury of an adjustable bench is still unavailable with a lot of instruments (even newer ones) and even then its mechanism may be tricky. Why then bother with this luxury when a couple of pieces of wood or house bricks or hymn books would do the job seems to be the prevalent attitude? Often the bench will slide

off these make-shift risers with minimum provocation. But what if the bench is too high in the first place? The worst type of bench which surprisingly still exists is the upholstered type where the webbing has failed. Backs of thighs and other "less comely parts" also suffer where a wooden bench has a non chamfered straight front edge. Sometimes architects or case designers were responsible for extremely narrow benches and restricted room for leg and arm movement. At a church in Warwickshire the organ is contained in a very ornate case each side of the chancel. Only the slimmest of organists would be able to access the very narrow bench by the proper route by squeezing between the case and a supporting pillar. As an after thought a gate was cut through the back of a choir stall to facilitate rather inelegant access and accommodate any overflowing proportions of the organist when seated. Mercifully, Carlo Curley was never asked to perform there! In a rural country church a local undertaker had made a beautiful oak bench for his organist wife. It was a magnificently crafted but possibly the most uncomfortable seat I have ever used. I hope his coffins are more luxurious! A fixed height bench can cause problems for short-legged organist particularly where a straight pedal board is in use. I was once fascinated while watching a recitalist, who was very short, perched on the very edge of his bench seemingly running up and down the board to demonstrate some pedal faults at a large church in Scotland. Pedal boards can vary considerably, particularly on old organs. Reaching the upper or lower notes on some straight flat pedal boards can cause some discomfort. Likewise non-standard boards can be frustrating especially where these don't line up with the manuals because the keys are too narrow or rarely, now only on very old organs, there is a so-called "ladies" board with very narrow shortened keys and just 1½ or 2 octaves. The lay-out of consoles is mostly now fairly standard and more attention has been given to ergonomics. Stops, both draw stops and tabs, are still sometimes placed in a row above the keys on small one manual instruments. However the usual arrangements are for draw stops to be grouped and accommodated on jambs to the right and left of the manuals. This is a convenient arrangement and usually causes no problems either when stops are drawn individually or when setting pistons. Sometimes, old organs have had stop changes or additions.

This can be a particular problem if the stop action is mechanical as the stops may not necessarily be in the ascending order one would expect or, for convenience, electro-mechanical action for the new ranks has been used and a short row of tabs has been added. I have come across one organ where the great stops are on the left jamb and those for the swell (from Tenor C) on the right. There is a legend that it was built this way at the insistence of the organist 120 years ago but I have also heard of others attributed to small old time maverick builders. To the purists, tab stops have little appeal but some organists actually prefer them. Four-manual organs almost invariably have draw stops and though the quantity and array looks formidable to the uninitiated, modern registration aids keep individual manipulation to a minimum. Occasionally where the fourth manual is an addition and has not been correctly raked there may be a small problem for a short armed organist. I have never worked at a five-manual organ and indeed have only ever seen one five-manual console. That was the console made by Nicholson for Doncaster Parish Church and was in the factory for renovation in the 1990s. Generally speaking most modern consoles are as comfortable to use as they are ever likely to be until that time when all organists are of a standard shape and size. Thankfully organists are a very adaptable and resourceful species.



Photo 1

Console comfort is largely dependent on the user and in many cases the organist has “customised” their little domain. It was no surprise to us when tuning to find cushions, kettles, electric fires, blankets even, reading material, additional lights and liquid and solid refreshment at the console with various other clutter on the music desk (Photo 1). It was sometimes necessary to move some of this in order access parts but we always endeavoured to leave every thing as found so long as safety was not compromised. By contrast some consoles were scrupulously tidy.

I am reminded that in my article, “Tuning Tales” in the 2012 The Berkshire Organist I mentioned that the organist, at a church in a country town, had “converted” the two-manual organ into a three-manual by adding an electronic keyboard (Photo 2). He insultingly called the result a Nicholson/Yamaha. Unfortunately I find I made two minor mistakes in that article by describing the organ as a 56 note instrument and the Yamaha as 61 notes. Photographs I took at the time show the organ having 54 notes (which makes it a much earlier Nicholson than I first thought) and the electronic keyboard 49 notes – not 61. Whether or not this ghastly combination is still extant I do not know. These photos say it all!



