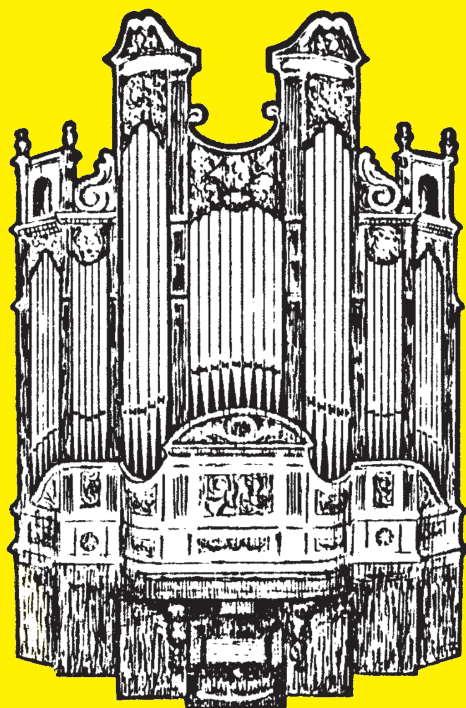


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THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity No. 298088

The Berkshire Organists' Association was founded on 19th April 1921 becoming affiliated to the National Union of Organists' Associations – that became the Incorporated Association of Organists' in 1929; we are still affiliated to the National Group, now known as the IAO.

In 1988 The Berkshire Organists' Association became a Charity.

Our Constitution now appears on the Web Site -

<http://www.berkshireorganists.org.uk/>

A printed copy is available from our Secretary

Our Association aims are:

- To promote the art of playing the organ
- To encourage the public to appreciate organ music
- To help and provide advice to musicians
- To enable organists to meet each other.

Our Trustees may arrange:

Public lectures, discussions and educational events

Playing visits to organs to give organists wider experience

Open competitions for playing, singing and composition of such music

Meetings to advise members of the clergy, other members of the public, concerned with the improvement of standards and performance.

Communication with members:

A Newsletter is issued either by e-mail or printed approximately every two months.

Since 1948 the Association has issued a Handbook annually – previous copies can be found on our website. As a result of the Covid Pandemic the 2021 edition was merged with the 2022 edition. Its purpose is to report activity and include articles to interest and educate.

The Association cannot accept any responsibility for opinions expressed in this Handbook.

THE BERKSHIRE ORGANISTS' ASSOCIATION

Officers, Trustees & Operational Role Holders for 2023-2024

Patron: Gillian Weir DBE
Honorary Fellow: Dr. William McVicker

All members below are trustees unless stated otherwise

President & Safeguarding Officer: Richard Sedding BA[Hons], PGCE
13 Spinner Green, Bracknell, RG12 7ED
☎ 01344 304179 ☒ richardsedding@gmail.com

Secretary & Education Scheme: Keith Dukes MusB, ARCM
7 Forest End Road, Sandhurst, GU 47 8JT
☎ 07770 990973 ☒ krdukes@yahoo.co.uk

Treasurer & Newsletter Editor: Derek Guy AFCM
14 Wilmington Close, Woodley, Reading, RG5 4LR
☎ 0118 969 3587 ☒ jenderguy@btinternet.com

Editor, The Berkshire Organist: Mark Jameson
92 The Hawthorns, Charvil, RG10 9TS
☎ 07802 715634 ☒ markmdjameson@gmail.com

Trustees
Nathaniel Keiller
James Wakerly
Jill York

Operational roles of non-trustees

Webmaster, Reading Town Hall Liaison, Bi-monthly Events E-mail, Newsletter Distribution & Membership List: David Pether
☎ 0118 966 3565 ☒ david@davidpether.uk

Independent Examiner Alex Peal FCA DChA



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Photographs & illustrations have been contributed by:

Keith Dukes, Rosemary Evans, Paul Hale, Mark Jameson, David Pether & Richard Sedding.

Fisk Organbuilders – with permission: Drawing of the proposed organ

Internet pictures are acknowledged.

ACTING PRESIDENT AND SECRETARY'S REPORT TO THE AGM, 13th MAY 2023

Keith Dukes

It is with some sadness that for the Association's second year running I, like my predecessor as Secretary last year, John Halsey, am reporting jointly as an Acting President and Secretary following the not short-term ill health of our respective Presidents prior to and at the time of our respective AGMs. Déjà vu was not something I was expecting when I took on the role of Secretary last year. I am sure, however, you will join me in our Association's continuing best wishes to Andy Baldwin, and now to Jonathan Holl too, for their individual health challenges, and their substantial contributions to the Association in the past, and hopefully active involvement still in the future. Their experience and contacts have been invaluable to our Association.

What now?

Richard Sedding has graciously agreed to be a candidate for President 2023-24. And happy to stand again are myself as Secretary, Derek Guy as Treasurer, and Richard Sedding as Safeguarding Officer.

Looking back over the past year, after the disruption of the very early 2020s arising from the global COVID-19 pandemic, and despite the success of the Association's 100th Anniversary celebrations amid such, the Association faces a post pandemic, if not a general 21st-century, challenge I think where organisations such as ours and indeed much larger local and national ones such as ours are facing membership and governance challenges. People seem to have ever-increasing interests and thus clashing commitments these days. It is for this reason we had to cancel our two planned playing visits in February in March as bookings were so low.

However, we did manage to have a successful annual dinner in November at the Stirrups Hotel, Maidens Green, at which Ghislaine Reece-Trapp was the guest speaker. And an interesting annual social afternoon in January at St Andrews URC, Reading, at which Philip Norman gave an informative talk on 'Preludes, Fantasias and Fugues'.

And we continued to support the Reading Town Hall's bi-monthly recital series and annual Heritage Day, and Reading Minster's monthly recital series.

If anyone has any suggestions for doing more of what we already do, less, or something completely different, please do contact me.

Meantime, keep an eye on our bi-monthly Newsletters for details of events coming up during the forthcoming year.

Jonathan Holl

We received the sad news that Jonathan passed away on 25 May 2023. His service to the Association, along with that of his wife, Mandy, has been immense since he first became involved with it in 1968. An appreciation of his life will be included in the 2024 edition of 'The Berkshire Organist'. A memorial service/concert is to be held later in 2023.

We shall miss his talents and friendship. R.I.P.

RECITAL, TEA & AGM

13th MAY 2023

Keith Dukes

By dint of circumstance, a change of venue relatively late in our preparations saw us gather this year at St Mary's Church, Wargrave.

