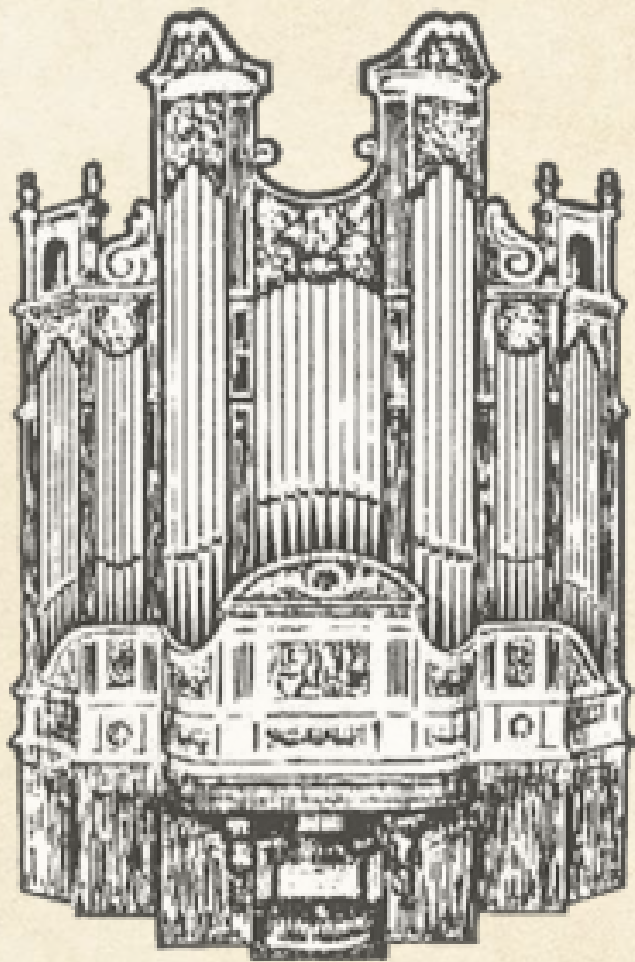


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THE BERKSHIRE ORGANISTS' ASSOCIATION

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

CONSTITUTION OF THE BERKSHIRE ORGANISTS' ASSOCIATION

Founded 1921 Registered Charity No.298088

Revised 2015

1 NAME

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

2 THE PURPOSES OF THE ASSOCIATION ARE:-

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

3 OFFICES AND TRUSTEES

- (1) The Association shall be managed by a committee of trustees who are appointed at the Annual General Meeting (AGM) of the Association.
- (2) A trustee must be a member of the Association.
- (3) The Association shall have the three offices of President, Secretary and Treasurer. Each office holder is a trustee and shall be elected for one year and shall be eligible for re-election to the same office. The President shall only be eligible for re-election for a second consecutive year.
- (4) There shall be a minimum of six and a maximum of twelve trustees, which shall include the offices.
- (5) The trustees may appoint any person who is willing to act as a trustee and may also appoint trustees to act as office holders. A person appointed by the trustees will stand down at the next Annual General Meeting, but will be eligible for re-election.
- (6) Individual trustees shall be elected to the offices of Editor of the Berkshire Organist, Programme Secretary, Newsletter editor and Webmaster as required and as described in 7(1).

4 CARRYING OUT THE PURPOSES

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

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

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

In particular, the trustees may arrange and present:

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

5 MEMBERSHIP

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

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

6 ANNUAL GENERAL MEETING - AGM

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

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

7 TRUSTEE MEETINGS

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

8 MONEY AND PROPERTY

- (1) Money and property must only be used for the Association's purposes.
- (2) Trustees must keep accounts. The most recent annual accounts can be seen by anybody on request.
- (3) Trustees cannot receive any money or property from the Association, except to refund reasonable out of pocket expenses.
- (4) Money must be held in the Association's bank account. All payments must be approved by two trustees.

9 GENERAL MEETINGS

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

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

10 ADOPTION OF THIS CONSTITUTION

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

Recital, Tea & AGM 11th May 2019

Jill York

This annual event took place at St Mary's Church, Shinfield, where the Association was made to feel very welcome. The church is celebrating its 950th Anniversary this year and it was rather special to be invited there this particular year. Andy Baldwin, organist and director of music at St Mary's as well as our BOA President, gave the recital. The organ is an interesting mix of elements by Walkers using the extension principle and with electronics for the bottom octave of the pedal.

Programme

Prelude from “The Birds” Suite Respighi (1879-1936) arr. Zuccoli

Intermezzo founded on an Irish Air Stanford (1852-1924)

Gabriel's Oboe Morricone+ (1928-)

Suite on the Second Tone: Récit de Nazard -Caprice
Clérambault (1676-1749)

Messe pour les Paroisses: Chromhorne en Taille
Couperin (1626-1661)

Allegretto Vierne (1870-1937)

Chorale and Prelude – Come Holy Ghost (Op. 156)
Rheinberger (1839-1901)

“Gigue” Fugue in G major J S. Bach (1685-1750)

This was a nicely varied programme with good contrast between the pieces and a pleasing balance between French Classical, Baroque and Romantic music. Andy used some very clever registration for the birdsong section of the Respighi and a distinctive edgy French sound

in the Clérambault, all most effective. It was a surprise to discover the familiar Londonderry Air in the Stanford and I particularly enjoyed the Rheinberger where I felt Andy was in his element. This was a recital designed to interest both BOA members, church members and visitors: with music from Bach to film music, there was something for everyone to recognise and enjoy.

Our tea was served at the back of the church and entirely provided by members of St Mary's. We had a fine array of sandwiches and cakes and tea, coffee and conversation flowed. A collection was taken to be shared between the church and the BOA.

The AGM took place in the nearby church hall and was both well-attended and efficiently conducted. The year's activities were summarised and future plans and events outlined, including the proposed 'Organist Education Scheme'. Andy Baldwin continues as President, John Halsey as Secretary and Derek Guy as Treasurer. Other Trustees and roles can be seen at the front of this journal.

The whole afternoon went very smoothly and we are grateful to the church authorities for the invitation to hold our AGM afternoon in such a friendly, welcoming atmosphere.

PRESIDENT'S REPORT TO THE AGM

Andy Baldwin

I am grateful to my home church, St Mary's Shinfield, members of which have made us welcome today in hosting our recital and AGM event. The Association has maintained a busy schedule of activities of visits, recitals and related activities this year. The trustees held quarterly meetings during the year and the programme committee met twice.

RECITALS

Town Hall Recitals and events

We are grateful to David Pether who, together with the Curator, William Mc Vicker, liaises with the Town Hall authorities to arrange the lunchtime recitals there. Town Hall Funding remains tight, so organ recitals are arranged on the basis of dates offered which don't conflict with more profitable use of the hall. We are also grateful to Mark Jameson for running the Association stand at these recitals, thereby helping with the Association's visibility, and for producing the "Stations posters", which provide extra publicity for local events. (We are also grateful to Mark for visit event notes and helping with other areas of BOA activity.)

There have been five recitals this year given by John Halsey (Windsor, 18th June), Relf Clerk (Didcot, 8th October), Michael Butterfield (Sydney & RAM, 12th November), Andy Baldwin (President, 28th January) and William McVicker (Curator Reading Town Hall & Royal Festival Hall, (25th March). It has been encouraging to see increasing levels of attendance at these recitals with numbers recently pushing the 120 to 130 level. We would like to hold an event on a Saturday in future in addition to Heritage day in the hope of attracting more members of the public, but this remains difficult for the time being.

A successful Heritage day event took place at Reading Town Hall on 8th September. John Halsey and I gave demonstration sessions with the help of Jill York and Mark Jameson. The two sessions attracted fifty-four and twenty-four people respectively, albeit with some overlap. People right across the age range attended. Following a suggestion given at last year's AGM, we tried to improve town hall recital attendance by encouraging Heritage day attendees to register and receive BOA sponsored admission to one of the two subsequent town hall lunchtime recitals. This met with some success with additional registrants now included in the general events email list, and a handful of additional lunchtime recital attendees. Availability for weekday lunchtime concerts is a factor influencing this.

Reading Minster Recitals

These are given in support of the fund to restore the Willis organ at the Minster which has now become unplayable. Recitals have been delivered monthly throughout the year by recitalists both within and outside the BOA. We are grateful to Jonathan Holl for arranging these, as he has done for a number of years. The Minster has started to provide us with trustee meeting facilities as a gesture of thanks.

Local Recitals Series

The following local recitals were given:

20th May 2018, Harry Russell gave a recital at St Mark's church on Englefield estate, featuring Pentecostal music.

March 23rd 2019 – Peter Bernard gave a recital with varied and extensive programme at Caversham Heights Methodist church.

Thanks to Ian May and Harry Russell for arranging these.

Playing Visits and Events

I wish to thank Christine Wells and the programme committee for arranging a full schedule of events since the last AGM.

On 7th July members visited the Cotswold town of Chipping Camden to hear and play a fine a two manual hybrid (pipe + digital) organ based on a 1988 Meakin rebuild, where some shortcomings have been tastefully rectified and choir extensions recently added by digital implementation. Then onto the historic church of St Lawrence at Mickleton where we met a manual organ which had an unusual shortened and offset pedalboard, the latter feature making it rather challenging to play with pedals (unless you watch your feet). Then St Mary the Virgin where we played the fine recently restored three manual organ. We then went on to Wroxton to be hosted to tea with cakes in the garden with Christine's friends Susan and John (who subsequently attended our annual dinner).

On 13th October, a group of members went to play organs at St Andrew's, Farnham and Godalming Parish church. Both have substantial three-manual organs, which were a delight to play. Subsequently, on April 9th (although not a BOA event) Jonathan Holl gave a recital at Farnham.

February 9th – members went to London on a playing visit. We were made very welcome at Freemasons Hall and enjoyed playing the large Willis organ with Harrison extensions in the main hall. We were also made very welcome at St Mary le Bow where the organ by Kenneth Tickell was enjoyed in a fine acoustic setting. The unusual tuning temperament of this organ was also of interest.

March 9th – members enjoyed a playing visit to Christchurch URC Marlow where there is a late two-manual Willis located in a high ceiling chamber. We then went to St Mary's Maidenhead where the newly built organ with modern, moveable console with continental stop jams was demonstrated by the Director of Music, following which members played. This organ had been built as a hybrid from parts of other pipe organs and given digital electronic extensions including a Tuba and large pedal reeds.

Other events

On 17th November – members and guests had a most enjoyable Annual Dinner at Stirrups with guest speaker Peter Wright of Southwark cathedral. Thanks to Jonathan Holl for liaising with Stirrups and helping to make this event so successful.

I subsequently went to hear Peter Wright give a very impressive recital in Southwark before Christmas and he was kind enough to let me have a go afterwards! Peter retires from Southwark this year.

On 4th December Windsor & District Association invited BOA members to a “meet & play” event at St.John the Baptist, Cookham Dean. WDOA are keen to develop joint meetings with BOA and the interest is mutual. In February, the President and Secretary met with Malcolm Stowell of Windsor & District to consider improved collaboration between Associations.

On 12th January we held the Social Afternoon with guest speaker Simon Williams from the Royal College of Organists (RCO), attended by members of BOA and guests from RSCM and Newbury and District Association. Simon gave a very interesting talk covering the RCO background and current offerings following its recent transformation. He then gave many insights, ideas and some advice about organist training and development.

Proposed Education Scheme

I attended the Newbury District Organists Association’s training scheme second year launch event plenary session at Midgham on September 29th, as part of learning input for a potentially similar scheme to be run by the BOA.

We have now drafted a working reference document (proposal) for this “BOA Education scheme”, which is currently under review with trustees. The president and secretary expect to visit a local music hub to see how keyboard students might wish to engage. It is early days and there is quite some work to do for which we expect to require additional effort.

We shall also need to recruit effort to run a scheme on a sustainable basis. This will involve spending some of the BOA reserves but the trustees feel that this is a worthy cause which is fully in line with the Association's aims and objectives. Simon Williams promised to help us in our endeavours. Our secretary, John Halsey, has subsequently been appointed as RCO Regional Consultant for Berkshire and this gives us close contact with the RCO in our work here.

“The Berkshire Organist” Magazine

I would like to thank Jonathan Holl for his hard work as Acting Editor of “The Berkshire Organist” magazine, including liaising with the publishers to produce this magazine in a timely and cost-effective manner. We look forward to the next edition.