Photo 2

ORGAN À LA CARTE - BERLIN

Harry Russell

Last summer I attended a week-long organ course, 'Organ à la carte', in Berlin organised by the University of the Arts and lead by Profs. Paolo Crivellaro and Leo van Doeselaar who teach in the University's Church Music Department. We were an international group of students with participants coming from as far afield as China, Korea and Cuba. We were also joined each day by a couple of Leo and Paolo's students. Each day was spent with the works of a different composer on one or two contemporary organs.

The 'menu' was as follows:

Monday – Reger on the Steinmayer organ of the Weihnachtskirche, Haselhorst and the Sauer Organ of the Berliner Dom.

Tuesday – Mendelssohn on the Hook organ of the Heilgi-Kreuz-Kirche and the Wagner organ of the Marienkirche

Wednesday – Sweelinck on the Scherer Organ at Tangermünde

Thursday – Bach on the Wagner organ at Brandenburg

Friday – Franck and Vierne on the Schuke Symphonic organ at the Paulus Kirche (and more Bach on the Baroque organ by Schuke there).

As you see, there was a lot of music to be prepared, but the effort was amply rewarded. Paolo and Leo were very helpful and supportive teachers and had an intimate knowledge of all the organs we played. The course obviously gave access to organs which would be impossible without Paolo's and Leo's contacts in the Berlin organ world. There was so much to be gained from a course such as this and to keep this article within reasonable limits, I will restrict myself to just a few highlights.

Many Romantic German organs of the nineteenth century were built with a walzer, a device to achieve crescendi and decrescendi by operating a rotating cylinder which draws out or puts in stops in a predetermined sequence. The console has a dial, rather like a speedometer, which shows how many stops are out. I have to confess that I had thought that this sounded rather ridiculous and an example of mechanical gadgetry

gone too far. Other features of German organs of this period are their enormous size with large numbers of 8' manual stops and few reeds. Having played two organs with this device, I can appreciate the effects that the walzer is intended to achieve and I am now won over. Each of the 8' and 4' stops is very quiet and with all departments of the organ coupled up a crescendo can be built up very gradually without the addition of any single stop being obvious. The tone is rich, yet clear. Use of the swell pedal has no part to play in this general crescendo since all the swell stops are very gentle and opening and closing the swell box has little impact on the overall effect. The swell pedal is only to be used when playing on the swell division alone. Despite the size of the organs, the sound of full organ, while rich and sonorous, is not overwhelming – even in Berlin Cathedral where the organ has 113 stops.

I gained a better understanding of Reger's music hearing how it can be played on contemporary instruments. We were instructed on the importance of Karl Straube's editions of Reger's work, authorised by the composer, for a clearer understanding of the effects Reger wanted. (It is worth noting that Straube was an organist whereas Reger was, at heart, a pianist.) The huge, sudden changes in dynamics which Reger seems to demand in his scores are simply not achievable using a walzer which only moves quite slowly. Reger's tempo markings regularly have to be halved, and his dynamic markings similarly need to be tempered. If full organ is to be achieved in the space of a few bars, then the music must be slowed down to allow this. When this is understood, Reger's music should not be so driven and violent as it is often played with all the detail lost. Properly played, the immense amount of detail in his music can be heard as it should be.

At the other end of the spectrum, so to speak, playing Bach and Sweelinck on contemporary instruments was a real revelation to me. Modern reconstructions of German Baroque organs often have a mechanical action with what is described as 'a light and sensitive touch'. The organs at Tangermünde and Brandenburg had heavy, clunky actions which took very firm, and rather disconcerting, control of one's playing. It feels impossible to play legato and a slight detached touch where one note is released before playing the next seems most natural. This



Scherer Organ at Tangermünde (from the nave and the console)



Scherer Organ at Tangermünde

sounds like a C major scale being played as smoothly as possible with just one finger and quite a lot different to the staccato playing one sometimes hears. The keys are short and narrow, so that there is only room for the tips of the fingers on the ends of the white notes and it is impossible to put any fingers between the black notes. To play at all, the hand must be relaxed and rounded while the fingers always remain in contact with the keys.