Following a fire in the church in 1914 that destroyed the former organ, built by Abbot & Smith less than 20 years previously (see Musical Opinion April 1897 p457), in 1916 J W Walker built a new organ: two manuals and pedal - compass 61/30, 17 speaking stops, pneumatic action with electric blower. It received a BIOS Historical Organ Certificate in 2005. In 2011 Sebastian Meakin of J W Walker refurbished the organ retaining the existing speaking stop specification but providing a new detached console with 32 pedal notes. The original pitch of C=517, slightly flat to modern concert pitch, was retained.

This year for our AGM Recital we welcomed as guest recitalist, Henry Smith, currently a student in the middle of a BMus course at Royal Holloway, University of London, where he is studying the organ under the tutorship of Rupert Gough. He plays regularly for services at St Mary's, Church, Winkfield.

Henry presented a well-balanced, varied programme that admirably showcased the organ's tonal qualities, thoroughly enjoyed at close quarters by those present, seated in the choir stalls next to the pipework.

Henry opened with J S Bach's Prelude & Fugue in C minor BWV549 and its arresting, long opening pedal solo. Whilst keeping the registration restrained to no more than 2'diapason tone, Henry well articulated a



straight-forward rendition that enabled Bach's linear composition to speak for itself, and showed how English Edwardian organ tone can be made to reveal J S Bach's genius.

We then heard John Stanley's Voluntary in D major, #5 from his 10 Voluntaries Op 5. Here Henry introduced us to the organ's sparkling mixture brightness. And then in Franz Liszt's Fantasia on B-A-C-H the incisiveness and power that the 16' & 8' reeds on the Swell can bring to the party, along with some impressive light and shade overall. César Franck's Cantabile FWV36, #2 from his 3 Pièces pour grande orgue, enabled Henry to display the organ's capability to provide copacetic string tone along with a separate exquisite solo line.

Then followed Oliver Messiaen's hypnotic Apparition de l'église éternelle with its insistent repeated bottom Cs on the pedal, where the organ's splendid pedal Open Diapason 16', the gem stop of this organ, really came to make its mark. Four diverse cameo pieces by Alfred Lefébure-Wély

made a nice suite followed by Louis Vierne's Berceuse (sur les paroles calssiques), #19 from his 24 Pièces en style libre. Here Henry coaxed some lovely contrasting tonal combinations from this relatively modest instrument.

And to close, Camille Saint-Saëns's Fantasia in Eb major brought us to a rousing, fortissimo, joyous end.

A splendid start to our proceedings.

Our tea was then served in the church's Hannen Room, next to the lynch gate. Again, this year a splendid array of sandwiches, savoury snacking and sweeter temptations accompanied by tea or coffee ensured conversation flowed and members were able to catch up with one another, and our guest recitalist and his father, who had turned pages and travelled all the way from Chester to do so. The Association's historical physical assets were placed on display for all to view.

We then held the AGM in the Hannen Room, Secretary Keith Dukes, having stepped in recently to cover President Jonathan Holl's extended absence through ill health, presiding. He opened by thanking the church's authorities for hosting us, and the members who contributed to the tea. The business of the AGM proceeded with Keith highlighting the significant contribution Jonathan Holl has made to the Association over many, many years and wishing him all the best in recovery. He was unanimously elected an Honorary Member. Keith Dukes, Derek Guy, Mark Jameson, Nat Keiller, Richard Sedding, Jim Wakerley, and Jill York were elected Trustees. From which Richard Sedding was elected President, Keith Dukes continuing Secretary, Derek Guy continuing Treasurer, and Richard Sedding continuing Safeguarding Officer. Keith Dukes reported the sad loss of Jim Woolridge, who has died during the past year (see Obituary elsewhere in this magazine). And that there has been some movement on the Education Scheme including the Association's re-engagement with Reading School. Following the disappointment of having to cancel our two playing visits earlier in this calendar year there was discussion about how the Association might review its approach to providing a more enticing programme of events and market such better. This will I am sure well employ the Trustees over the coming year and hopefully ensure the Association continues to thrive as it moves into its second 100 years.

WELCOME TO RICHARD SEDDING, OUR NEW PRESIDENT



Richard was born in Bedford, and joined the church choir in Ampthill, his home town, aged 6. The church organist George Goode introduced him to playing the organ before his feet could even touch the pedals!

Richard's earliest experience of the power of organ music was as a chorister at Lincoln cathedral, where Philip Marshall was organist. After four years at Lincoln, Richard accompanied school and church services whilst studying at Bedford school. After A levels, Richard studied at Goldsmiths College London university, where he played regularly at churches and obtained a BA Hons degree.

Richard lived in France for a year during his degree, teaching English and playing the organ in various French churches, giving concerts.

After leaving Goldsmiths, he spent a year in Cambridge taking a Postgraduate Certificate in Education at Homerton college, and his current day job is teaching English. Whilst at Cambridge, Richard sang in the choir of Trinity Hall college, in the smallest college chapel in the university, and his reward was a meal after each service!

On leaving Homerton he returned to Ampthill church as sub organist, and played for services, weddings and for the Ampthill Festival concerts where organists such as Gillian Weir and Carlo Curley took part. A highlight of

the festival was playing the Poulenc Organ Concerto live for the BBC. During his career Richard has had the opportunity to give a recital at Lincoln cathedral, also to accompany services at St Albans Abbey, Selby Abbey and St Mary Redcliffe church in Bristol.

Richard has lived in Berkshire for over 25 years, and plays the organ regularly for services and weddings in many churches in the area.

He is looking forward to contributing to the future of the Berkshire Organists Association.

Photo: Taken of Richard playing during the Association's visit to St Mary Undercroft [MDJ]

EULOGY FOR JIM WOOLDRIDGE



Jim on a BOA visit 14 July 2007 to Shellingford, Oxfordshire

Jim was born as James Alfred Wooldridge on Tuesday 17th February 1931 [Pancake Day!] at his parent's home just down the road from St Andrew's URC, Reading at No.11 Queens Cottages, ten minutes before the arrival of his twin brother Peter. Jim lived his whole life in Reading – three different houses with his parents and three more with his beloved wife Margaret.

Jim, in his own words, had a rather restricted schooling, particularly during the 2nd World War years, attending Katesgrove Junior School then moving to E P Collier to complete his schooling. Jim started work at

the age of 14 as a junior clerk with Great Western Railway at Paddington station where he stayed for five years until moving to a job in Reading at Kinghams Wholesale Groceries. He then moved to Simonds Brewery [now Courage] where, encouraged by Margaret, he simultaneously embarked on a correspondence course in Accountancy and subsequently qualified as an Accountant, this enabled him to progress his career to a higher level.