Website & Events Newsletters

I wish to thank David Pether for his work as Webmaster, thereby assuring that the information on the Association's website is kept up to date. This provides vital publicity information to members and the public. Also thanks to David for publishing the monthly events email to members and additional registrants, and for providing the bi-monthly newsletter to members.

Trustees Standing Down

I wish to thank Harry Russell and Anthony Hodson for all their effort and hard work as trustee members over the years as they stand down from that role today. Harry has also served as President, Secretary and Publicity Officer and Anthony has also served as Secretary. We shall miss their wise input at trustee meetings.

I also thank David Butler for agreeing to take over the publicity role from Harry for the coming year.

Finally, I wish to thank my fellow officers John Halsey and Derek Guy for their hard work and support as Secretary and Treasurer respectively during the past year.

**READING TOWN HALL RECITALS
JOHN HALSEY ON 18TH JUNE 2018**

Jill York

Pièce d'Orgue BWV 572 Johann Sebastian Bach (1685-1750)

Christ, unser Herr zum Jordan kam BWV 684
Johann Sebastian Bach

Mein junges leben hat ein end Jan Pieterszoon Sweelinck (1562-1621)

Voluntary in D Op. 6 No. 5. *Adagio, Andante Largo, Moderato*
John Stanley (1712-1786)

Ode to Joy with Year 3 violin players from Langley Hall Primary Academy
Ludwig van Beethoven (1770-1827)

Cantabile César Franck (1822-1890)

Tu es Petrus Henri Mulet (1878-1967)

John Halsey is Organist and Choirmaster at Windsor Parish Church and Head of Music at Langley Primary Academy in Slough. This was an amazing concert and one with a big difference – a backing group of violinists!

John began with the Bach Pièce, known also as Fantasia in G, a dazzling three-movement work that demonstrated both the organ's range and the player's skills. The opening linear semiquaver section was beautifully controlled, even and fiery. The central majestic chordal section used full organ with a clear sense of direction, with a distinctive pedal registration underpinning the harmonies, making the step-wise semibreves rising slowly through two octaves (near the end) positively spine-tingling. The final flashing demi-semiquavers were played quietly and delicately, resolving into fortissimo at the final cadence. Throughout, the registration choices and balances were immaculate.

Next, John explained the story of the chorale prelude to the audience, particularly to the children who came prepared with hand actions: John the Baptist goes down to the river Jordan and the organist's left hand plays the waves in the accompaniment. This simple explanation was news to me and made all the difference when listening. The manuals were played nimbly, with the chorale in the pedals at high pitch. It was a colourful performance with the energy maintained throughout, complex but delivering a feeling of jubilation. What a difference a gifted teacher can make!

The Sweelinck, a set of variations for manuals, was introduced with an upbeat translation as 'My bachelor days are done', a piece for times of change. It was played with vigour and strongly rhythmical. The varied registration made use of string and flute ranks from all over the organ, gentle but bright and full of contrasts. The following three-movement Stanley, also for manuals, used similar well-judged registration, particularly the reed in the Andante Largo.



Photo by LHPA

The arrangement of Beethoven's Ode to Joy was stunning. All Year 3 pupils at Langley Primary Academy learn the violin and a stage-full of 7-8 year olds, with two violin teachers, joined John for the performance. First the violins played the theme slowly, accompanied by the organ. Then the organ played a tuba interlude then the theme again, followed by the violins repeating the theme. The players were assured, confident and very well-organised.

The Franck Cantabile followed in complete contrast. It was notable for the beautiful use of colour from diapason, several flutes and a solo reed, together with a masterly use of the (tricky) stick swell and a final burst of tremulant. It was a performance with rich sounds and sensitive shaping. The final piece, Mulet's Tu es Petrus, was simply knockout! A toccata-like shimmering led into a dramatic movement which swooped about with a strong trumpeting pedal line underpinning dazzling manual runs. The registration and control were superb and the performance was simply exhilarating.

This was a most unusual and distinctive recital, breaking new ground with the inclusion of Primary violinists and also in the juxtaposition of such varied music. Afterwards the children were invited to see the organ close up and to have a go. It was also John's birthday and I think he really enjoyed this musical party, as did the audience.

RELF CLARK ON 8TH OCTOBER 2018

Don Hickson

Toccata and Fugue in D minor, BWV565	Johann Sebastian Bach (1685-1750)
Flocks may safely graze (from BWV208	Johann Sebastian Bach arr. H.A.Chambers
Trumpet Voluntary (from Op.6 No. 5)	John Stanley (1712-1786) arr. Henry Coleman
Adagio (from Sonata in F minor Op.65, No.1	Felix Mendelssohn (1809-1847)
Prelude (from Sonata in E flat minor, Op.119)	Joseph Rheinberger (1839-1901)
Freu' dich sehr, o meine Seele, Op/65 No.5	Sigfrid Karg-Elert (1877-1933)

Chorale Prelude on The Old 104th	Sir Hubert Parry (1848-1918)
Homage to Richard Rodney Bennett	Relf Clark (b.1954)
Toccata	Georgi Mushel (1909-1989)

Although Relf Clark is well known to many of the regular Town Hall audience and has built up an impressive reputation as a recitalist, as far as I can trace this is his debut on the Town Hall's famous Willis. In planning for this performance he chose a well-balanced programme but chose to present it in a less conventional way. Most performers tend to begin with something well known and of a "wake-up" style, then working through a programme of less familiar pieces before finishing with a popular "banger". Today, after a well known opener the familiarity of the programme gradually became less familiar finishing with a very rare Toccata.

Arguably the best known (and most adulterated) organ work, we began with the D minor Toccata and Fugue by Bach. There are many ways of performing this iconic work and Relf Clark chose to play it with a lighter approach than is common nowadays. This approach, combined with some sensitive registration, gave us a performance with more clarity than the "give it lots of wellie" approach that we so often hear. This was followed by a transcription from a Cantata movement once again very familiar and played with a sensitive tonal structure.

Before moving on to the Stanley, Relf told us of a little known accessory on the Town Hall Willis. This appears in the casework to the left of the console and consists of a small metal hook on which the performer can hang his jacket! Having availed himself of this device the Stanley Trumpet Voluntary came across very robustly with judicious use of the reed stops.

Two Sonata movements followed. The Mendelssohn was beautifully played and the Rheinberger contained a fugal section that was well defined using a fullish organ. (Incidentally, Rheinberger is a

Liechtensteiner, the tune of whose National Anthem is the same as our own!)

Of the two Chorale Preludes that followed, the Karg-Elert was improvisatory and made good use of the treble reeds while the Parry, played to note the centenary of the composer's death, was well organised in registration and demonstrated the flexibility of the organ.

The final two pieces in this recital took us into the realms of the unfamiliar. Relf Clark's own composition as a Homage to Richard Rodney Bennett was largely based around a chorale from a Bach Passion and took the form of a set of loose variations all hinting at the style and harmonies of the dedicatee. The final toccata was by Georgie Mushel, a Russian composer whose prolific output was spread over all musical genres including the organ and taught at the Tashkent Conservatory in Uzbekistan. Unfortunately, this piece on this one hearing did not impress me to a great degree. Whilst it was pretty wild at times it seems to me to go round in circles without getting anywhere in particular. I have found it on you-tube and perhaps another hearing might help me to appreciate it.



“Relf Clark at the console” photo by Andy Baldwin

All in all, this was an interesting recital covering, as all recitals should, a mixture of the familiar and the less well known. It was excellently played by an organist who knew his way round the Father Willis and I look forward to hearing him again.

MICHAEL BUTTERFIELD ON 12TH NOVEMBER 2018

Andy Baldwin

Fantasia and Toccata in D minor	Charles Villiers Stanford (1852 – 1924)
Master Tallis's Testament	Herbert Howells (1892 – 1983)
Fantasie in C	Cesar Franck (1822 – 1890)
Improvisation	
Toccata from Symphony No.5	Charles Marie Widor (1844- - 1937)

Prior to this recital we had been primed to expect to hear music by Hollins, Harris, Faure, Bairstow and Widor. In fact, we did hear some Widor together with a selection of highly appropriate music by Stanford, Howells and Frank. We also heard an extensive improvisation by the recitalist. This program had clearly been chosen on the basis of memories of the Great War, since the date of the recital was the day after the centenary of the armistice of that dreadful war. The contrasts between the pieces reflected the range of emotions this theme might inspire.

Michael Butterfield is a young Australian organist and choirmaster with considerable talent and enormous potential. He graduated as BMus from the Sydney Conservatorium of music in 2016. He was also Assistant Director of Music at St Mary's Cathedral, Sydney. Michael is currently studying for an MA in organ performance at the Royal Academy of Music with David Titterington. He has performed as a recitalist at some high profile London venues during the summer and as Organ Scholar at Westminster Cathedral where he also accompanied and trained the choir.

Michael opened his recital with Charles Villiers Stanford's Fantasia and Toccata in D minor. This is a substantial work running to some twelve minutes. It is both dramatic and contrasting in dynamic range and style, wonderfully depicting the rage and intensity of war amidst periods of relative calm.

Somewhat unusually for this venue, we then heard some music of Herbert Howells. Michael selected the Master Tallis's Testament, which is well suited to this organ. The mood is, as in much of Howells' music, highly reflective and perhaps tragic with a haunting melody over modal minor key harmonies. Indeed a striking contrast to the Stanford. Perhaps this depicted the quietness and peacefulness of the end of hostilities, together with a reflection of the horror at what had happened as it built to a climax before ending very quietly.

Then we heard Cesar Franck's *Fantasie in C*. This is another extensive work, full of beautiful and peaceful melody and Michael utilised the many of the contrasting solo stops available as melodies moved around into different departments of the organ. It ended very quietly and peacefully. Perhaps this piece depicted the realisation that the peace and calm was to be permanent, with the sounds of quiet optimism coming forth through the melodies.

Michael then played a substantial improvisation which was quite remarkable. We heard military band marching tune themes coming and going (often with the reeds) amongst fast moving flute accompaniments – the accompaniments were like water flowing peacefully in a stream. Again, this utilised many of the organ's range of colours. During the many developments of the themes and accompaniments, the military march-like themes sometimes became closer with increased presence and intensity and then faded away. The improvisation ended with the running accompaniments bringing it to a quiet close. As if to say that the armies had finally withdrawn.

To end the recital we heard the famous Toccata from Widor's fifth organ symphony, as if to convey the triumph of peace and optimism over war and death. This piece was rendered with skill and also reminded us of the power of this instrument when full organ is deployed.

Michael easily overcame all potential management challenges thrown at him by this wonderful organ and demonstrated effortless skill in his playing of a challenging recital. He was assisted by David Pether for page turning and some help with organ management.

I left the concert hall feeling that I had heard something rather special.



“Michael Butterfield at the console” photo by Andy Baldwin

ANDY BALDWIN ON 28TH JANUARY 2019

Jill York

Nuptial Postlude	Andy Baldwin
Melodia, No.11 from 12 Pieces Op.59	Max Reger (1873-1916)
Fantasia and Fugue in G Minor BWV 542	Johann Sebastian Bach (1685-1750)
Reflection No.1 "After an Old French Air"	Percy Whitlock (1903-1946)
Toccata	René-Louis Becker (1882-1956)
Air & Gavotte	Samuel Wesley (1766-1837)
Marche Héroïque	A. Herbert Brewer (1865-1928)
Tuba Tune	Norman Cocker (1889-1953)

Andy Baldwin is organist and director of music at St Mary's, Shinfield, a keen pianist and accompanist and President of the Berkshire Organists' Association. He is a retired Chartered Engineer with a career in electronics.

Andy started the recital with his own composition, the Nuptial Postlude, written in 1984 for his own wedding. It began with a vigorous opening with solo fanfare, moved into a quieter section then returned to the opening mood and a final flourish. This was a most effective and balanced composition and was played with panache. Andy observed that the common factor in his programme is melody and the second piece, Reger's Melodia, a love song, showed this well. The focus was on good, quiet colour, using several contrasting flutes and (I think) the swell diapason with tremulant to add a little edge. A carefully thought-out performance, nicely done.

Bach's Fantasia and Fugue in G Minor is a real war horse of the repertoire and very demanding of both instrument and player. The Fantasia started in a suitably fiery mood, easing into the two quieter

‘falling’ passages with a slight loss of speed and evenness. The amazing passage where the pedal line descends stepwise through more than four octaves (doubling back on itself) was managed with the stick swell in use, which was quite a feat! The Fugue may be based on a Dutch folk melody and possibly improvised by Bach for a job interview in Hamburg in 1720. Whatever the origins, it’s both animated and athletic! It was tackled with enthusiasm although the tempo tended to ebb and flow a little whenever the subject appeared.