The pedal board is another story. Short, thin slats of wood close together replace the generously laid-out pedals of an English organ. The pedals are set so far back that only by playing with the toe are you likely to be able to depress them. The stops on the Scherer Organ at Tangermünde were not arranged in neat columns and easily

accessible to the player. To reach all but a few of them, the organist would have to get off the bench. The stops were also huge and heavy, so two hands may be needed to pull them out or return them. There was no question of changing stops in the middle of a piece, but who would want to? The voicing of the pipes at Tangermünde and Brandenburg was so fine that one could listen to an 8' principal all day without tiring. Using electric blowers, one forgets that in the days of hand-pumped organs great care had to be taken to use wind economically. So, every stop pulled had to make an important contribution to the sound and it would be unusual to draw more than one wind-hungry 8' stop.

The music of Sweelinck was new to me; I had to learn something specially for the course and in doing so, I came to enjoy it enormously. We received much advice on how to get this generally unfamiliar music off the page. The key is to learn each musical line separately and make it as interesting as possible, then work on two lines together etc. Bar lines and accents on the first beat are secondary to making each line clear to the listener. Even when the music appears to be chordal, emphasise the top line by using a different touch for the other notes.

Playing the music of Bach, we were always invited to consider the musical argument and draw out contrasts in the music: dissonance (lengthen) – consonance (shorten), building tension (louder) – releasing tension (softer, by change of touch), repeated passages (vary each time, may be with ornamentation), look for question and answer passages and contrast these – the first beat of the bar should be a tempo, but subsequent beats can be played more freely to draw this out. We were told very firmly not to use speed to make the music exciting and that attention to touch and the detail of the music should achieve this instead!



Wagner organ at Brandenburg

At the end of five days all the course participants agreed that it had been a wonderful week and that it had been a wonderful privilege to have such tuition as we had received from Paolo and Leo on such marvellous organs. We did have one final question however as almost all of us had had a piece come off the rails on one unfamiliar organ or other and this was how best we should acquaint ourselves with an unfamiliar organ. Paolo told us that he had learnt from watching Ton Koopman prepare for a recital on an eighteenth-century organ in Italy in two hours. Koopman apparently rapidly selected the registrations for his pieces and then played Hanon-style finger exercises only while trying out different kinds of touch for the rest of the preparation time. It is important to avoid playing a piece in which one has an emotional investment before gaining a real 'feel' for the instrument.

The end of the course was celebrated in true Berlin style with a few beers!



Wagner organ of the Marienkirche, Berlin

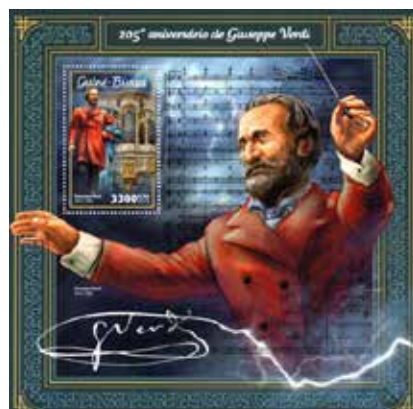
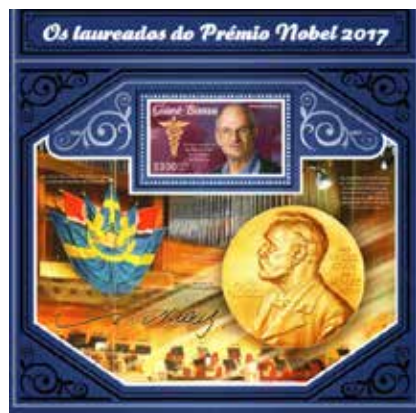
ORGANS ON STAMPS AND COINS

Mark Jameson

2017 and so far in 2018 there have been far less organ related issues than previous years.