He moved to become the deputy Accountant at Heelas in Reading before being promoted to Chief Accountant at Caley's in Windsor which was another branch of the John Lewis partnership. He then moved to an internal auditor role for John Lewis which took him away from home. This did not suit him as it took him away from his young family so he moved to become the Accountant at Murrays, a large department store in High Wycombe. After five years there, he applied for a role of chief accountant of Stoll Moss Theatres in London who owned many of the big theatres in London including the Palladium and Drury Lane. Jim stayed there for 11 years before finishing his career as Chief Accountant at the Society of London Theatres, a trade association for the theatre industry. He and Margaret enjoyed the perks of free theatre tickets and attendance at Royal Variety Performances. In all, Jim worked for 50 years and was proud to have never been out of work for that entire period.

Jim spent two years between 1968 and 1970 as Chairman of the Reading branch of the Society of Commercial Accountants and had several articles published in national accountancy journals.

Turning back to Jim's personal life, whilst still living with his parents in Oxford Road, Jim met his future wife Margaret at Trinity Congregational church where they were members of the youth club, who remarkably still meet today. Margaret's father was a keen gardener, unlike Jim himself. Jim plucked up courage to ask Margaret's father for her hand in marriage and to curry favour, helped his future father-in-law to do some weeding. His father-in-law agreed to the request on condition that Jim stopped digging up his prize plants!

Jim and Margaret married on 19th November 1955. They saved up to buy a small maisonette in Windermere Road, where on 28th December their first child Alison was born. Jim and Margaret later moved to Boston

Avenue and on 5th August 1963 their second child Andrew was born. Once both children had left home, they moved to Tazewell Court, just off the Bath Road which was close to All Saints School where Margaret worked for many years. Margaret received an MBE for her service there. One of the family's proudest moments was when Jim and Margaret along with Alison and Andrew attended Windsor Castle for Margaret to be presented with her MBE by Prince Charles in 2012. The day was affectionately remembered as "Gong Day" by the family. They remained happily married for over 60 years until Margaret passed away in 2018.

Other than his family, Jim's main passion was music and he was an accomplished pianist and organist and played the organ in this very church* for over 50 years. Jim took pride in the fact that he had contributed positively to church services for a prolonged period. He was a keen member of the Berkshire Organists' Association, was its Secretary [2000-2001] before becoming President [2002-2003]. In the early 2000's played in a series of recitals at Reading Minster which were well attended. He chose the hymns for his funeral nearly 20 years ago, so we should be grateful that he lived longer than he had anticipated.

In summary, Jim had a long and fulfilling life and wanted us to celebrate this rather than mourn this day for him. He would like nothing more than to be reunited with Margaret who was his rock.

You lived a good life, Jim. Rest in Peace.

**From the Eulogy read at his Thanksgiving service held at St Andrew's URC on 21st July 2022; text supplied by his family. Jim was a long-term member of Committee, the record shows he joined BOA in 1984 and passed away on 15 July 2022. Margaret had passed away on 10 May 2018 [86] Apart from organ activity one can remember his and Margaret's involvement with many teas. [mdj]*

SERVICE OF THANKSGIVING FOR THE LIFE OF HER MAJESTY THE QUEEN

Michael Harris

St Giles' Cathedral, the High Kirk of Edinburgh, has been at the heart of Scottish history for almost 900 years, and has been a place of national significance particularly following the Scottish Reformation of 1560, the prime driver of which was John Knox, Minister of St Giles' at the time. It has seen much upheaval, not least from 1633 when Charles I decreed that it would be the seat of the bishop of the newly created Diocese of Edinburgh, and then in 1637 tried to impose the English Prayerbook on Scotland, thus setting in motion events which would eventually lead to the English Civil War.

St Giles' took on its present form following its restoration by William Chambers (Lord Provost of Edinburgh, and founder of Chambers English Dictionary) which was completed in 1883. It is also home, since the building of the Thistle Chapel in 1911, to the Order of the Thistle, the Scottish equivalent of the Order of the Garter. St Giles' therefore hosts regular royal visits for national occasions.

The preparations for the funeral of Her Majesty The Queen in Westminster Abbey, and the parallel ceremonial services in the cathedrals of all the UK nations, had been in place for many years, undergoing regular revision and updating. The particular form of the service which took place in St Giles' on Monday 12th September 2022 was dictated by the fact that Her Majesty passed away in Scotland, with the ceremonial based around the Service of Thanksgiving followed by a lying at rest before proceeding on to London for the State Funeral on 19th September.

Much discussion had taken place over the years about the musical content of the service, and a distinctive Scottish character was present not only in the choice of hymns but also the use of an arrangement of a Gaelic Psalm sung by Karen Matheson by Paul Mealor. There is of course much music for such occasions which is universal, and Samuel Sebastian Wesley's 'Thou wilt keep him in perfect peace' provided a most moving background to the arrival of the coffin.

Just as with the recent Coronation there was a considerable amount of music sung before the service began, which gave an opportunity for the Cathedral Choir to showcase a number of Scottish works such as *Mitte manum tuum* by James MacMillan and a recently commissioned setting of Psalm 121 from Savourna Stevenson (one of the contributions to the St Giles' 900 Choirbook which celebrates the forthcoming 900th anniversary in 2024). In addition to that Jordan English, Assistant Organist, played for about an hour before the service began. It was just a pity that the demands of television meant that very little of this was heard outside the confines of the building.

Inevitably despite all preparations many things for such large occasions come together at the last minute. Once the announcement of the Queen's death had been made on 8th September all the agencies and parties involved had to put the whole plan into action. Thankfully the announcement came about an hour before a choir rehearsal, so some extra rehearsal time was gained. Much work had to be done in St Giles' to prepare for the television broadcast by the BBC, including the building of commentary positions in places it didn't seem possible to fit them into, and the installation of miles (it seemed) of cable.

There followed three days of intense preparation, and the Assistant Organist had to return from a Mediterranean holiday which he had only begun the day before! Once choir and organist were united all the musical plans fell easily into place, with a final camera rehearsal the evening before the service.

The building was completely re-ordered to allow for the most appropriate and practice seating plan for all involved; this fact, and also the way which television often makes building seem much larger than they are, confused many visitors who came through the doors in the weeks afterwards who could not work out where the Queen's coffin had laid.