The Whitlock Reflection is based on a short rhythmic motif used in a layered structure. It was played with sensitive registration, the edgier sounds being contrasted with the flutes to give a calm, convincing performance. The Becker Toccata was quite a surprise. It started with running semiquavers and was full of nimble fingerwork, the kind of piece that sweeps you along. What intrigued me were the hints of other composers – the Dubois Toccata sprang to mind first and the end of the Boëllmann Toccata in the final section. It may be derivative but it certainly had plenty of drive!

The well-known Wesley was played in an arrangement with pedals. The Air contrasted flutes with the distinctive corno di bassetto although the Gavotte lost speed with the many changes of registration. The March Héroïque by Brewer was a good choice for the instrument, being imposing and majestic. The chordal opening made good use of the distinctive reeds and the very ‘English’ melody sailed along on diapasons then reeds. The build up to the climax was handled impressively and the performance felt authentic. The popular Cocker Tuba Tune rounded off the recital, celebrating the magnificent Willis tuba stop.



Andy Baldwin at the console.
Photo by Mark Jameson

This was a nicely varied programme with several well-known works, some unusual ones and an original composition by the soloist – a rare inclusion! Andy set out to celebrate melodies and the recital gave us many, all played with enjoyment.

WILLIAM McVICKER ON 25TH MARCH 2019

Don Hickson

Trois Improvisations (reconstituées par Maurice Duruflé)

Louis Vierne (1870-1937)

i. Marche épiscopale

ii. Méditation

iii. Cortège

Variasjoner over den Norske Folketone 'Å hvor salig det skal blive'

Bjarne Sløgedal (1927-2014)

i. Koral

ii. Song

iii. Fløyteljod (Sound of the flute)

iv. Langeleik (National instrument of Norway)

v. Frygde Song (Song of Joy)

2 Preludii

Bedrich Smetana (1824-1884)

i. Moderato

ii. Andante

Adagio (from the Sonata)

Arild Sandvold (1895-1984)

Three Pieces

Nicholas Choveaux (1931-1995)

i. March

ii. Meditation

iii. Introduction and Toccata on 'Lasst uns erfreuen'

Among William McVicker's many appointments and posts the one that is nearest to our hearts is as Curator of the Father Willis organ in the Town Hall and his regular ventures as recitalist are always welcomed with joyful anticipation. Apart from presenting interesting programmes, masterfully played, one of his "quirks" is to add a very personal touch to his selection and this was no exception, of which more later.

Beginning with the Vierne Improvisations, the opening Marche gave us a strong start albeit with rather a four-square format. Moving on to the Méditation revealed a flowing melody that was sensitively registered. The final Cortège gave us a triumphant conclusion to this piece.

We now move to the first of William McVicker's "quirks". Having recently been working in Norway, he had done some research into contemporary Norwegian organ composers and the first example of this was a set of Variasjoner by Bjarne Sløgedal. As the title implies, this suite began with a clear enunciation of the theme followed by a lyrical set of variations, allowing scope for registration changes to demonstrate the varied colours of the organ. The fascinating penultimate movement was an impression of the traditional Norwegian Langeleik, an instrument akin to the zither or Appalachian dulcimer, consisting of one "melody" string and up to eight drones. An interesting sound which, having no experience of the real thing, one can only assume to have been authentic.

A brief break from Scandinavia led us to the recitalist's other "quirk": that of building a collection of organ pieces by "proper" composers whose output in the genre is at the most minimal. The choice today of two Preludes by the Bohemian Bedrich Smetana revealed a work of no particular organ character although the use of the reeds at a low register produced a dark and mysterious effect.

Back to Norway for the Sonata movement by Sandvold. The short piece was founded on a well formed structure and, to my mind, showed a definite influence of Reger.

In conclusion the three pieces by Choveaux were well played and typical of much of the English organ music of the period; despite the name, Choveaux was very active in the greater London area for much of his life.

All went well up to the end of the second movement when Henry Willis decided to have a mini-strop and threw in a cypher! Who better to deal with this than the curator and a quick diagnosis and presumably some minor registration adjustments enabled the final Toccata to bring the recital to a dramatic end.

As a final comment, looking round and without having access to the official figures, one got the impression that the audience numbers today seemed to be greater than those at some of the recitals in recent times. This implies that there were people attending for the first time and one would like to hope that, if so, they have been encouraged to support future lunchtime recitals in the Town Hall. It must be a very pleasant way to spend your lunch break away from the office!

LOCAL RECITALS

There were two Local Recitals:-

Harry Russell played at St Mark's Church, Englefield on Sunday 20th May 2018. He played works by de Grigny, J.S. Bach, Mendelssohn and Alain.

Peter Bernard played at Caversham Heights Methodist Church on Saturday 23rd March 2019. He played works by J.S. Bach, Vaughan Williams, Percy Fletcher, Schumann, Thalben-Ball, Reger Ogden, Elgar, Howells, Hawes, Malotte, von Paradis and Sibelius.

OTHER RECITALS
JONATHAN HOLL AT ST THOMAS OF CANTERBURY, GORING
19TH AUGUST 2018
Andy Baldwin

It was a beautiful summer day, typical of many during 2018 as I made my way across the bridge at Goring-on-Thames, looking down on a brass band playing near the bank to an audience gathered listening to the band and enjoying what was a classic summer afternoon by the river. I was making my way to the church of St Thomas of Canterbury to hear an organ recital given by Jonathan Holl.

This ticketed recital was given in aid of funds to restore the three-manual organ there. Built originally by Alfred Monk in 1887 and rebuilt by Bishop & Sons in 1930 with electrical switchgear updates in 1962/3 for the electro-pneumatic action. Among the expected improvements from the latest work will be elimination of various air leaks, and improvement to the brightness of the upper pipework. BOA had visited this venue just months previously during our Autumn excursion to Goring and Englefield.

I was delighted to see that the programme included a feast of international baroque music for the first half. Jonathan opened with a WT Best arrangement of Handel's Overture to his Oratorio "Athalia". This consists of two Allegro movements joined by a slow bridging section. This set a lively tone to open the recital.

We then heard Voluntary in C by Starling Goodwin (1711 - 1774), a blind English organist (and Handel contemporary) who was also a violinist (interestingly, like Jonathan). This is an "echo voluntary" (number 3 of 12) comprising an Adagio followed by an Allegro movement where we heard reed motifs echoed on the flues. Goodwin was apparently simultaneously organist at four London churches when he died - given that he was blind this must have taken some doing!

The exciting Prelude and Fugue in D BWV 532 by JS Bach followed next.

This is one of my favourites with its rapid scale and arpeggio pedal solos and foot-tapping brisk tempo. I was edge of my seat throughout the lively performance.

We then moved to France to finish the baroque section in contrasting style with a number from each of the two suites by Louis-Nicolas Clérambault (1676-1749). First, the graceful “Recit de Nazard” (no. 6 from the second Suite) and to finish the baroque section the jolly “Basse et dessus de Trompette” - (no. 5 from the first suite) in which the tune alternates from the bass to the treble (as implied by the title). The organ was sympathetically registered and the trills and embellishments of this style played beautifully.

Then we heard something completely different with “Variations on ‘Ah, vous dirai-je, maman’” - better known as “Twinkle, twinkle little star” by C.H Rinck (1770-1846). These variations are fun throughout and were most enjoyable to hear. Mozart had written twelve variations on this theme for piano, although I think this work is an original arrangement for organ.

We then moved back to France and another completely contrasting style with the peaceful and mysterious “Chant de Paix” by Jean Langlais (1907-1991), with its string accompaniment and tune played on the flutes. Then a colourful piece by that master of melody Alexandre Guilmant (1837-1911) was next with the “Pastorale” from his Sonata No.1, rendered delicately with the tune on top on an oboe and a contrasting reed below.

The recital ended most appropriately with a spirited performance of the famous “Carillon de Westminster” by Louis Vierne (1837-1937) - what a way to finish!

The resident Organist Michael Howell, who had introduced the recital came back at the end to thank Jonathan. He commented on the diversity and suitability of the programme and that he would very much like to hear it all again on the newly restored organ. We all agreed!

ST MARY'S CHURCH MAIDENHEAD
INAUGURAL RECITAL GIVEN BY DAVID GOODE
ON 27TH OCTOBER 2018

Jonathan Holl

Coronation March William Walton (1902 – 1983)
(arr. William McKie)

Chorale Preludes on: J.S. Bach (1685 – 1750)
Herzlich thut mich verlangen BWV 727
Allein Gott in der Höh sei BWV 664
Ein' feste Burg ist unser Gott BWV 720

Introduction, Passacaglia and Fugue in E flat minor
Healey Willan (1880 – 1968)

Concert Fantasy in themes by Gershwin
David Goode (b. 1971)

Scherzo (op. 2) Maurice Duruflé (1902 – 1986)

from Symphony no. 5 (op.42, no. 5) Charles-Marie Widor
(1844 – 1937)

IV. Adagio
V. Toccata

St Mary's Church has been rebuilt several times, the present church being the fourth. Likewise, the organs have had a chequered career. The present new instrument was built by the firm Henry Groves & Son Ltd. of Nottingham, with Paul Hale as the consultant. The core of the organ is a redundant 1932 Walker and with further stops and some extension, especially on the pedals, is now a magnificent 3 manual with 45 stops.

David Goode gave a splendid recital to a fully packed church, showing off the organ with a very varied and interesting programme. William Walton's 'Orb and Sceptre' was an ideal start, demonstrating how effective the organ is for orchestral arrangements. The three Bach Chorale Preludes showed the baroque side of the organ – the 'Allein Gott' being played with very clear, crisp articulation. The Healey Willan is one of the giant works in the organ repertoire – a work which requires a large instrument and many colours. David naturally used the full resources of the organ.

After a 20 minute interval during which drinks were available, we took our seats to hear one of David's own compositions. The Concert Fantasia on themes by Gershwin was full of imagination, colour and humour. Duruflé's Scherzo followed, before we heard two movements from Widor's Fifth Symphony – the Adagio and (of course) the Toccata, which brought the evening to a rousing close.



The new console. David Goode second from right, Paul Hale (consultant) far right.
Photo by Mark Jameson

EVENTS

VISIT TO CHIPPING CAMPDEN, ILMINGTON AND WROXTON 7TH JULY 2018

Jonathan Holl

This visit took place during the long period of very hot weather which affected the whole of the UK for a number of weeks. However, it showed off the beautiful countryside and villages of the Cotswolds to the best and made the travelling all the more pleasurable – an extra plus to the three beautiful churches which we visited. These were St James, Chipping Campden, St Lawrence, Mickleton and St Mary the Virgin, Ilmington.



Jonathan Holl at Chipping Campden. Photos by Mark Jameson

We were met at St James, Chipping Campden by the Organist and Director of Music, Richard Stephens. The organ has two manuals, but there is also a digital Choir Organ which can be played on either or both manuals. The Pedal Organ is also partially digital. Originally the organ was by Sweetland and Brindley & Foster, but was rebuilt in 1988 by Sebastian Meakin. The Choir Organ is also available on a portable one manual continuo. The ensemble of this instrument is very fine and suits the church well, both in volume and voicing. The digital voicing

is almost impossible to detect. The organ has 40 speaking stops with a colourful and imaginative specification. Richard Stephens played a short recital:- Prelude in G (BWV 541) –Bach, Chorale Prelude ‘Herr Jesu Christ, dich zu uns wend’ (BWV 655) – Bach, Salix (The Plymouth Suite) – Whitlock and Toccata in B minor – Gigout.



Julian Greaves at Mickleton. Photos by Mark Jameson

We made our way to the historic church of St Lawrence, Mickleton, a few miles away. The organ loft is in a gallery at the west end and houses a one manual instrument built by Holdich in 1853 at a cost of £120. The elegant organ case dates from 1932. There is a small pedalboard of one and a half octaves ranging from bottom C to F eighteen notes above. The abbreviated specification gives 16, 8, 8, 4, 4, 2. 8. Sesquialtera. The top 8' is a Gamba (very good) but is not original. The organ makes a fine sound!



Christine Wells at Ilmington. Photos by Mark Jameson

Our last port of call was St Mary the Virgin, Ilmington, but before our visit most of us met at the Howard Arms, Ilmington for a welcome lunch. The Church dates back to the 11th century and has one of the finest bell towers in Warwickshire. Hidden around the church furniture are 11 mouse carvings by Robert Thomas of Kilburn and it was fun searching for them, rather reminiscent of children on an Easter Egg trail! The organ is situated in the Transept and has 3 manuals. The specification was impressive, but the general consensus was that it was rather large for the church and somewhat too loud and aggressive. However we much enjoyed our visit and a kind lady handed out glasses of orange squash to quench our thirst on this very hot day.