First – a stamp yet to be issued by Gibraltar celebrating the 65th anniversary of the Queen's Coronation. It depicts Her Majesty in Westminster Abbey, and in the background, I am advised, 5 pipes from Westminster Abbey organ case appear on the extreme left of the stamp, no pictures yet.

One nation that consistently issues more stamps than needed for true postal purposes is Guiné-Bissau. Two minisheets have been issued in the past twelve months where the organ is used in the design. First was on 24th October to mark the award of Nobel Prize-winners; it celebrates the award to Michael Rosbash for medical services. The organ is in the Stockholm Concert Hall where the awards are distributed, this has a 4/89 organ by Akerman & Lund. The other mini-sheet issued on 15 February 2018 marks the 250th anniversary of the birth of Giuseppe Verdi, the design has two minisheets one of which includes a portrait of Verdi with an organ case in the background. His early life was spent as an organist in the Parma area of Italy, but I am not sure if the case is of Busseto Church. Both these minisheets are 15cm by 15cm with the stamps 5cm by 3.5cm – so these illustrations are much reduced.



Pistoia in Italy was the Italian Capital of Culture in 2017, and a very enterprising local stamp collector and organist took the opportunity to mark the event which was celebrated nationally with a 95c stamp aerial view of the town and printing onto envelopes images and specifications of all the church pipe organs of Pistoia. The envelopes give the church name, the organ builder and organ date, a second series gave the specifications, sometimes with more than one envelope for large organs. For members who are also train buffs, this is where some of our new Great Western IET sets are being built. For anyone interested in Italian organs, the collector can be found using the Delcampe web site – he trades as stamp32luc – Mr Gemmellaro Luca. Since then he has gone on to produce stamps featuring organ data for other famous organs, but it was the Italian ones that particularly interested me.



Bespoke stamps continue to appear – far fewer in 2017, and I have only managed to obtain used examples, and often find it hard to locate exactly which instrument is featured – particularly when in Japanese! Here is a selection:



Left – this appears to be a special relating to the Bach organ festival at Regensburg Cathedral

Middle – From Japan – quite rare – a harmonium. Japan is a major importer of new pipe organs

Right – a Special from Sint Joriskerk, Amerfoort – nice one this.

The Netherlands have always produced plenty of local stamps, and during the year I managed to obtain three vintage labels:



Left: Ned Herv Kerk Uithuizen – not dated, probably 1940s/50s.
 Middle: Tilburg has 119 organs listed as current – I have not traced this one.
 Right: Dated for an exhibition June to August 1909, the building is the Palace for Popular Tradition and I traced an organ, without any detail. The pipe design top is similar to that of the Huddersfield Town Hall organ.

In 2017 I was advised of a limited-edition sheet featuring street musicians – a common sight in the Netherlands:



The middle stamp features a street or barrel organ Nelis Dutch Village based in Holland, a town in Michigan, USA started as a farm back in 1917 when Frederick Nelis left Holland to start life in the USA. Located near the shore of Lake Michigan close to Grand Rapids the farm grew with sales to both Detroit to the east, and Chicago to the south. It is now a major tulip growing area for the USA. Apart from being able to buy Dutch items in their shop, they are also selling pressed and elongated “pennies” – these are quite common tourist items across the USA, but only one so far includes an organ:



The design depicts a Dutch street organ. (Left)



Next – Harmonium poster stamps (Right) are quite rare – this German one turned up on an American web site, there was quite hefty bidding to get it:

A new mini-sheet issued on 19th April 2018 featured musical instruments of Malaysia. Four individual string instrument stamps and a 5 Malaysian Dollar minisheet featuring various instrumentalists including at the front a small harmonium:



I have only added two other coins/medals to my collection in 2018.



On the left is a 2004 celebration medal/token of the Silbermann organ dating from 1743 in the Castle Chapel at Burgk in the Saale-Orla district of Thuringia. The organ is regularly used for concerts and Silbermann had a workshop here for many years. It has been in the care of Eule since 1939 with the most recent restoration taking place in 2007.