There was of course huge national and international interest in the event, and over the little more than 24 hours after the service in which the public were able to file past the coffin, more than 33,000 people did so.

It was a great privilege for all of us involved in bringing the music for the service together to have been able to have been part of this unique

occasion. We now look forward to welcoming The King in happier circumstances when he receives the Honours of Scotland in July, another service which will be seen around the world.

*Michael Harris,
Organist and Master of the Music, St Giles' Cathedral, Edinburgh*

MEMORIES OF CENTENARY CELEBRATIONS

Despite the Pandemic we managed to hold our centenary events which were enjoyed by all who were able to attend or join in via Zoom. The events have been recorded in our various publications but members might be interested in the financial result.

Commission of music for centenary	£ 600.00
St. Mary's donation	£ 250.00
RSCM (Publishing)	£ 180.00
Miss Reece-Trapp expenses	£ 19.65
A&M purchase of music for sale	£ 52.10
Contribution to Centenary recital	<u>£ 500.00</u>
Total	£1601.75
Sale of music [revenue]	£ 105.80



Daniel Moulton our Celebrity Recitalist

READING TOWN HALL RECITALS

The concert reports for 7 March and 9th May 2022 were published in the 2021/2022 edition of the Handbook, sadly the photographs were not available.

Recital on 7 March 2022

Left to right are the three players Joshua Simoes, Charles Maxtone-Smith and Joshua Ryan – from the Royal Academy of Music.



Recital - 9 May 2022 – Graham Barber



**ALEX FINLAYSON-BROWN & TINGSHUO YANG OF
ETON COLLEGE ON 4TH JULY 2022**

Jill York

Tingshuo Yang

Sonata in D Major Op. 65, No. 5 Felix Mendelssohn (1809-1847)
Andante
Andante con moto
Allegro maestoso

Scherzo Op. 2 Maurice Duruflé (1902-1986)

Alex Finlayson-Brown

Méditation Op. posth Maurice Duruflé

Passacaglia in C minor BWV 582 Johann Sebastian Bach (1685-1750)

Tingshuo Yang

Master Tallis's Testament Herbert Howells (1892-1983)

Alex Finlayson-Brown

Final Louis Vierne (1870-1937)
from Symphony No. 1

A summer recital by students from Eton College has become a regular feature of the Reading Town Hall lunchtime recitals. Both of today's organists have already achieved their ARCOs and are establishing themselves as players in Europe and beyond. Alex will soon be organ scholar at Exeter Cathedral and Yang, also a pianist, is recording a CD album of Bach's Keyboard Partitas. Both players have been taught by James Orford.

Yang opened the recital with Mendelssohn's Sonata in D. This starts with a legato Choral movement which leads into the Andante con moto. This gentle movement switches to B minor and six eight time with a neat

staccato pedal line underpinning the flowing upper lines. After the calm, the Allegro Moderato lets rip with fast-flowing waves of arpeggios and a strong rhythmic drive. It was played with great assurance and a luscious registration. The Duruflé Scherzo, a work published posthumously, was a real contrast. This was an almost Impressionistic piece, fluttering and atmospheric and delicately contrasting the flute stops on the different manuals. It fully lived up to its name of scherzo or joke.

Alex now took over for another posthumous* Duruflé piece, a Méditation, again drifting and atmospheric. A yearning right hand melody was balanced against a swaying left hand and the plaintive mood was delicately and beautifully expressed. Alex continued with the great Bach Passacaglia, demonstrating a wide variety of registrations all steadily anchored by the relentless ostinato. It was controlled yet exuberant with a strong sense of progression and direction. Bach's varied textures were skilfully brought out and the performance was both a gourmet feast of registration and an enjoyable romp!

Yang now played Howells' Master Tallis's Testament, another performance showing sensitive registration. The opening oboe above quiet chords led into firmer diapason territory, the music always leaning into the next cadence and a pause. It expanded into strong reeds and diapasons, giving a real 'English' sense of solidity and modality, before resolving to a pp ending.

(* published in 2001, Editor)



Alex Finlayson-Brown and Tingshuo Yang

Alex concluded the recital with Vierne's Final from Symphony No. 1. This was a joyous performance of a piece that 'travels' well with a catchy figuration, taking the listener on quite a journey. The phrasing and detail was beautifully executed and the chromaticism as the piece headed to the finish line was simply exhilarating. The music suited the Willis organ spectacularly.

Both soloists were absolutely outstanding. Their programme offered many contrasts and moods and a breathtaking range of registrations and brilliant technique. Yang and Alex are on course for glittering solo careers, heartily deserved.

RELF CLARK ON MONDAY 5TH SEPTEMBER 2022

John Halsey

March, from Ode for St Cecilia's Day	George Frederick Handel (1685-1759)
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Fugue in B minor, BWV544 ii	Johann Sebastian Bach (1685-1750)
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Sonata in E flat, BWV525 [Allegro] – Adagio – Allegro	Johann Sebastian Bach
--	-----------------------

Choral Song, from Choral Song and Fugue	Samuel Sebastian Wesley (1810-1876)
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Cantilene, from Sonata in D minor, Op.148	Josef Rheinberger (1839-1901)
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Chant donné en hommage à Jean Gallon	Maurice Duruflé (1902-1986)
--------------------------------------	-----------------------------

Toccata, from Symphonie V, Op.42 No.5	Charles-Marie Widor (1844-1937)
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As Dr William McVicker walked on to the Town Hall stage to introduce the recital, I had a sudden flashback: for a moment I saw the announcement being made not by William but by Sir Graham Brady who had, less than half an hour before, walked on to another platform to announce the name of the next UK Prime Minister. In truth, Dr McVicker expressed delight in welcoming everyone

to a new season of lunchtime concerts, encouraged concert goers to book in advance online, and pointed everyone to the BOA stall run by Mark Jameson. Throughout the recital, Dr Clark's own introductions held attention with dry wit and amusing contextual detail.

The first piece, the central March from Handel's Ode for St Cecilia's Day, occurs between two movements titled 'The trumpet's loud clangour' and 'The soft complaining flute'. The March was firmly and boldly played, and got the recital off to a vigorous start.

Dr Clark suggested that no organ recital is really 'complete' without a JS Bach fugue; in common with the 'St Anne' Fugue in E flat which he had played at his last Reading Town Hall recital, the 'Great' Fugue in B minor is in three sections, with the central section scored for manuals only; he had considered playing the 'Great' Prelude & Fugue in B minor complete, but decided that might have been 'indigestible at lunchtime'.