4 o'clock approached and we made our way to Wroxton, not far from Banbury. We had a very kind invitation to have tea with Susan Thompson and John Jebb in their delightful cottage in this small Cotswold village. They are friends of Christine Wells, formally living in Reading, and are great supporters of this Association. It was a pleasure to relax in their garden and enjoy a 'strawberry tea'. We thank them most warmly for their kind hospitality.

So ended a very active and enjoyable day, full of interest.

HERITAGE OPEN DAY: READING CONCERT HALL 8TH SEPTEMBER 2018

Mark Jameson

This year's event was included in the Reading Town Hall Heritage Day listing and I am sure this must have encouraged a greater number to come and listen.

For both sessions, Jill York gave a comprehensive talk about the organ, its history and background, without going into too much technical detail.



Andy Baldwin played the 11am session starting with C S Lang's Tuba Tune, followed by Mendelssohn's Sonata 6 and concluding with Karg-Elert's Nun Danket Alle Gott. 54 attended.

John Halsey played the Noon session with the Gigout Toccata and S.S. Wesley's Andante Cantabile in G. Two very different sets of pieces – and several of those who attend the first session stayed on for the second period. 24 attended.



A new feature of this event was for those who came to be offered a chance of a free ticket to attend either the October or November lunchtime concerts. Mrs Simone Gabriel of Caversham who attended has become an Association member- thank you Simone for joining us.

Several of those who attended tried their skills on this organ, I did not catch all the players or was able to photograph all who did, [those caught on camera have been sent copies of the photographs] but the two youngest players were the sons of Bertha Tsang – Calvin aged 10 and Aston McMurray, aged 8. John Halsey very much encouraged both in their playing, and asked Aston to play the tune he was playing from memory on each of the manuals, and then with hands on different manuals.



A most enjoyable and rewarding day.

Photos by Mark Jameson

VISIT TO FARNHAM AND GODALMING 13TH OCTOBER 2018

George Freeman

On this mostly sunny autumn day we visited two relatively large organs in nearby counties.

At St Andrew's in Farnham we were greeted by the organist, Stephen Lacey, who proceeded to demonstrate a wide range of possible sounds. This is a three manual with 44 stops and 32' pedal. It is placed prominently in the north transept with the console placed opposite across the choir.

Both church and organ have been repeatedly enlarged and rebuilt. The church took its present form in the 16th century and has aisles and transepts but no clerestory. Its large size is reduced by containing modern 'social rooms' within the western part.

The organ started in the west end under the tower, but was moved or rebuilt in the north aisle by JW Walker in 1881. In 1959 Hill, Norman & Beard moved the organ again to an elevated position in the North transept. At a further renovation in 1985, Bishop & Sons provided electric action and the detached console.

Most recently the organ has been further renovated by Principal Pipe Organs of York and enhanced by a simple new case by Ptolemy Dean, who is surveyor to the fabric of Westminster Abbey. In white to match the church interior, the three flats loosely frame narrow-scaled copper pipes, widely spaced to reveal the organ interior and the north window beyond. The freestanding console opposite now sits in a framework brought from St Paul's, Onslow Square, Kensington.

With a potential wealth of colour, including some charming flutes and well mannered reeds, I found this organ surprisingly restrained and gentle. Capable of considerable discreet power, it is perhaps somewhat understated.

After a pleasant lunch at the Princess Royal in Runfold we repaired to Godalming where the attractive town centre was more effectively bypassed and pedestrianized than at Farnham.

The church of St Peter & St Paul again has a long history of rebuilding and extension. Also relatively low with no clerestory, the three aisled nave is of considerable size and is free of modern intrusions. But the church is dominated within and without by its massive Romanesque central tower (with heavy lead spire) which constrains the view east to the shorter and squatter aisled choir. The organ has been inserted through the north tower arch, effectively closing off the north nave aisle and speaking into the nave through a fine 1887 case by Dr Arthur Hill. The uncased pipes above the console under the tower are plain and utilitarian by comparison.

Again, the first organ was placed in the former west gallery, this time by Flight & Robson in 1829. Moved to the N transept in 1840, the organ was rebuilt in 1876 with three manuals and pedals before being sold to St John's, Fitzroy Square, in London. It was replaced in 1887 by an entirely new organ by William Hill & Son. With three manuals and pedals it includes a full length metal 16' Double Diapason on the Great.

In 1911 Brindley & Foster restored the organ with tubular-pneumatic action. Around 1960 there was further renovation by Hill, Norman & Beard. Thereafter the organ was adversely affected both by central heating and by water ingress during roof repairs. In 1999 a further restoration by FH Browne & Sons has allowed the instrument to be marketed as 'the magnificent 1887 Hill organ.' This now includes digital 32' pedal flue & reed stops.

The organ appears to have survived its vicissitudes in good order with a fine great chorus of considerable power. I marvelled at the contrast with Farnham, this Hill organ seeming to me far more characterful and assertive. Once again, all members had a chance to play and explore a wide palette of colour and tonal range. Unfortunately the organist John Belcher was unable to join us owing to illness, but we were treated to a memorable selection of homemade sandwiches & cakes with tea

afterwards.

These two large and comprehensive instruments in their well appointed churches together bear witness to the wealth and enthusiasm of their communities.

ANNUAL DINNER ON 17TH NOVEMBER 2018

John Jebb



Peter Wright addresses members and guests from the top table.

We met once again at Stirrups Country House Hotel, Maidens Green, for our Annual Dinner and talk. Our President, Andy Baldwin, introduced Peter Wright, Organist and Director of Music at Southwark Cathedral since 1989. He was previously Sub Organist at Guildford Cathedral and, before that, Organ Scholar at Emmanuel College, Cambridge; still earlier, Organ Exhibitioner at the Royal College of Music.

With a warm welcome, Peter began his densely packed, amusing presentation with an anecdote about a previous similar engagement when he said to his host “do you think we should get started?” - she responded by saying “no, let them enjoy themselves a little bit longer.”

Barely a pause for laughter, he observed that organists can get bad press, an odd lot tucked away in our boxes rarely seen, until video was first introduced at a recital in Sweden by the elderly Jean-Jacques Grunenwald. A warm evening, evidently unaware of the camera, he began playing each piece; after the first he removed his jacket, scratched himself, after the second, his tie, scratched again, the third, his false teeth!... Be careful while concentrating and playing this huge jet plane console, Peter advised.

With a subtle change of tone, Peter acknowledged being blessed with wonderful teachers, initially until the age of 17, Dorothy Fryer who had moved from Reading to Finchley. Then at the Royal College of Music with Richard Popplewell, organ and Angus Morrison, piano. He was awarded various prizes and diplomas. In 1973 he continued his organ studies with Gillian Weir. Fortunately for him, she was not a didactic teacher but one who worked with his personality, moulding him. He connected musically with all the arts and sciences. Also influenced by Flor Peeters in the French style.

Changing pace he recounted the inauguration of the Royal Albert Hall organ. The Mayor of London said 'the organ will play'. W T Best, the organist stood still. The Mayor repeated his command twice more. Best responded "well if it will, let it."

Of course the organ is very complicated demanding great skill. Any apparent ease comes from hard work and practice. Francis Jackson gave a talk last year, on the occasion of his 100th birthday hesitating at one point, he said "I must look at my notes to see if there's anything else worth saying... 'no'. Delivered with perfect timing.

Switching tack he addressed organists' unsung obligations, not the least of all, time consuming administration. Initially he had one meeting a year now it's three a day! Unusual tactics are required to avoid ever more burdens.

Sometimes the skill of the raconteur is needed. At one recital Gillian Weir was asked to speak when an audience member fell ill. She found herself telling the story of Vierne's death by heart attack at the organ, just as paramedics exited with their patient.

In Cambridge one year the President of the International Association of Organists thanked George Guest for a wonderful Evensong, the choir was out of this world. David Willcocks responded, well of course we are delighted the choir of St John's sounded like nothing on earth.

Edward Chapman, Director of Music at Highgate school, arranged for Peter to see Wagner's Valkyrie instead of playing cricket, a big impact.

Education is about opening doors and creating opportunities.

The task of conducting has rewards and pitfalls. Orchestras can be difficult. André Previn, in expounding the role of the horns, was met with a question from a horn player, should they play louder? Conductors enable the process they do not make the sounds. Charles Mackerras at the end of a 3 hour rehearsal was not allowed to make one more statement. Union rules. At next day's meeting he said he had wanted to tell them not to come that morning. On another occasion, conducting a violinist who had gone off the rails and was trying to make a comeback, Mackerras was asked by other violinists later how the Elgar Violin Concerto went, he replied 'well the bits he could remember were bloody awful!'

Music and singing are good for brain development, an activity where standards are so high and have adult equivalency. Indeed, he had one chorister with a golden voice but horrendous family life. Marrying 10 years later he thanked Peter who happened to be the organist, for 'saving his life'. A moving memory which emphasised the influence of music on young and old. Never, never underestimate the power of music.

To huge applause, Andy expressed thanks to Peter Wright and added mention of Peter's role as chief examiner at the RCO. He also thanked Christine Wells, Jonathan and Mandy Holl for making the evening happen.

SOCIAL AFTERNOON AND TALK BY SIMON WILLIAMS

12TH JANUARY 2019

John Halsey

On the afternoon of Saturday 12th January 2019, an audience of over twenty BOA members, plus visitors from the Newbury & District Organists' Association and from RSCM Berkshire, gathered for a talk by Simon Williams, Director of the Royal College of Organists for the East, South and South West regions. President Andy Baldwin welcomed Simon and explained the context that the BOA, aware of a dearth of organ students in the Reading area, seeks to make a stronger contribution to education of organists, and hopes to learn from the RCO to guide its activity. A warm welcome was also extended to the visitors from the Newbury & District Organists' Association and from RSCM Berkshire, and mention was made of a successful education programme in Newbury from which we might also learn.

Royal College of Organists

Simon Williams started by setting out some of the RCO's history and objectives. The College was founded in 1864 aiming to raise the status of organists. The first diploma exams were held in 1866 and the Royal charter was granted in 1894. The College's diploma exams became and remain extremely highly regarded. Today, the College has around 2,000 members. A survey of the College's members was carried out in 2015, and the results have been used to develop the College's activities. RCO members and other survey respondents reported that they sought better value for their subscriptions, including better library access, more local RCO activities, online services, continuing professional development and a broader, less elitist, approach. Four years later, the College has responded in all these areas, and now has:

- Walk-in library collections in Birmingham and at the Royal College of Music
- A regional organisation structure and regional events
- Online resources through the iRCO open to members and non-members

- A three-stage Certificate of Accredited Membership scheme open to members and non-members, in addition to the three diploma levels Colleague, Associate and Fellow.

Although Simon modestly didn't over-emphasise the point, by general admission the College has transformed its activity in recent years under the leadership of Philip Meaden, and has recently appointed Sir Andrew Parmley, former Lord Mayor of London, and Honorary Organist of St James, Garlickhythe, as its new Director, to drive things further ahead.

The next generation of organists

Simon then moved to address the question "Where is the next generation of organists coming from"? Of course it was important to consider young people, but also adults who might be "the unexpected organist", an expression that the RCO preferred over "the reluctant organist". In addition to providing training and development activities, it was also important to work more broadly on a culture around organ performance, developing audiences as well as performers, and as a first step in that, for us to support each other, rather than, say, only attending our own recitals! Simon further illustrated this point by noting that for some people, encounters with organ music may be only occasional and not always of the highest standard, and therefore unlikely to lead to greater engagement with organ culture.

In developing young organists, Simon spoke from personal experience and noted that it was relatively easy to put on events for primary school children, and that the children were typically very keen and interested. However, they are often not ready to start learning, and there is therefore an issue with follow-up to one-off events. In contrast, arranging events for secondary school children is often more problematic, at the stage when some would in fact be ready to start learning! In the independent sector, there may be an organ in the school, which evidently helps a lot! Simon remembered being hired and paid a respectable fee to play one hymn on the organ in Reading School for a film. Unfortunately, it was cut from the final film! Simon challenged the audience to seek any opportunities for placing digital house organs, if no longer needed, in local secondary schools.