It has one manual with 11 stops plus a Pedal Bourdon added in 1939.

The copper €5 Austrian coin is legal tender in Austria and features the 2018 New Year's Concert held in Vienna – this organ regularly appears on tokens and coins. It is not easy to show the pipes, but the case is across the top third of the illustration. There are also gold and silver versions – all far more expensive!



Many countries across Europe in 2017 marked the 500th Anniversary of the Reformation. The number of stamps featuring organs however were few. In Germany, apart from the National Postal service, local areas and commercial groups issue stamps for letters and parcels. In Torgau [on the banks of the Elbe in Saxony] the local post produced the sheet below – the bottom stamp depicts the Schloßkirche organ built by Vier in 1994 with 3 manuals and 27 stops:



Two non-organ issues – but amongst the better designs were:

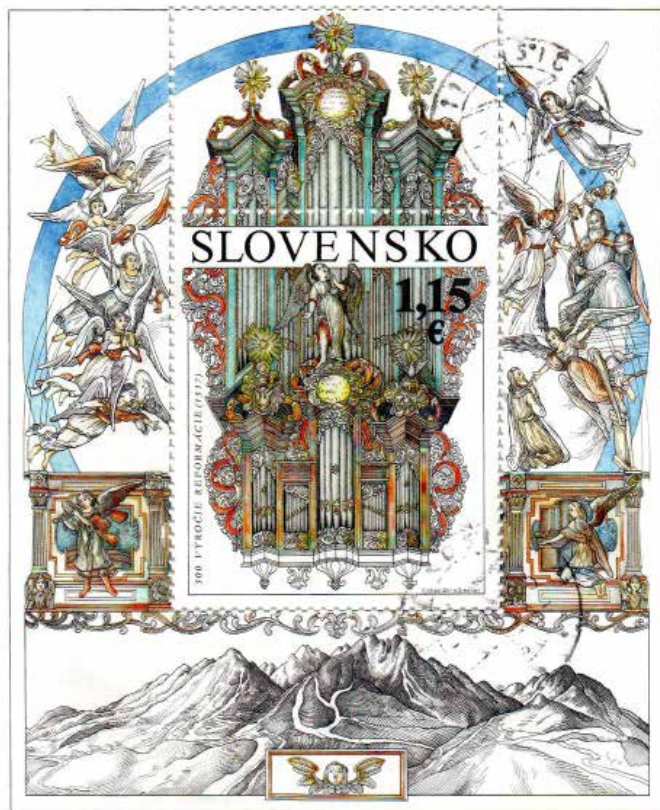
Left – Latvia's 500th anniversary stamp



Right – The Faroe Islands mini sheet

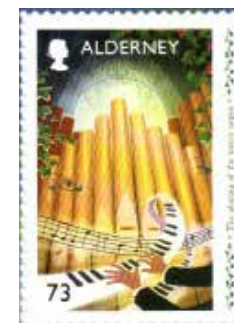


Courier “derEilbote” based in Rudolstadt, also Thuringia, produced a very limited run of 59c stamps celebrating the event on a superb minisheet – one featuring the 1882 Ladegast organ [op.90], currently with 35 stops, 3 manuals and pedal with the most recent restoration by Eule in 2005. Full size of the sheet is 21cm by 12cm.



However, one of the very best designs to be issued as a nationally available stamp came from Slovakia on 31st October 2017. A mini-sheet to a very fancy design with one stamp at €1.15 – the actual stamp could be pressed out so only the country name, value and part of the case appeared, but in many cases the entire sheet was posted. I have both mint and used, but have chosen to illustrate it with postage markers. The design uses the case detail of the Evangelical Church in Kezmarok, a wooden church dating from 1717 and organ from 1720 built by Lorentz Cajkovsky. There were restorations but not alterations in 1729 and 1824, restored by local builders between 1995 and 1999. It has 2 manuals and 18 stops. This particular issue was very well documented, and clearly an organist or organbuilder must have helped in its production, it is rare to get organ detail even with a featured organ.