Moving on to the Trio Sonata No. 1 in E flat, Dr Clark commented that inside a large organ 'there is a chamber organ trying to get out', and while it might be thought that a large Victorian organ should play mostly thickly-scored Romantic music, Dr Clark found bright and clear pseudo-Baroque registration including the Choir Corno di Bassetto augmented by Lieblich, Salicional and Piccolo in the left hand for the outer movements, and delicate contrasted 8-foot tones for the sinuous lines of the slow movement.

As Dr Clark reminded us, the Anglican composer Samuel Sebastian Wesley was the illegitimate great nephew of the founder of Methodism ... In 'Choral Song', we have almost the opposite of the Bach Trio Sonata, as this is a big organ arrangement of a chamber piece. Indeed, the registration moved into what I could describe as the Willis's 'comfort zone' with plenty of rich 8-foot stops (not that the Bach trio sonata was in any sense uncomfortable). Highly effective use of chorus reeds brought this piece to a resounding close.

The Rheinberger Cantilene was recommended by Dr Clark as suitable for weddings, for funerals, for Sunday services and even 'for inclusion in organ recital programmes when asked to play at short notice'. Having heard the performance, all could concur that this is a very handy and versatile piece. Dr Clark pointed out that some elements of the composition (I noted detached pedal octaves) recall the Adagio of JS Bach's Toccata, Adagio & Fugue.

A highlight for me was the miniature Duruflé piece. A most beautiful two minutes in the composer's characteristic style, featuring rich diatonic harmony simultaneously with modal melody. Dr Clark had chosen the piece with regard to its key, contrasted against the F major of both the Cantilene and the following

Widor. This most enjoyable recital was polished off with panache by Widor's famous Toccata from Symphony No. 5.

Dr Clark is most persuasive in presenting recitals featuring a number of excerpts, not feeling a 'duty' to play complete works, instead focusing on the contrast and balance of the complete recital programme. Indeed, he compared a complete Widor Organ Symphony unfavourably with a visit to a dentist, although he acknowledged that he does have a good dentist. This may also indicate that Dr Clark's teeth are in good order, just like his hands and feet as demonstrated most convincingly today.



Relf Clark

OPHELIA AMAR (ROYAL ACADEMY OF MUSIC) ON MONDAY 7TH NOVEMBER 2022

John Halsey

This recital, and the three following lunchtime organ recitals scheduled for January 16, March 6 and May 9 2023 were all given by women. What particular musical perspectives and insights will emerge from this series?

Today, Ophelia Amar, a French-British musician pursuing postgraduate studies at the Royal Academy of Music, introduced and performed a programme arranged chronologically from late 17th to late 19th centuries, bringing out a delicate and feminine side to the Town Hall organ, an instrument whose size and strength have, on many other occasions, stimulated more muscular and testosterone-filled interpretations. Use of the Solo Oboe stop, sometimes as a solo and at other times providing the richness of a Cor anglais to the chorus, made the instrument sound distinctively French. Today's sensitive and stylish playing drew the audience in to appreciate a wide range of the instrument's tone colours and dynamics, with a result that forte passages, when they did arrive, were appreciated even more.

Toccata duodecima et ultima	Georg Muffat (1653 – 1704)
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An Wasserflüssen Babylon, BWV 653	Johann Sebastian Bach (1685 – 1750)
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Studies in Canonic Form, Op. 56, No.s 1, 2 & 5	Robert Schumann (1810 – 1856)
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Pastorale, Op. 19	César Franck (1822 – 1890)
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Trois Pièces, Op. 29 Prélude Cantilène Scherzando de concert	Gabriel Pierné (1863 – 1937)
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As Ophelia remarked, the French like to count Georg Muffat (whose father had Scottish ancestry) as one of their own as he was born in Savoie (now part of France) and studied in Paris (where he was influenced by Lully),

although his compositional style was also much influenced by Italy and he considered himself German! Be all of that as it may, deft and historically informed touch and ornamentation were demonstrated in both Baroque works. The structure of the Toccata was particularly well managed, so that a convincing whole was made of the work's episodes, and momentum was not lost despite some reflective moments and some *rubato*. The Bach performance evoked a stillness and respectfulness for both psalm text and musical composition, and an expressive flexibility was achieved in the ornamentation, yet within a stable and flowing pulse.

The Schumann studies, originally composed for pedal-piano, may perhaps have particularly attracted today's performer as she completed a full conservatoire course in piano before switching to organ. Care had been taken to obtain balance, warmth and variety between Choir and Great manuals using strings, flutes and diapasons, countering a tendency for the Town Hall organ's Choir stops to be quieter than those on the Great. My impression was that the audience responded with a special silence and involvement. Brighter registration was used in contrasting passages and humour was projected through the *staccato* in No. 5.

In the Franck, every ounce of expressive dissonance and resolution was found. A classic Franck tone was obtained, with rich warmth in the foreground and brightness behind. A 'dusky' quality in the tone transported me to a cathedral across *La Manche* (well, I had better not say *English Channel*) today. Sheep were grazing in a bucolic setting and wolves were far from the door. The performance was slightly marred by occasional blemishes not encountered in any of the other works in the recital.

Gabriel Pierné, a pupil of Franck who succeeded his master as Organist of St Clotilde, Paris, became better known as a conductor than as an organist or composer, and conducted the world premiere of Stravinsky's ballet *The Firebird* in 1910. The *Trois Pièces* date from 1892. In the *Prélude* I admired a spaciousness and ease in flow despite rapid passage work; the piece then grew persuasively as reeds were added towards a strong finish.

The Cantilène Solo oboe had a fine vocal fluency of expression, but the Town Hall organ's 16' pedal stop, although appropriately balanced with the oboe, was perhaps a little woolly. In the final Scherzando de concert,

a subtitle might be *Feux follets*. It wasn't just the organist's feet dashing across the pedal board. I have never seen the page-turner David Pether move so fast either.

Congratulations on a most engaging and enjoyable recital, and best wishes for your continuing studies and career.