Since 2015, the RCO has enjoyed a partnership with the Roman Catholic Diocese of Leeds (which already had a singing programme reaching 3,000 children per week) with support from the Liz & Terry Bramhall Trust, to run an organ learning programme with accredited organ teachers. Simon noted that most recruits had come from traditional poster advertising in churches or schools, rather from other media.

Another successful activity is #inspiringorganists – which Simon described as a movement rather than a scheme. This started with Viscount digital organs being placed in two schools in Hackney, with support from the Worshipful Company of Plaisterers.

A third example was operating from St John the Evangelist, Kennington. This scheme now teaches six state school students the organ. Funding has come from the Patron of the Benefice (St John's College, Cambridge) and from the Hymns Ancient & Modern charitable trust.

The RCO aims to encourage further teaching and learning activity, by arranging events, and through a growing network of accredited teacher and regional consultants.

The meeting then moved on to questions and discussion.

Rosemary Evans summarised the scheme in its second year of operation run by the Newbury & District Organists' Association, with funding from Association reserves, from donations, and from the IAO. There were 19 participants in the first year, and 13 in the second year of operation (including a few who did a second year's study). The scheme consists of opening and closing plenary events plus three hours of lessons provided free from experienced and qualified teachers accredited by the NDOA. It was required that students must have access to organs to practise, and must commit to a certain quantity of regular practice. This was monitored, and some students had withdrawn if they found themselves unable to put in sufficient time. Most of the applicants were from churches where NDOA members had personal connections. About half of the 19 Year 1 participants paid for additional lessons beyond the free 3 hours.

It was mentioned that that Surrey Organists' Association (or is it the East Surrey Association?) have a scheme that offers 4 or 5 free lessons to suitable students. RSCM Buckinghamshire has a bursary fund for free organ lessons from qualified teachers, and RSCM Berkshire was keen to put on an event in this area or help get a scheme going.

Simon was asked whether the RCO did any work in the area of organist-clergy relationships? The answer was no, but Simon noted that RCO members get discounted rates for ISM membership, through which support was available. It was also noted that the RSCM runs courses led by the Rev'd Canon Helen Bent under the heading "Strengthen for Service" which are attended by clergy and church musicians, and which explore this area.

Anthony Hodson asked Simon what the RCO would say to students about "where it all leads"? Simon responded by saying that organist training, combined with development of other musical skills and a flexible attitude can lead to making a living, if that is what the student wants.

There was a discussion about whether organ students should first have reached a certain level on keyboard or piano. Simon stated that while in theory someone could start the organ from scratch, there were often practical difficulties of access to instruments and safeguarding, for both lessons and practice. Suitable teaching materials for absolute beginners were also limited. Jonathan Holl noted that progress was typically very slow for a student who had not previously studied piano or keyboard. Returning to summarise the main theme of the afternoon, Simon encouraged attendees in their endeavours, and noted that, as with the examples given, donations from trust funds or other bodies might materialise to help fund organ education initiatives, as there was interest in organ music and education from more directions than one might perhaps think. Andy Baldwin in turn thanked Simon Williams, together with Association members and visitors, most warmly for a very good session. Attendees then proceeded to tuck in to a traditional BOA tea.

**FREEMASONS HALL VISIT
UNITED GRAND LODGE OF ENGLAND
9TH FEBRUARY 2019**

Jim Wakerly



We were met and received a warm welcome from Charles Grace, Organ Curator at Freemasons Hall. Charles had the responsibility to oversee the Grand Lodge organ restoration project which was completed in 2015 after a two year period and a cost of one million pounds, funded entirely through Masonic membership contributions. Charles was a perfect host and began our visit with a brief tour of the iconic building. It is worth taking a few moments to review some of the interesting features arising before we arrived at the restored Willis organ.



Freemasons Hall is an imposing art deco building covering two and a quarter acres. It was built 1927 – 1933 on a site which was first acquired in 1775. A decision was taken to rebuild the Grand Lodge as a memorial to the 3,225 Freemasons who died on active service in the First World War. The building is Grade 2 listed internally and externally and is the only art deco building in London which has been preserved as built and still used for its original purpose.

VISIT TO ST MARY-LE-BOW 9TH FEBRUARY 2019

Jonathan Holl

Moving on after lunch from the Freemason's Grand Lodge, we arrived at St Mary-le-Bow in the City. This beautiful church was originally built in c.1080, but suffered various traumas during the following centuries. It was almost completely destroyed by enemy action in 1941 and not rebuilt until 1964. Rushworth and Dreaper rebuilt the organ, but the present instrument was built by Kenneth Tickell in 2010. It has 2 manuals and pedals with 34 stops. One stop is named Bow Bells, a Cymbelstern. When in use, the golden star at the top of the organ case rotates.

We were warmly welcomed by Matthew Power, the Parish Secretary and Pastoral Assistant, who is also a fine organist. He gave us a short demonstration with music by Clerambault, Howells and Whitlock, after which we were invited to play. It is a most beautiful instrument, suitable for both classical and romantic music and probably one of the best organs in the city!

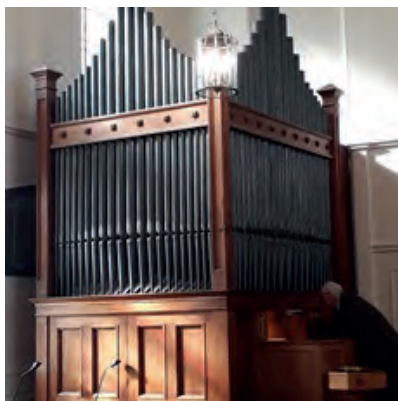


“Organ at St Mary-le-Bow”

With our first visit to the Freemason’s Grand Lodge and then this church, we all had a magnificent day of interest and music.

VISITS TO MARLOW URC & MAIDENHEAD ST MARY’S 9TH MARCH 2019

Keith Dukes



It was a lovely spring-like afternoon, if a little chilly, when seven members - Keith Dukes, John Halsey Jonathan Holl, Mark Jameson,

Christine Wells, Jill York, along with President Andy Baldwin – gathered initially at Marlow URC. Martin Ashford, husband of organist Jean, kindly provided access to a spacious building complex and the well-presented two-manuals and pedals Father Willis, originally from 1897, last restored by Henry Willis & Sons in 2011, and from then back in their care. Each member took the opportunity to explore the small but exquisite tonal range of this fine looking and sounding instrument, which proved itself well capable of relatively simple early English, through some of the more substantial Bach works, to modern oeuvres that showed off what the simple addition of the single Swell Cornopean 8 reed could do for the overall effect.

On to Maidenhead and the impressive mid 1960s building that is St Mary's. And the even more impressive looking (and as we were soon to discover, sounding) three manuals and pedals organ, with its distinctive blue outer pipework centered against the 'East' wall (actually West as the church is orientated 180 degrees to normal). Organist Matthew O'Donovan, Head of Academic Music and Director of Lower Chapel Music at Eton College was our genial and informative host. The organ was last rebuilt only last year – opening recital 27 October – by Groves of Nottingham (advisor Paul Hales) with a new console by Renatus. The pipework is mostly a consolidation of a 1932 Walker from the Great Hall at Wyggeston Boys Grammar School (Great and Swell) and a 1933 Rushworth & Dreaper from St Margaret's, Aspley, Nottingham (Choir & Pedals) with a few digital additions playing mostly through large speakers at the base of the organ case providing not least some impressive 32' flue and reed rumble. The console is the usual modern dream - every aid you could think of - and very pleasant on the eye. After a brief exposition of what the organ might be capable of from Matthew, again each member took the opportunity to explore this admirable instrument. A stand-out for me was Jonathan playing Bach BWV736 using the digital 32' reed to complete the chorale tune set-up on the pedal. Clearly one to watch out for recitals on, once they have very fine tuned the voicing here and there.

Many thanks again to Christine for arranging the visits to two very different but fine instruments.

GENERAL ARTICLES

IAO MUSIC FESTIVAL

29th JULY – 2nd AUGUST 2018 BASED IN PETERBOROUGH

Rosemary Evans

IAO President and Festival Artistic Director Steven Grahl gave the opening organ recital of the 2018 IAO Music Festival in Peterborough Cathedral at the start of what was to be a very special few days including the inaugural IAO/RCO Organ Competition. As he wrote in his welcome in the Festival booklet, Peterborough is a ‘hidden gem’, and indeed it is the cathedral itself, which is a very special place and became the main draw. Steven chose to incorporate two themes into the Festival – the centenary of the First World War and the 350th anniversary of the birth of François Couperin.

Steven’s recital on the 1894 Hill instrument included works by Stanford, Franck, York Bowen, Alain and Iain Farrington, and sitting in the choir stalls the sound of the action contributed to the thrill of hearing live music. This was followed by a wine reception in the cloisters and the usual meeting up with colleagues and friends, and welcoming new faces. Many delegates stayed in the Bull Hotel, an historic coaching inn in the centre of Peterborough, with a mysterious car park that no-one seemed to be able to find the entrance to – incredible stories were regaled of two, three or four journeys around the city centre in desperation to find it, not helped by roadworks in the vicinity.

The first full day began in St. John the Baptist Church, Peterborough, ‘a stone’s throw’ from the cathedral, with the IAO AGM followed by the RCO Lecture ‘Who are we teaching?’ given by Benjamin Saunders. He spoke about his work in Leeds encouraging new players to learn the organ in spite of schools removing pipe organs. An organists training programme was set up with the RCO and in the first year 35 children had organ lessons. Benjamin said we should actively evangelise to recruit and get children back into church music.

After coffee, we heard a captivating song recital given by Raphaela Papadakis and pianist Sholto Kynoch, in which the music linked to one of the Festival's themes, the First World War. The programme included music by Gurney, Debussy, Poulenc and Britten, with an encore by Satie.

After lunch we returned to the same venue for a fascinating talk, 'Catherine of Aragon: her life and music', given by The Revd Canon Tim Alban Jones MBE. This included information about Catherine's strong links with the city – she is indeed buried in the cathedral. He also explained that the spelling of her name changed from Catherine to Katherine when she married Prince Arthur in 1501. Her first husband died 5 months later. She later married Henry VIII, her dead husband's brother, who eventually divorced her. The highly informative and riveting talk included appropriate recordings of pieces, ranging from 'Tiento' by Antonio di Cabazon, a Spanish Renaissance composer, to the anonymous 'My Lady Carey's Domp', a traditional English dance tune of 1520.

The day ended with a concert in the cathedral given by Schola Cantorum of Oxford, which was the Brereton Memorial Fund event. Steven Grahl is the director of this choir and he also played organ solos by Alain. The a cappella choir sang music by Debussy, Parry and Ravel. The audience sat in the nave for this event and the sound was glorious.

The next day began in Peterborough with another recital in St. John's given by Libby Burgess (piano) and Richard Pinel (organ), including pieces for both instruments together – communication and co-ordination were interesting here with the help of a camera and the result was very successful. The programme included special arrangements for the two instruments that the performers wrote themselves, including 'Overture to William Tell' by Rossini, which depicts Dawn, Storm, Call to the cows and March of the Swiss Soldiers. Their recital included 'Prelude, Fugue et Variation' by Franck, which was originally written for piano and harmonium. The 'Lento' from 'Piano Concerto No.1' by Shostakovich was another piece in the programme. This was composed for trumpet and piano, however the piano took over so the composer

wrote a piano concerto instead! The other composers featured in this concert were Clifford Demarest, Ivor Gurney and Jacobus Kloppers. We then returned to the cathedral and were divided into groups for a fascinating guided tour. I was particularly struck by the interesting wooden nave ceiling from around 1250, the only surviving one of this type and age. One of the earliest parts of the building as it stands today is the Apse and this was consecrated in 1140. A special feature of this cathedral is how much of an open space it is from the glass doors at the west end to the windows at the east end, and the view is truly amazing.

In the afternoon delegates were taken by coach to Burghley House for a tour and a demonstration of the chapel organ, which dates from 1790. The performer was Fergus Black. We heard music by Zipoli, Roseingrave, Keeble, Stanley and Avison, all selected from the music library in Burghley House, and all from the time that the instrument was built. This is a very important collection, which contains all of Handel's music and many other 18th century composers. Handel and Stanley have been published for some time, however Keeble and Avison only recently. The organ is a very unusual hand-pumped instrument in a harpsichord case with limited stop changing possibilities. There is a break at middle C so different stops are available for each hand. The upper work is removable with a shifting mechanism operated by the foot. Nowadays we are used to modern editions with complete scores, however in the 18th century it was the custom to play from a figured bass, filling out the harmonies at sight. In the chapel there was also a barrel organ that plays hymns and a square piano from 1788.