Finally, closer to home is the Island of Alderney. For 2017 their Christmas theme was the Christmas Carol “The Holly and the Ivy”. There were seven values, and minisheets for each value that carried the first verse of the carol. The 73p value was called “The playing of the merry organ”. It is artistic flair rather than an actual organ!



THE HOLY TRINITY CHURCH, GDANSK

Mark Jameson

The Franciscan monastery is located in the Lower City, in the direct vicinity of the major tourist attractions of the Old Town of Gdańsk. The complex stands out to view when entering Gdańsk from the south. Its flèche-topped timber roof truss is the dominating element in the southern panorama of the Old Town.

Its history dates back to the 14. century and the beginnings of the Franciscans' presence in Gdańsk. In the 16th century the post-monastery buildings used to house the famous gymnasium and the first public library. In the 19th century the complex was turned to the natural history museum. After World War II the Franciscans returned to occupy a part of the complex despite opposition from the communist state authorities, thus closing a certain stage in the history of the site.



The Holy Trinity church is one of the three authentic shrines in Gdańsk which have survived war destruction. This Gothic hall church is made up of two sections: the triple-nave main body and the single-nave presbytery. Both sections are crossed with the choir screen dating back to 1488, which is the only one authentic structure of the type preserved in Poland. The church owes its specific acoustic properties to the Gothic vault over the main body of the church, spanning at the height of 22.65m and supported by 10 massive pillars set in two rows every 5m. The three naves are 29.1m wide, while in length the main body of the church (50.7 m) and the presbytery add up to 82 m. The characteristic feature in the church structure is the asymmetric angle of the presbytery axis with respect to the axis of the main body of the church. The organ is installed on two adjacent balconies in the transept, i.e. the crossing of the main church body and the presbytery, on the southern side of the choir screen. There is no other architectural solution of the type in Poland, with just several similar solutions found worldwide.

Organ of St. Trinity Church in Gdansk are unique in design, architecture and music on a global scale. It is one of the most important instruments in Europe, now influencing the whole musical culture of the region. It is the only instrument of this type in Poland and in Europe. The reconstruction of the organ at the Holy Trinity church is fundamental for the cultural development of the monastery complex.

The purpose of reconstruction of the Merten Frieze's instrument is to bring back to its shape and style gained after the most recent modifications carried out in Baroque, i.e. in mid-18th century by Friedrich Dalitz, and organ builder from Gdansk.

The instrument is being recreated using organ building techniques and materials typical for the epoch in which it was originally built. In order to be as close to the original as possible, the recreating team uses all preserved authentic elements of the organ casing and all working components of the playing mechanism. The works are based on information and documentation drawn when dismantling the instrument in the times of the Second World War. The physical form and musical potential of the recreated instrument will be unmatched in Poland. Its Baroque shape refers to the tradition of organ-building characteristic for the Baltic states. The instrument will become an important link in the process of reviving the craft culture of the Hanseatic circle in such cities as Hamburg, Stralsund, Copenhagen, Goeteborg, Stockholm, or Riga.

Reconstruction of the instrument so large and so important for the musical culture of the region and all Poland is unique in many respects. The uniqueness of the project, in view of the organ-building tradition in former Hanseatic cities, stems from the fact that the project concept assumes following of the process of transformations which occurred in organ building in the region over the period of 150 years.

The organ is back in its original place, on the railing on the southern side of the presbytery, by the choir screen. This is the only structural solution of the type found in Poland, echoing the style, rare as it is, found in the organ-building art of the Netherlands, Belgium, and northern Germany.

Thanks to the positioning of the organ in the direct vicinity of the choir screen the qualities of the interior similar to those offered by concert halls enable holding musical events for which no other church interior in Poland is suitable, at the same time giving those musical productions an additional value of following the historic musical practice.

There is no other church in Poland with a choir screen so large, able to accommodate both the choir, and orchestra and an organ nearby. Thanks to it, the potential of using the interior of the Holy Trinity church for artistic purposes is almost unlimited.