Ophelia Amar

ANDREANA CHAN OF PEMBROKE COLLEGE, CAMBRIDGE,
MONDAY 16TH JANUARY, 2023

David Pether



Prelude and Fugue in A minor BWV 543 Johann Sebastian Bach
(1685 – 1750)

Scherzo in E major Eugène Gigout (1844 – 1925)

Diversion for Mixtures Francis Jackson (1917 – 2022)

In Paradisum Ghislaine Reece-Trapp (b.1992)

Suite Gothique Léon Boëllmann (1862-1897)

Festival Toccata Percy Fletcher (1879 – 1932)

One of the most pleasurable aspects of helping to arrange the series of lunchtime organ recitals at the Town Hall, is that we are able to invite students to take part, allowing us to encounter emerging talent and perhaps

give early careers an extra boost in the process. Because of the limited expenses available to attract performers, the majority of our younger players come from the London conservatoires or the Oxford colleges (and not forgetting our regular association with Eton College, of course). It was therefore particularly satisfying on this occasion to welcome a representative from Cambridge, taking advantage of an available recital date falling just before the start of the university term.

Andreana Chan is currently in her second year as organ scholar at Pembroke College, Cambridge, whilst concurrently reading law. In addition to her duties in the college's chapel, where Anna Lapwood is Director of Music, she has already performed as a soloist at several Cambridge colleges, St John's Smith Square and St Martin-in-the-Fields, and will be playing at the Royal Albert Hall this April.

The programme for the recital included a good selection of pieces, familiar and less-well-known, all presented with fine musical taste. It was clear that Andreana had spent her limited rehearsal time carefully, searching out particular colours from the instrument instead of relying on the standard settings of the combination pedals.

The performance received a considerable ovation from by far the largest audience attending a lunchtime recital since the pandemic. The total of 122 tickets sold was a very pleasant surprise to all concerned, prompting speculation that Andreana shares Anna Lapwood's flair for promoting the organ over social media. We look forward to hearing how her career develops.

WILLIAM MCVICKER & DAVID PETHER
MONDAY 6TH MARCH 2023

Jill York

Paeon

Kenneth Leighton
[1929-1988]

O Mensch, beweine deine Sünde groß
BWV 622

Johann Sebastian Bach
[1685-1750]

Kyrie, Gott Heiliger Geist
BWV 671

Johann Sebastian Bach

Grand Choeur Triomphale, Op.47 No.2
From *L'Organiste pratique*

Alexandre Guilmant
[1837-1911]

Wohl dem, der in Gottes Furcht steht,
No. 87 from the *Orgelbüchlein Project*

Simon Johnson
[b.1970]

Fantasia on Old Welsh Airs

William Faulkes
[1863 – 1933]



William McVicker (the RTH Organ Curator) and David Pether gave an inspiring organ recital, all prepared at a few days' notice when the original soloist was taken ill. It began with William playing Kenneth Leighton's dramatic 'Paean'. This has a cascading opening, a breathless mood and is rhythmically complex. The scuttling about is balanced by strong chords and it was an assertive performance, a gripping start to the recital. In contrast, David then played Bach's *Passiontide chorale prelude*, 'O Mensch beweine...' This exquisite piece presents a twisting, decorated chorale melody above a gently shifting accompaniment. The delicate rising chromaticism towards the end, with a final harmonic shift, is simply magical. It was played with a quiet gamba/flute registration, allowing the harmonies and textures to glow.

William followed this with Bach's 'Kyrie, Gott heiliger Geist', a tightly-constructed chorale prelude using plainsong as *cantus firmus* in the pedals. We were guided to listen for Bach's ingenious use of canon in four parts: as William put it, Bach's 'creativity and inventiveness is quite astonishing' and 'he piles on the dissonances'. The piece is cleverly constructed yet has a pleasing sense of direction.

Next, David introduced Guilmant's 'Grand Choeur' as 'definitely not a subtle piece' but one he plays sections of at University graduation ceremonies. Today he played all of it, starting with the famous Willis tuba, on through the quieter section, and returning to the rousing tuba. It had swagger, was celebratory and was played with great zest!

William now played Simon Johnson's chorale prelude 'Wohl dem, der...' which was written for William Whitehead's *Orgelbüchlein* Project, filling in the blank pages of Bach's *Orgelbüchlein*. Based on Psalm 128, the chorale here sits in the pedals with swinging ostinato patterns in both hands. This was an engaging piece, needing concentration and beautifully executed. William concluded the recital with Faulkes' 'Fantasia on old Welsh Airs', which he described as 'a corker'! (Faulkes was assistant to W.T. Best at Liverpool and wrote over 400 pieces.) The audience was set the challenge of identifying the Welsh airs. I managed to find *Men of Harlech*, *All through the night* and *the Ash Grove*, the latter used as the subject of the concluding fugue. It was played with relish and kept the audience on their toes.

This recital was full of contrasts and both players chose music they savoured. It was well-attended and everyone present had plenty to listen for and a varied programme.

[Marilyn Harper is now booked to play the concert on 25th September 2023- Editor]

GILLIAN BLYTHMAN - MONDAY 15 MAY 2023

Relf Clark

Celebratio Karl Jenkins (b.1944)

Organ Sonata No.1 Felix Mendelssohn (1809-1847)

Allegro moderato e serioso

Adagio

Andante

Allegro assai vivace

Sun Dance Bob Chilcott (b.1955)

No.5 from 'Organ Dances'

Prelude and Fugue in G Major, BWV541 Johann Sebastian Bach
(1685-1750)

Crown Imperial William Walton (1902-1983)
Arr. Herbert Murrill

Recital programmes can sometimes be criticised for ignoring important parts of the organ repertoire. It is often the case that pre-Bach music is omitted, Bach himself is not infrequently absent, and transcriptions of works of a rather ephemeral character sometimes take the place of solid and more rewarding original ones. There is, too, a tendency to allow music from the last third of the nineteenth century, and from the early part of the twentieth, to predominate. It was therefore very refreshing to see that Gillian Blythman's excellent programme included two substantial pieces from the core of the repertoire: the Sonata in F minor, Op.65, No.1 of Mendelssohn and the Prelude and Fugue in G major, BWV 541 of Bach.



Gillian Blythman

The recital began with a short, lively number by Karl Jenkins. Entitled *Celebratio*, its brevity seemed to reflect the somewhat slender nature of its material (which included some not entirely attractive sounds from the Tuba). The Mendelssohn work followed, after Gillian had introduced the remainder of her programme. It was registered with restraint, as if to underline the point that it was published in 1845 and therefore at a time when Hill had only recently built his great instrument at Birmingham Town Hall and when the career of Willis was still in its infancy. There is indeed much to be said for treating Mendelssohn's organ music as if it were written with a large chamber organ in mind, although perhaps on this occasion more use could have been made of the louder registers. For example, adding some reeds for the final cadence of the last movement would have clinched the performance. At any rate, that very demanding finale was delivered with impressive assurance, as was the work as a whole.