The coaches returned delegates to Peterborough for the wine reception and Festival Dinner in the Bull Hotel. Professor Edward Higginbottom, who for many years was the organist at New College, Oxford, was the speaker. He remains active as a freelance conductor and keyboard player.

Cambridge was the venue for the next day, which began in Jesus College with an organ recital by Richard Pinel, Fellow and Director of Music there. Amongst other items the programme included three pieces

from the 'Orgelbüchlein Project', one being by Robert Walker who was a student at Jesus in the 1960s. This was the world première of 'Jesus Christus unser Heiland', which showed the influence of Walker's study of Gamelan. Next came Round 1 of the first ever IAO/RCO Organ Competition in Sidney Sussex College Chapel and Round 2 in St. Catherine's College Chapel. The candidates were Callum Alger, Callum Anderson, Alex Jones, Rong Rong, Marko Sever and Polina Sosnina. The adjudicators were Martin Baker, Master of Music at Westminster Cathedral, Steven Grahl and Professor Edward Higginbottom. The day concluded with an organ recital given by Martin Baker in King's College Chapel with the complete 'Symphonie V in F major' by Widor, ending with the well-known 'Toccata'. The soloist then played an improvisation. Finally, the competition finalists, Callum Alger, Rong Rong and Alex Jones, had their names announced.

The last day began in Peterborough Cathedral with an Improvisation Masterclass with Martin Baker. He spoke about free improvising, which is to create something new and suggested using the top octaves, clusters at the bottom of the keyboard and special effects, all in a free and creative way. In church, organists use pastiche, which is imitative and there is a need to be aware of key and be able to get back quickly to the Tonic. Martin said 'aim to be seamless and breathe like a singer – make your playing natural'. The three runners-up in the Organ Competition played in this masterclass. Polina Sosnina began and she was invited to play anything – 'just see what happens'. Then Martin asked her to play fast, without stopping, contrast legato and staccato and play random chords or single notes. The next step was to play the same with soft flutes – there was no melody or harmony, however it had energy and direction, creating patterns. This led to the same with stops added, putting the hands anywhere with no restrictions – just making sounds. The result was different from the very first improvisation she did. Then she was asked to vary her touch, chop up the pedals, avoiding long notes except for a specific purpose. After this Polina had to make D the tonal centre without worrying about D major chords or progressions, just lots of Ds. Finally, she had to go back to her original

improvisation in C minor and try to do something more classical with an element of freedom from other exercises. The audience applauded Polina for her efforts and the next candidate, Callum Anderson, got on the organ bench. This second session was related to improvising before a hymn and Martin told us to fill up the harmony of the upcoming hymn, giving each chord extra notes, and then when the actual play-over is reached change the registration to avoid overpowering the introduction. Avoid tension and keep elbows and wrists relaxed. Try improvising on black keys only. For contrast play louder or quieter or try the relative minor. Think in 'paragraphs' and aim for the dominant chord. Use silence before a new section and a change of registration. Finally, practise free improvisation without any stops drawn, then add stops. In private, learn how to relax as you play. Get ideas from good improvisers and composers. The listeners applauded Callum's performance and the final student, Marko Sever, prepared to begin his session improvising on a theme. His was the hymn tune, 'All creatures of our God and King'. Firstly, he was told to play the melody, then again with harmony. Suggestions included using the shape of the melody, altering the intervals, including using inversion. Then Martin suggested using different areas of the keyboard. Combine different parts of the tune, starting in the Tonic minor and include counterpoint. Now follow this with the play-over using the last two phrases so the congregation do not come in too soon! Marko received applause from the audience for his demonstration and all three students were thanked for their playing. Martin concluded the session with a short improvisation of his own.

The afternoon was devoted to 'Open Consoles' at St. John's, St. Mary's, Boongate and Peterborough Cathedral and this was a chance for delegates to explore new instruments. A few of us were indeed very privileged to have a few minutes on the cathedral organ and one delegate had obviously been listening to Martin Baker's advice on improvisation as one was heard on the theme 'Happy Birthday'! The second part of the afternoon was a most interesting virtual tour inside the cathedral instrument from the comfort of our seats in the nave. The Hill organ has recently been restored to concert pitch after many years

of discussing this possibility – in the video relay we saw how pipes had been lengthened to facilitate this process of re-pitching from less than a semitone too sharp.

We decamped to the ‘New building’ i.e. the very far east end of the cathedral, built between 1496 and 1509, a more intimate setting for Professor Edward Higginbottom’s harpsichord recital, so-called as when it was built it was much newer than the rest of the cathedral – we heard how even today newcomers to the building look for a ‘new’ building in vain! Professor Higginbottom played pieces by François Couperin, including in the key of F sharp minor, which was an adventurous key at the time, before equal temperament. The movements were from ‘Pièces de clavecin, quatrième livre’, 1730 and were highly imaginative gems with programmatic titles, which he described first. This composer would have been 350 years old in November 2018. He also played J.S. Bach’s ‘Partita IV’ (‘Clavierübung I’, 1733) – very little of his music was published in his lifetime apart from the ‘Clavierübung’. The ‘Allemande’ would have been familiar to anyone who took Grade 8 piano a few years ago.

Many delegates are also steam train enthusiasts and those hoping to experience the preserved Nene Valley Railway in Peterborough were disappointed that due to the heatwave no trains were in steam in case sparks caused a fire. There was still plenty to explore at this busy mainline railway junction only about 10 minutes from the city centre. The Music Festival closed with the IAO/RCO Organ Competition Final in Peterborough Cathedral. Each finalist performed an interesting programme, including pieces by J.S. Bach, Mendelssohn, Reubke, Reger, Vierne, Prokofiev arr. J. Guillou and Duruflé. The judges retired to decide their verdict, which resulted in Alex Jones coming third, Rong Rong, second, and the winner was Callum Alger. This was certainly a magnificent end to the 2018 IAO Music Festival.

There is no Festival planned for 2019, however IAO members are encouraged to attend Organ Fest 2019 from Friday 6th to Sunday 8th September based in Cardiff, organised by BIOS, IAO and RCO. See www.organfest.org.uk

THE LONDON ORGAN DAY

Jonathan Holl

This took place on 2nd March at Christ Church Spitalfields. This is a very beautiful church which had been derelict and set for demolition in the 1960s, until 'The Friends of Christ Church' was formed. The church was built between 1714 and 1729 to a design by Nicholas Hawksmoor. The organ was built by Richard Bridge in 1735, and with over 2000 pipes was the largest organ in England. Work was carried out on it in 1852 by Gray and Davison but like the church, the organ was in a state of disrepair by the 1960s. Restoration of the church began in the 1980s and was completed in 2004. The organ was restored by William Drake in 2014. There are two and a half manuals(!), the Swell has 32 notes beginning with G below middle C and goes up to only D, as do the other manuals. The Pedal goes down to G (below normal C) and up to E (34 notes). One particular characteristic is the Drum pedal. This has 4 pipes slightly out of tune with each other – very effective for drum roles etc!

The morning started with a recital by the young organist, Ghislaine Reece-Trapp, (members will remember that she spoke and played to us at our social meeting in January 2017). She played the Gloria from Couperin's 'Messe pour les couvents', Ettrick Banks by Judith Weir, Fantasia in G by Byrd and the Suite Médiévale by Jean Langlais. It is always good to hear French Classical music, but although English organs with 18th century specifications nominally have suitable stops, the English voicing does not always give the panache which this music requires. English voicing is more 'polite'. For example, Trumpets in France are more pungent and 'abrasive' and the mixtures are brighter. Also it is probable that the tempos of baroque music were slower than those of today, giving more grandeur. However, Langlais' Suite Médiévale was most successful showing that an 18th century organ can cope with modern French music!

We had two lectures before lunch. Firstly Nicholas Thistlewaite spoke about the church and organ while William McVicker spoke about

the French influence on English organ building. Mention was made of Robert Dallam who left England with his family in 1642 and built several organs in Brittany. He returned in 1660 to build organs in the French style. He is quoted as saying that English organists should be more adventurous in their choices of registration! Gerard Brooks was at the organ to demonstrate and played a short recital which included a Voluntary in A minor by Peter Prellieur who was the first organist of Christ Church, Spitalfields.

Attendees made their own arrangements for lunch, and opposite the church is Spitalfields Market with many outlets for eating.

NOTES FROM EDINBURGH

Michael Harris

Ever since arriving at St Giles' as Organist and Master of the Music in 1996 it has been a privilege to be able to walk into the building each day and to make music. The magnificent Rieger organ, then less than five years old, which dominates the south side of the sanctuary, is renowned as one of Europe's finest, and is a continuing inspiration in my role of directing the music.

The nature of this role is partly reflected in its title, but perhaps the most important aspect is that it is one which involves leading a large team of musicians who give their time and skills to the work of providing music for worship. There are misconceptions; relatively little time is spent playing the organ, with much of that work in terms of what is heard in worship being taken by the Assistant Organist, Jordan English, with additional assistance from the Organ Scholar, William Briant.

At the heart of my work in St Giles' is the Cathedral Choir; the choral tradition in St Giles' was re-founded in the late-nineteenth century, after more than three centuries since the Reformation where the position of music was very different to what it is today. Indeed, it is a quirk of history that I am only the fourth holder of the post since the Reformation. Working with the choir is very much about building a

team and a community, because without a real togetherness the quality of music making which we aspire to is not possible. I am very lucky to have a hugely supportive team of singers who make directing the music an exciting undertaking.

The Cathedral Choir differs from the British norm, in that it is an adult choir of thirty singers drawn from a wide variety of walks of life from the City of Edinburgh and further afield. Their main task is the singing of the two Sunday morning choral services, the 10 o'clock Holy Communion and the 11.30 Morning Service.



The Rieger Organ in St Giles' Cathedral"
photos by Peter Backhouse

The work with the choir can be hugely varied; we focus on developing a continuing tradition of liturgical music, and have had a number of very successful works commissioned from Scottish-based composers in recent years. One of the joys of St Giles' has been the fact that we sing music within a clear liturgical structure, but have the scope for performing music which can be challenging and widely varying in style. Planning the music for worship is therefore a complex jigsaw where liturgical season, time available for rehearsal, availability of singers and many other aspects have to be taken into account. I do sometimes joke that I spend more time playing the computer keyboard than the organ. The Cathedral Choir is therefore a major part of the musical life of St Giles' and of mine – apart from services, there are also concerts and tours to organise, so all of that could become a full-time job. However, that particular team is only one in a series of interconnected groups of

people with whom I work; indeed half of any week or month is spent as a Lecturer in Music at Edinburgh Napier University, a post which is integrated with my St Giles' position.

At the heart of the liturgical music making is the cathedral organ; between 1560 when the Reformers removed organs from Scottish churches, until 1878 there was no instrument in St Giles'. Over the next century a number of instruments served the worship, but all had drawbacks. The present organ was built in 1992 by the Austrian firm of Rieger Orgelbau, in consultation with Herrick Bunney and Peter Hurford. The instrument, with its distinctive case of red-stained Austrian oak designed by Douglas Laird, stands in the South Transept. A full description and history of the organ appears in an article I wrote for the March 2019 edition of *Organists' Review*; as I said there, there was never the intention with the project to build a British-style cathedral organ, but the instrument is just as able to provide the subtlety of colour needed in psalm accompaniment as it is to be utterly stunning in any large-scale organ solo.

In addition the organ has been the catalyst for so much of the musical activity in St Giles'; at the centre of that lies its support for the congregational singing, and the accompaniment of choral music in services. It is much used for teaching and has been the focus of many organ courses; regular concert series see visiting performers coming from across the world, and the instrument continues to attract much international interest.

Education is something I have been involved with throughout my career in combined church/cathedral and school posts in Leeds and Canterbury before moving to Edinburgh. Music education is also about challenging people to discover their capabilities and gifts, and about learning to cooperate with others to create music. One of the enjoyable results of my joint role is that many students have found their way to the Cathedral Choir over the years, and many more have had the opportunity to give concerts in the wonderful space which is St Giles'.

We are lucky that in enabling all of this activity to happen we have, in addition to the considerable financial investment St Giles' puts into the music we also have the support of the Friends of the Music of St Giles' Cathedral. We founded this as a charity in 2007, and it has enabled much to happen, such as funding instrumentalists for cantata services, brass quintets for Easter, and enabling the setting up of our own recording label, Aegidius, which has now released a number of recordings of the choir and organ. The Friends have also been absolutely vital in funding the commissioning of new liturgical music, with some fine works written for us over the past ten years.