The organ is just finished in May 2018 and already serves to liturgy and cultural events as well as educational and scientific purposes.

Short history of the organ

- 1616-18 probably Merten Friese built the organ
- 1697 adding Cimbelsstern by Georg Nitrowski
- 1703 Tobias Lehmann rebuilt the old instrument and built a new pedal case
- 1757 Barock reconstruction by Rudolph Dalitz
- 1914 Total rebuilding and pneumatization by Otto Heinrichsdorf
- 1943 Dismantling of organ during WWII
- 1960 Part reconstruction of pedal balcony and prospect with pneumatic organ behind by Ryszard Plenikowski
- 2008 Begin of reconstruction of the historical barock organ by Kristian Wegscheider from Dresden with cooperation with Szymon Januszkiewicz from Niedalino
- 2013 Reconstruction of the first section - Rückpositiv
- 2015 the end of reconstruction of all preserved historical elements of organ cases
- 2017 Reconstruction of further divisions – Gross Pedal, Klein Pedal, Brustwerk
- 2018 Reconstruction of Hauptwerk – the end of the reconstruction project

Hauptwerk CDE-c''		Rückpositiv CDE – c'''		Brustwerk CDE - c''	
PRINCIPAL	16	PRINCIPAL	8	FLÖT	4
QUINTADÖNA	16	SALICINAL	8	QUINTA	1½
OCTAVA	8	HOLLFLÖT	8	SCHWIGEL	1
SPIELFLÖT	8	QUINTADÖNA	8	FLÖT	8
VIOL DI GAMBA	8	OCTAVA	4	PRINCIPAL	4
OCTAVA	4	WALDFLÖT	2	OCTAVA	2
HOLLFLÖT	4	OCTAVA	2	REGAL	8
QUINTA	3	SESQUIALTER	II		
OCTAVA	2	SEDECIMA	I		
MIXTUR	VI	MIXTUR	V		
VOX HUMANE	8	TROMPET	8	ACCESSORIES	
FAGOT	16	HAUTBOIS	8	Lockable VENTIL HW	
				Lockable VENTIL RP	
				Lockable VENTIL PED	
Klein-Pedal CD - c''		Gross-Pedal CD - c''		GROSS	
SUBBASS	16	UNTER BASS 32	32	Lockable VENTIL PED	
OCTAVA	8	VIOLON 16	16	KLEIN	
FLÖT	8	SALICINAL 8	8	TREMULANT GROSS	
OCTAVA	4	POSAUNE 16	16	TREMULANT RP	
QUINTA BASS	II	TROMPET 8	8	CIMBELSTERN KLEIN	
MIXTUR	VI			CIMBELSTERN GROSS	
KRUMHORN	8			CALCANT	
SCHALLMÄÛ	4			HERRPAUKE	
CORNET / BASS	II				



Sources: The Polish Stamp Authorities – stamp & envelope. Church web site, translated in Poland to English, and two European organ web sites. Issue date of stamps June 3rd 2018.

OFFICERS OF THE ASSOCIATION

PRESIDENTS (Italics indicate deceased members)

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

SECRETARIES

1921 - 26	<i>S T Chamerlain</i>
1927 - 31	<i>Sidney Collins</i>
1932 - 76	<i>Archibald Lusty</i>
1977 - 83	<i>Ron Pepworth</i>
1984 - 86	Christopher Hood
1987 - 91	<i>Norman Hutt</i>
1992 - 93	Graham Ireland
1994 - 96	Donald Hickson
1997 - 98	Christine Wells
1999 - 00	Graham Ireland
2000 - 01	Jim Wooldridge
2002 - 07	<i>Alan Kent</i>
2008	Donald Hickson
2009 - 12	Christopher Cipkin
2012 - 13	<i>Sylvia Collins</i>
2013	Don Hickson
2014	Anthony Hodson (acting)
2015	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	Derek Guy
2013 - 16	Ronald Byer
2017	Derek Guy

EDITORS OF THE BERKSHIRE ORGANIST

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