Bob Chilcott's *Sun Dance*, the fifth of his *Organ Dances*, followed the Mendelssohn and seemed in some ways very similar to *Celebratio*, both being in a light, vaguely modern idiom, and both calling for the Tuba. It is of course good to hear works by contemporary composers, but on this occasion my possibly quite unfair view, that new organ music tends to be either strange or bland, and invariably rather unmemorable, was

reinforced a little. The Prelude and Fugue in G major followed the Chilcott piece and demonstrated how satisfying such repertoire can sound on the Town Hall organ when the Great mixture is omitted. A topical finale was provided by Herbert Murrill's arrangement of *Crown Imperial*, the march written by Walton for the coronation in 1937.

The playing throughout was clean, confident and stylish. My only criticism is to do with organ management: intervals between movements are themselves musical events and must not be unduly prolonged by stop-changes. This is of course easy to say, and no one underestimates the difficulties created by an organ with only a few aids to registration (and on which rehearsal time is limited by activities in adjoining parts of the building).

A very fine addition to the series, attended by a large and appreciative audience. Gillian was ably assisted by David Pether.

READING MINSTER, Church of St. Mary the Virgin

Organ recitals have been held at this church, usually on the third Friday of the month from 12.30 to 1.15pm for many years. Master of the Music and Minster Organist is Ian Hillier. Jonathan Holl over recent years had been directly involved with player selection.

An instrument of three manuals and pedals by Byfield was installed in the West Gallery of Reading Minster in 1800. This was replaced by the present organ built by 'Father' Henry Willis in 1862 for an exhibition in London. It originally comprised three manuals and pedals – there were 11 stops on the Great organ, 8 on the Swell, 7 on the Choir and 5 on the Pedal. This organ was modified and installed in the north transept of St. Mary's in 1864 – the same year that Willis installed his organ in the Town Hall. Around 1876, the organ was moved to its present site (a chamber on the north side of the chancel) and the Solo organ added, together with hydraulic blowing apparatus. The work was carried out by Henry Willis. After around fifty years of use the mechanism was practically worn out and funds were collected for a rebuild. The outbreak of WW1 meant that this work was not completed until 1926. Willis' estimate at that time was over £3000 and the maximum sum available was only £1600. For this

amount, Bishop & Sons rebuilt the organ, including a new action and some tonal changes. One item remaining today from this rebuild is the delightful Viola da Gamba on the Solo Organ.

In 1932 Henry Willis III (grandson of 'Father' Willis) visited the Minster to assess the condition of the instrument and by the end of 1935 it finally ceased to work. Canon Parham (incumbent at the time, later Bishop of Reading) and the Dr. Daughtry (organist) raised £5000 and the work of rebuilding commenced in early 1936 and was finished in October the same year. This work included a new organ façade of plain zinc display pipes and casework designed by Harold Rogers FRIBA of Oxford. The instrument was technologically advanced for its day and included the existing detached console with electro-pneumatic action. At this time Willis III lowered the wind pressures on some of the big reed stops (which considerably decreased their effectiveness) and removed the 32ft Double Open Diapason from the pedal Organ. Since then, most of the work has been tuning but now it is virtually silent. An electronic is currently in use. Appeals for funding its restoration can be found on the parish web site:

<https://www.readingminster.org.uk/get-involved/at-the-minster/organ-restoration-fund/>

Recitals using the temporary electronic in the past year have been given by:

20 May 2022	Rosemary Evans
17 June 2022	Chris Cipkin
15 July 2022	Jonathan Holl
19 August 2022	Ian Hillier
16 September 2022	Gillian Blythman
21 October 2022	Christopher Sears
18 November 2022	Andrew Prior
9 December 2022	Relf Clark
20 January 2023	Nathaniel Keiller
17 February 2023	Ian Hillier
17 March 2023	Robert Jones
21 April 2023	Rosemary Evans

MEMORY OF VISIT TO ST STEPHEN'S AND ST. AGNES
CLEWER, 12TH MARCH 2022



The rebuilt organ by Geoffrey Coffin,
see detail report in the 2021/2022 edition of this handbook.

HERITAGE DAY AT READING TOWN HALL SATURDAY 11TH SEPTEMBER 2021

It is regretted that the photographs for this event were omitted from the 2021/2022 edition, especially as the Association had special guests for the event - recitalist Ben Giddins and composer Ghislaine Reece-Trapp.



Pre-concert talk given by
Dr William McVicker, Ben Giddins and Ghislaine Reece-Trapp

HERITAGE OPEN DAY: READING CONCERT HALL SATURDAY 17TH SEPTEMBER 2022

Keith Dukes

Regular readers of 'The Berkshire Organist' will need no introduction to this event, which forms part of Reading Museum's annual Heritage Open Day, and the Association's calendar.

After the national Covid-19 lockdown in 2020 preventing the event being held, and the Association's 100th Anniversary celebrations taking over 2021's event, this year saw a return to the more normal cadence agenda. There were two sessions – around midday and an hour or so thereafter.

Between 50 and 60 attended the first session and between 40 and 50 the second – hardly any duplicates – so a good attendance overall for Reading Museum and the Association. And, encouragingly, at both sessions several young players, who had the chance to get their hands on the keys after each presentation. A palpable success.

Following a sympathetic restoration of the organ, supported by a generous grant from the Heritage Lottery Fund, and a re-opening recital given by Olivier Latry of Notre-Dame, Paris, on the 16th March 2000, the highly regarded organ consultant Dr William McVicker was appointed its Curator.



So, on this occasion, who better than William himself to curate the two sessions. Supported by David Pether on the organ, and Mark Jameson on the Association's display stand. Our President, Jonathan Holl was also in attendance.

William gave a brief introduction and then David played William Harris's arrangement of Elgar's 'Nimrod' to showcase the organ going gradually from pp to ff for most of the piece. Basically, showing it off, as an appetiser

for what was to follow. I particularly enjoyed the way in which he ensured Elgar's exquisite counterpoint before the grand statement of the main theme towards the end was indeed pointed out – by the use of separate manuals. William called it



a magisterial registration, and indeed it showed how David is a master of this important, but also, through its age, challenging instrument.