Whilst much of my time is therefore well accounted for, there is also scope for developing my own music making, and I still find time to give a number of concerts around Europe, and closer to home, each year. All in all it makes for a very fulfilling and sometimes intensely busy career; however, there is never a dull moment.

A HOUSE ORGAN STORY

George Freeman

I started organ lessons in 2005 after retirement. Never having wanted to play at Sunday services, access to an organ for practice has sometimes been problematic. After several years my teacher was suggesting I acquire my own instrument – ideally a tracker action pipe organ. This tied in well with my ambition to play historic organs in Holland & Germany. I looked pretty carefully at some nice instruments by Peter Collins but then made another trip to the Netherlands and met my old Scottish friend Chris Bragg. Chris introduced me to Martin Butter, organ builder in Ridderkerk, on 20th June 2011. We were able to play Martin's own house organ in his living room and I fell in love with it immediately.

Having decided I would like him to build me a new organ there followed months of discussions about the specification and negotiations about the price and the contract. He needed assurance that I would not change

my mind with the organ half built, and I needed to know how the organ could be completed should anything happen to him. My lawyer brother was very helpful here and the contract was eventually signed on 10th March 2012. In fact Martin had already started work.

While the original proposal was for an organ with two manuals and pedals with just three stops, we were eventually able to agree on five stops! The organ was to be in the style of 1700 with a beautiful carved oak case.

Martin made the pipes first, starting, appropriately with the principal (principael). In October he was working on the windchest and by the end of November 2012, when we were able to visit for the first time, he had formed the soundboard. My wife was able to join me for this visit and, having started off rather guarded about the project, she was completely won over by Martin and his beautiful work.

Work continued with pallets and action inside the soundboard, followed by key action, wind trunking, and tremulant, then bellows and pedal rollerboard. By Easter 2013 the playing bench was ready and then in May the manuals. I was able to visit again and admire progress in June. Now the case was built, from the bottom up. By Christmas 2013 pedals and roller board were installed together with part of the key action. Both manuals were connected by February 2014, and by June the casework was ready, complete with carved pipe shades. Voicing commenced in September and on 24th November 2014 the organ was 'ready to play'. The only problem was that major building work on our house was way behind schedule. Installation in a place full of builders' dust being unthinkable, I had to pay seven months' extra insurance costs while the organ waited in Holland.

Finally on 27th July 2015, just over four years from meeting Martin, he arrived in a white van with an organist colleague for assistance (Niels-Jan van der Hoek). There was no duty to pay, but apparently customs officials found it hard to believe that a complete pipe organ could be boxed up so neatly.



Description
Specification

Upper Manual

Principael	8'	oak (C-B shared with Holfluyt) the treble pipes have beech languids and pearwood facings
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Lower Manual

Holfluyt	8'	oak
Fluyt (17% tin)	4'	C-f#: oak, g'-d''' bottle pipes: organ metal
Nazarth (17% tin)	3'	c-b: oak, c'-d''' bottle pipes: organ metal
Octaeff (17% tin)	2'	C-B: oak, c'-d''' bottle pipes: organ metal

Playing aids

Copelling	Manuals: push-pull 'shove' type
Pedael	Pedal coupler to lower manual - upper manual always coupled
Tramulant	Tremulant: lost wind
Case	Renaissance style case in oak, the back is of spruce

Manuals

Natural keys covered with boxwood; sharps are of ebony

Pedael Pedal board of oak

Compass Manuals C-d^{'''} Pedals C-d'

Wind Pressure 50mm.

Tuning & pitch Bach-Kellner: a[']=440

Materials:

All parts of the organ are of oak, unless otherwise stated. All gluing in the organ uses hot glue or natural sorts of glue. This is to avoid tin pest and to maximise resonance. The case pipes are metal 'dummies' with high tin content. Conduits are of wood and organ metal. Stop knobs are boxwood.

Action: The organ has a balanced action.

Wind supply: There is a single wedge bellows in the lower case just above the blower and regulator. The wind channel between the blower and the bellows is lined with soundproofing material.

Windchest: A combined windchest with 51 grooves C/D-d^{'''}. The pipes of both manuals are mounted on this. The order of the pipes is: C D E F# G# B-flat c-d^{'''} B A G F D#

With the exception of the electric blower, Mr Butter made every part of the organ himself.

Comment: This instrument is best suited to classical and pre-classical repertory, but modern music including Franck, Hindemith and Messiaen can sound very good. Big romantic works go less well. The limited specification is carefully designed to be surprisingly versatile. The principael is very flexible, with enough character to be a lovely solo register accompanied by the Holfluyt, but equally good as accompaniment to any combination on the lower manual. The lower manual chorus perfectly demonstrate how loudness is generated by

adding upperwork. Coupling the manuals then gives added weight for a final plenum. Further variety is possible by using 4' and 2' registers at different pitches. The Nazareth (12th) is vital and allows a credible rendering of tierce en taille French classical music. The slightly unequal temperament gives satisfying key colour to earlier music while not ruling out more modern works.

So far this instrument has proved very reliable. I had to learn to free up some sticking keys during the first winter with central heating. Martin Butter visited for a day in 2016 and 2017 and carried tuning and minor adjustments; and I'm hoping he'll come again in 2019.

The more I learn, the better I love this instrument!

For more information see [2018_12 12 19.29 the author enjoying himself Dec 2018]



George Freeman at his House Organ

THE ORGAN IN MINIATURE WORKS OF ART

Mark Jameson

For the first time since 2008 the Royal Mail has issued two stamps featuring the pipe organ – not as the main subject – but at least appearing on the stamps. Hampton Court Palace featured in a set released on 31st July 2018, all exterior views. A late addition to the issue was a mini-sheet with interior views, 2 First class and 2 £1.45 stamps. One of the £1.45 stamps featuring the inside of The Chapel Royal and main organ case, the title blocked the view of the Choristers console. I can remember Eddie Reeve playing during a BOA visit in 2008.



The second stamp, issued on 13 September 2018 was unexpected. Stamps in memorial of World War 1 have been issued each year from 2014, the 2018 issue included a sepia photograph of the Tomb of the Unknown Warrior and interior of Westminster Abbey. A magnifier is needed to study the detail of this stamp, however the Abbey organ cases can be seen.



On 10 May 2018 Gibraltar issued a £4 stamp to mark the Queen's 65th Anniversary on the throne, and mixed various views of the young Queen and casework of the organ at St George's Chapel Windsor. I think a little artistic licence has taken place, Gibraltar's own publicity said it included the organ!

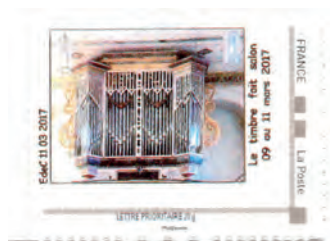


I keep an eyeout for oddities in the art world that feature the organ – here is a playing card from a set depicting various saints – St Cecilia is featured with a hand-held Positif and a string instrument – this came to me from a German collector.



Telephone cards have mostly been replaced in the UK but they are still common in Japan, all issued by local organisations, from time to time an organ card appears. A recent card features the Sapporo Concert Hall [nickname Kitarara] 3m 70 stop Kern organ – details can be found on: <http://www.kernpipeorgan.com/francais/sapporo.htm>

The number of privately issued stamps seem to have slowed down – they are hard to obtain. The UK Royal Mail have stopped the issue of “smilers” – I do not know why. The issue by the Commercial Group supplying the tourism postcard stamps seems to have ceased. See the article in BOA Handbook for 2016. A Mr Fath in Germany has been receiving French stamps - a whole series of bespoke stamps featuring the street or barrel organs – one example illustrated. The only new French pipe organ private issue I have found is this one, but I have not been able to identify the case.



The church of St Severi in Otterndorf, Lower Saxony has been fund raising. The organ history starts in 1553 when a new organ was recorded, that was rebuilt in 1662. In 1741/2 Christoph Gloger built the existing organ with 3 manuals and 46 stops, 21 of those stops have survived fashion changes, wars etc. Now a full restoration is progressing and in February 2019 a major grant was received to help with that work. Special stamps with extra charges were issued for fund raising, and I have managed to obtain a set. Illustrated is the 45c stamp, 30c was fund raising, 15c postage, the other two with same design but different base colours 70c price 30c postage and €1.45, 50c postage.



An unidentified organ, other than from Szczecin appeared on a bespoke stamp from Poland.



Some nations seem to issue stamps like running water, issues have come out from Ukraine and Guinee Republic featuring much used pictures. One such Guinee issue has the artist Paul Gauguin playing a reed organ.



One stamp that I have particularly enjoyed is from a series of stamps issued in Australia featuring letters of the Alphabet – and O is for ORGAN! Released in September it is part 4 of “Fair Dinkum Aussie Alphabet” that takes a light-hearted look at Aussie humour – icons feature oilskin, opal, opera house, an oar and an organ – obviously 2-manual electronic, but the first organ to appear on an Australian stamp.



There have been many stamps marking composer anniversaries recently. In the past, most were just head and shoulder portrait. A recent Bulgaria stamp featured Chopin, with the background sheet music of his op.18;



Italy – 150th anniversary of the death of Rossini – Italy still issues stamps in engraved black and white along with more modern formats;



a 1920's German poster stamp came on the market with the head of Bach in silhouette black head on white base – I gather it is quite rare, but not high value;



Ceska Republica released on 20 January 2019 a special stamp marking the life of Petra Eben [1929-2007], the music score background I am advised is organ music and the special first day covers showed keys from a 3manual organ.



Christmas 2018 marked the 200th anniversary of the “Silent Night” Christmas hymn. Many nations marked this with special stamps – the most spectacular display sheet was issued by Brazil as a folding card with two stamps in the centre. Measuring 8 x 7 inches, gummed for licking, it must be the largest stamp issued! The words of the full hymn are printed out, in German and Latin.



The French post office have been doing a series of European capitals on stamps, on 16 March Helsinki was the subject. One of the stamps shows the Sibelius Monument that was completed in 1967 – 600 steel “organ” pipes, the longest is 27ft. As the abstract design by Eila Hiltunen was criticised, a bust of Silbelius was added later at the foot of the structure.

Coins and medals are far harder to find, and more expensive. I start with a medal from the Netherlands way beyond my spending power. It has been for sale by a German coin dealer for many months. The original in silver structure like the UK £2 coin, weighs 46.68gm, is 65.5mm in diameter and dates from the middle of the 17th century. The front, shows an angel with a wreath over a bride who is holding a chalice. The reverse side shows a wedding in church, people and children around an altar and in the background – the organ is clearly visible. It is an exceptionally rare item even for specialist collectors and the asking price is €6800. As it is classified as a historic object, there is no VAT to pay.



Germany particularly seems to like producing tokens to fund projects. Pegnitz is a town in the Bayreuth district of Upper Franconia, part of Bavaria. The picture shows the west gallery organ in St Bartholomew Stadparrkirche by Hey Orgelbau, the organ dating from 1991, the token date is 1996. The only specification I can find shows it as one manual and pedal with a second specification by Hey for a choir organ in 1995, my usual checking sources have drawn a blank. There is a positif organ by another builder and totally different in the chancel, very modern in style.



The Riga Dom is on the Latvian tourist trail, the organ case dates from 1601 by Jacob Rat whilst the 4 manual organ with 124 stops is by Walcker in 1883, the most recent restoration was in 2009. This very large 6cm diameter 3/8th inch thick bronze token does not appear to be dated, it was not expensive. I bought it from a Latvian collector.



The final coin is current legal tender. The Ukraine 5 hriven coin minted in 2016 features the former Cathedral of St Nicholas, Kyiv now used as the National Concert Hall of the Ukraine. The top side has the cathedral exterior, whilst the reverse shows the inside with west gallery organ. Currently there are about 35 hriven to £1. The organ dates from 1980, by Rieger-Kloss, Op.3504, 3 manuals, 55 stops. More on this organ can be found at www.organhall.kiev.ua – choose between the local language and English!

ORGANS RESEARCH – 1 PUBLICATIONS – OLD AND NEW

Mark Jameson

All my life I have been a collector – bus data since 1954, stamps, and from c 1972 while working in the City of London – books and leaflets on organs – I now have a vast library – its use comes into its own when preparing visit notes! Over the years I have gained collections – and am still adding to organ material.

In the first issue of the Berkshire Organists' Handbook [1948] there is an article about the organ in St Laurence's Church Reading. It is still there, but unplayable, and for many years I tried to find out where the information came from as no source was quoted. Searching through an on-line book dealer list I found the answer. A history of the Municipal Church of St Lawrence Reading written by The Revd Charles Kerry, Curate, and published by the author in 1883, is clearly the source. Note the spelling using "w" rather than the current "u". Far more detail in this book about the organ from 1505 to 1883 than the original BOA article. There must have been organs there before as the work in 1505 talks about moving the organ. The book covers all aspects of the history of this building.

The churchwarden at All Saints, Downshire Square was researching the early organ history and contacted me for assistance. He advised about a rare book in the Berkshire Records Office that also covered other churches and their organs. "An Ecclesiastical History of Reading – with a description of the churches and church work" written by the Clergy of Reading and edited by Revd P H Ditchfield, at the time, curate of Christ Church Whitley, it was published in Reading by Blackwells in October 1883. Trying to extract information and use for reference led to an internet search and turned up a reprint on demand by a USA publisher. I got a copy, only to find it had been carelessly reprinted with about 60% of each page reproduced, I got my money back, added feedback to the selling agent, who was then inundated with other complaints about the publishing house and its reproduction, it is no longer on line!

The search continued and through ABE books I traced an original, described as an ex-library copy. I acted quickly and purchased, receiving a book with library labels and a history trail. It had been given to the Reading Institute of Education Library around 1954 by a W T Bilson of 3 Tilehurst Road, later transferred to the University of Reading Library before being discarded by the University in 2017. Books by Revd. Ditchfield cover a wide range of subjects, many are very interesting, most about matters in Berkshire or surrounding counties. However, this appears to be the only one to cover organs. The NPOR entry for St Laurence's appears to have used this book. This book sets out the status of Reading organs in 1883 – with specification: St Marys [Minster], St Laurence's, St Giles, Christ Church, All Saints, St Mary's Episcopal and St Johns. Outline information only for Greyfriars, Holy Trinity, a temporary organ in St Bartholomew, St Stephen's, St Luke and a 2-manual reed organ in St Saviour. Services and choir numbers are also given.

Other recent purchases are *Organs of Scotland* by Alan Buchan & David Stewart – a 369-page directory of Scottish organs for £8.50 obtainable from the Edinburgh Society of Organists. One of the best directories of organs I have seen for many years.

An Organ Builder looks Back was published by John Budgen in 2017, its sales have resulted in a reprint. At £9 it gives his career with Bishops, most interesting. Contact John if you want your own copy – his address is “Woodlands”, Sutton End, Crockerton, Warminster BA12 8BH.

Finally, from the publishers of Musical Opinion/*The Organ* is their very long-awaited book on Brindley & Foster. A special price existed pre-publication, post publication the price is about £50. With more than 200 pages and 150 photographs. Distribution to subscribers started at the end of April 2019. Contact is Robert Matthew-Walker at 1 Exford Road, London SE12 9HD or by e-mail theorgan@hotmail.co.uk I have yet to do more than skim it, the effort to produce books of this nature deserves a lot of thanks.

ORGANS RESEARCH – 2

ORGANS ON THE MOVE

Mark Jameson

It is so interesting how many pipe organs have moved from their intended locations!

In March 2019 Christine Wells led members to the Borough Church in Maidenhead – those who attended received a set of notes with the full history of the organs since the 1700s. The new organ is upcycled from two redundant instruments, completely remade. A copy of the visit notes is available from me. Most of the recycled pipe work came from a 1936 Rushworth & Dreaper 2manual, 4 rank, 29 stop organ in St Margaret's Church, Aspley, Nottingham which had been replaced by a digital following church reordering, and the powerfully voiced 1932 Walker 2manual, 26 stop organ that had been gifted to Wyggeston Boys' Grammar School. The school is now linked with the Girls' school, and known as Regent College where a 1926 Rushworth 2/23 in the school hall remains.

Another Maidenhead building made the news on 12 March 2019 – a major fire that blocked roads in central Maidenhead for several days until the building was demolished. The building had opened in late 1913 as The Picture Palace with 500 seats, I am not certain if it had an organ at that point, but it was reopened as the Plaza Cinema in September 1928. The brick building had a modern facade, which contained a large arch over the entrance. Inside the auditorium, the proscenium was 32 feet wide, the stage was 10 feet deep and there were two dressing rooms. The Plaza Cinema was equipped with a Wurlitzer 2Manual/5Rank organ, which was opened by organist Phillip Dore. The Plaza Cinema was taken over by the Union Cinemas chain in around 1930. They were taken over by the Associated British Cinemas (ABC) chain in October 1937. The Plaza Cinema was closed by ABC on 13th October 1962, and it was converted into a bingo club. Graham Hornsey, Treasurer of the Theatre Organ Society [who regularly attends RTH concerts] has recorded that the organ was removed in 1961 to the home of Roy Bingham in Castle

Donnington, subsequently the pipework went to an organbuilder in Spalding. The fate of the console is unknown.

I subscribe to a journal Church & Heritage Review that reports on church reorderings, etc, and is a source to keep an eye on organ rebuilds and moves that escape the mainstream organ publications. A local connection emerged in their issue 168, November 2017. The church of St Michael & All Angels, Galleywood, Essex had been re-ordered and their organ re-sited above other rooms in the north transept, the rebuild being carried out by Michael Young [he had taken over the business of Peter Wood of Great Yeldham having worked for him; Michael very recently emigrated to New Zealand and now works for the South Island Organ Builders] Apart from adding a new Trumpet, I do not have detail changes. The organ was recorded pre-1912 as a 23 stop Conacher moved in 1924 by R Mead of Chelmsford from St Mary's Upton, Slough.

The village of Warborough, near Dorchester in Oxfordshire is where my Father's Brother lived after WW2, I have known the church for many years [my Aunt, still active there]. It has an Abbott & Smith 2/15 organ, complete with a 32ft pedal stop but nothing above 4ft. In 1988, our late member Tony Foster-Waite rebuilt it on very limited funds; this old Abbott organ is still in situ on the north wall, but disconnected.

Its replacement came from Summerfields School in Oxford; this had a c1897 Henry Willis that Osmond altered [date unknown] which was removed from the school chapel sometime before 2013. A team of local volunteers moved it to St Lawrence, Warborough where Brian Carlick placed it the south transept. This is the specification:
PEDAL: Bourdon Pedale 16 [W]. GREAT: Open Diapason 8[W], Claribel Flute [lowest 16 stopped pipes] 8 [W], Principal 4 [W], Harmonic Flute 4 from the Abbott & Smith organ, Mixture II [Osmond]. The Willis Trumpet has been removed.
SWELL: Open Diapason Swell 8, Lieblich Gedact Swell 8, Gemshorn Swell 4 [all W], Fifteenth Swell 2 [Osmond] & Cornopean 8 [W].

Finally, a new organ which is yet to come. St Birinus RC, Dorchester on Thames, this Grade II* listed church dates from 1849, is in Gothic Revival style by William Wardell, a protégé of Augustus Pugin which has recently been completely renovated. The final part of the 20-year restoration is to provide the church with a pipe organ [a rented temporary organ is in use]. At Easter 2019, £175,150 had been raised for the purpose-built new organ costing £330,000. The Davey Consort have commissioned Bernard Aubertin to build a new 13 rank organ – David Wakefield alerted me to this project. Should you feel you wish to contribute, more information with pictures and drawings on the church web site -

<https://www.stbirinus.co.uk/projects---the-new-organ.html>

The proposed specification is:

WORD TABLE:

GREAT 56 notes		POSITIV 56 notes	
Principal	8	Bourdon	8
Chimney Bourdon	8	Flûte traversière	4
Octave	4	Flagelot	2
Nasard	3	Quinte	1 ¹ / ₃
Doublette	2	Posthorn	8
Tierce	1 ³ / ₅	COUPLERS	
Mixture	III-IV	II/I	
PEDAL 30 notes		I/II	
Bourdon	16	I/P	
Bourdon [extension]	8	II/P	
		tremblant	

OBITURIES

ROGER BARTLETT

Katie Clark

Roger Bartlett, 70, died on Monday 10th September 2018 at Riverview Care Home in Tilehurst. he had been sadly diagnosed with dementia in 2016 and deteriorated rapidly.



Roger was a 'May-day' baby born in 1948, the second son to Freda and Harry Bartlett and grew up in Hayes Middlesex. In the mid seventies he moved to Maidstone and following the death of his father in 1978, he cared for his mother. In 1984 they moved to Twyford to be near family and Roger lived there happily until November 2016 when he could no longer care for himself and moved to the care home.

On leaving school Roger joined JW Walker and embarked on a career in Accountancy and a long time interest in church organs. Over the years Roger spent much of his spare time visiting places all over the country to view different organs and in 2003 joined the Berkshire Organists' Association where he made many friends. When he took early retirement in 2003 he was able to indulge this hobby as well as his other interests of cycling, steam engines and music.

Although Roger never married he was a strong family man and was devoted to his nieces Katie, Alison and Karen and their children. Roger is survived by his older brother, Alan and will be very much missed by his family and very good friends.

ANTHONY FOSTER-WAITE
20 MARCH 1936 – 30 SEPTEMBER 2018
Mark Jameson

It is with deep regret that we have to record the death of our member Tony Foster-Waite, his funeral took place on 18th October at West Berkshire Crematorium. Rosemary Evans & I attended as BOA members, also Paul Bowers who worked with Eileen and Tony in their Gore End workshop.



Tony Foster-Waite playing the Lambourne Parish Church 1858 Willis organ during a Berkshire Organists' visit on 14 June 2014

It is ten years since members of The Berkshire Organists' Association visited the workshop of organ builder Tony. He and his Wife Eileen over the years have been active members, with Tony showing his talents as a player and organbuilder on many visits.

Tony was born and grew up in Weymouth, his early passions were for the sea and roller skating. His skating skills resulted in selection to take part in a summer show where he was billed as "The Little Whirlwind on Wheels".

Every year Rotarians in Weymouth chose two boys to support – one to be educated at Eton, the other financially through an apprenticeship. As a result of the summer show in 1951 he was selected as the apprentice. He was sent to the Rotunda works in London's Old Kent Road and interviewed by Henry Willis III. So, started his career in organ building. Quite early on he was regularly tuning the organ at St Paul's Cathedral, different parts each Friday. Tony often recalled an incident when Harry Gabb [Assistant Organist 1946-1974] called on him to fix a fault just prior to a service, then being by the console, he asked him to play the first hymn. In those days, the console was inside the north case [the current position came with the 1977 Mander renovation].

In 1968 Tony decided he wished to trade under his own name. This he did until retirement in 2011 when he sold the business to Brownes of Canterbury. After retirement he still enjoyed his music, particularly classical and modern jazz. Sadly, medical issues in recent years weakened him, he passed peacefully on 30th September 2018.

Tony wanted his name to appear as an organ builder and I have traced four instruments that he is recorded as building from new:

Berkshire/Yattendon St Peter & St Paul - in 1981 and 2004 - as 2 manuals, 10 stops [2/10]

Hampshire/Ashford Hill St Paul – in 1979 & 1999 – 2/21

Hampshire/Gosport St Joseph – 1976 2/7

Hampshire/Whitchurch Methodist – 1986 2/12



2008 – In the workshop, left to right – Jonathan Holl, Don Hickson, Alan Kent with Tony discussing voicing

2008 – In the workshop, left to right – Jonathan Holl, Don Hickson, Alan Kent with Tony discussing voicing

There are numerous others where he has relocated older organs and rebuilt into new instruments. His tuning round was about 125 instruments. His work can be found in Berkshire, Dorset, Hampshire, Oxfordshire, Surrey, West Midlands, Wiltshire and in Worcester Park, London. The work Tony achieved can be found in three documents easily accessed on the internet – a brochure about the rebuild at St John and St Helens, Wroughton, Wiltshire; rebuilding of the 2/21 organ at St Luke's in Bournemouth in 1985 and the period of work carried out at Sussex University Meeting House at Falmer. The National Pipe Organ register lists 70 organs where his work is recorded.



On 15 June 2015 BOA members visited Bray Parish church to play the new Peter Collins organ his interest was evident comparing the sounds of the pipe on Great & Swell with the digital Choir manual – Jonathan and he were comparing the sounds between the different ranks.

OFFICERS OF THE ASSOCIATION

PRESIDENTS (Italics indicate deceased members)

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

SECRETARIES

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

TREASURERS

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

EDITORS OF THE BERKSHIRE ORGANIST

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