William went on to speak about the organ's builder, Henry Willis I and how he was so important in this country's cathedral and town hall organ history. He explained how the tin diapasons, wooden flutes, and reeds with their brass tongues were connected with the manuals by Henry with outstanding Victorian engineering genius. And how he coupled this with an entrepreneurial flair that enabled him to well make his mark at the Great Exhibition of 1851 prior to building the Reading Town Hall organ in 1864. Along the way David enabled us to hear the result of all this talent in a well-received rendition of Alfred Lefébure-Wély's 'Andante (Choeur de Voix Humaines)', nicely contrasting a flute stop solo against a reed accompaniment.

William covered much ground in his presentation, balancing some of the more technical aspects of organ design and manufacture well with the position of the organ in general in the social fabric of Victorian England.

An engaging and interesting hour then, completed by David playing Nigel Ogden's 'New Era', written to inaugurate a series of lunchtime concerts at Manchester Town Hall, another of Britain's finest examples of Victorian architecture. English through and through, the piece opens with a short fanfare motif which helps to bind the sections together as it marches along with more than a hint of Elgar. David certainly gave us a bit of pomp and circumstance to round off the presentation. And I was more than pleased to be able to go through it all again a second time. A very enjoyable and educational afternoon.

VISIT TO ST MARY'S SHINFIELD AND ALL SAINTS
SWALLOWFIELD
SATURDAY 8TH OCTOBER 022

Richard Sedding

A small but enthusiastic group met to sample the delights of the organs, and the hospitality on offer. At **Shinfield**, a beautiful selection of cakes and tea awaited us, thanks to Pat Baldwin, wife of Andy, past President of BOA.

The church of St Mary has been a place of worship since 1069 when it was founded by Guillaume de Breteuille, one of William the Conqueror's great Marshalls.

The church has changed and adapted with the times but retains many Norman features along with a new stained glass window that was installed to commemorate the Millennium.

There is also a delightful modern ironwork screen to separate the vestry and organ console, so you might say the organist is behind bars!

The organ is located in a chamber on the south side of the chancel. It is an extension instrument, with pipes used at different pitches in various ways. This enables the organ to provide more tonal possibilities at less cost, while at the same time requiring less space.

The organ was originally by Joseph W Walker and installed in 1864. In 1964 the organ was rebuilt using existing Walker pipework with new mechanism throughout. There was a new detached console, and the existing blowing was re-used. This was designed and paid for by Michael Thomas. The organ was dedicated on 19th September 1964.

The specification with diapasons, and flutes at 8ft, 4ft and 2ft pitch, also includes Nazard and Tierce ranks. These ranks, (called mutations) play notes at different harmonic pitches, for example the Nazard plays an octave and a fifth above the actual note you play. This enables the playing of a variety of repertoire, from 17th and 18th century music, including JS Bach Trio Sonatas, and Couperin, where the Cornet sound can be created. There are also strings, which help when playing music by later composers such as Vierne and Howells. The Positiv division includes a selection of

flutes, a Larigot and a Mixture. On the Positiv it is possible to create echo effects with the Swell flutes and mutations. The reeds are mild, the Great Krummhorn and Swell/Positiv Fagotto can be used as a solo or in chorus.



The key and stop action is electric. Manual compass C to g³ 56 notes, Pedal C to f¹ 30 notes.

There are thumb pistons which serve to enable the organist to preselect stops using stop tabs, and also via a series of switches (see photo). By pressing the thumb pistons you can choose to use the stop tabs, or the switches to change registration.

Here is a summary of the various ranks:

Ranks:-

Enclosed

- A Gedackt 80 pipes
- B Dulciana 68 pipes
- C Celeste/Tierce 61 pipes
- D Principal 56 pipes
- E Contra Fagotto TC 68 pipes

Unenclosed

- F Open Diapason 56 pipes
- G Principal 68 pipes
- H Chimney Flute 68 pipes
- J Krummhorn(Clarinet) TC 44 pipes

PEDAL

1	Contra Bass	16	F	Transistor bottom octave
2	Echo Bass	16	A	Transistor bottom octave
3	Octave	8	F	
4	Bass Flute	8	H	
5	Quint	5 $\frac{1}{3}$	H	
6	Choral Bass	4	F	
7	Super Octave	4	H	
8	Contra Fagotto	16	E	Transistor bottom octave
9	Fagotto	8	J	
10	Krummhorn	4	J	

POSITIV

11	Gedackt	8	A	
12	Lieblich Flute	4	A	
13	Piccolo	2	A	
14	Sifflote	1 $\frac{1}{3}$	B	
15	Octavin	1	B	Top octave repeats
16	Cymbal	1	B	Top octave repeats
17	Contra Fagotto	16	E	TC
18	Fagotto	8	E	
19	Octave Fagotto	4	E	

GREAT

20	Open Diapason	8	F	
21	Stopped Diapason	8	H	
22	Principal	4	G	
23	Octave Flute	4	H	
24	Twelfth	2 $\frac{2}{3}$	G	
25	Fifteenth	2	G	
26	Krummhorn	16	J	TC

SWELL

27	Principal	8	D	
28	Gedackt	8	A	
29	Dulciana	8	B	
30	Celeste	8	C	TC
31	Octave	4	D	
32	Lieblich Flute	4	A	
33	Nazard	2 $\frac{2}{3}$	A	
34	Fifteenth	2	B	
35	Tierce	1 $\frac{3}{5}$	C	Top octave repeats
36	Contra Fagotto	16	E	TC
37	Fagotto	8	E	

We then moved on to Swallowfield where the churchwarden Barbara Stanley made us most welcome.

The church also has a long history. In 1256 Sir John Le Despencer, owner of Swallowfield at the time, obtained authority from Pope Alexander IV to build a chapel and keep a chaplain at Swallowfield. Although this appears to have implied a new building, evidence from the church itself leads to the conclusion that a building at least partly Romanesque in style had existed there previously. Whether it had been built over a previous Saxon church remains speculative. Some of the stonework of the north and south doors and the east windows including the “bull’s eye” are indeed of an earlier date. Sir John’s presumed stone coffin is now a feature at the west end of the church, although it has not been positively identified.

A new organ was installed in 1978, which was a house organ built in 1972 by Nigel Church. It was restored in 2009. This organ is located towards the back of the nave, on the south side. There are two manuals and pedals. The organ has flutes, at 8’ and 4’ pitch, also diapason sounds at 4’ and 2’ pitch. Here it is possible to experiment playing at different octaves, for example playing the 4’ Principal an octave lower. One small change is the pedal reed, which has been tuned to 16’ pitch. Tracker action, compass 56/30.



PEDAL		MANUAL I		MANUAL II	
Unterbass	16	Rohr Flute	8	Gedecktpommer	8
Gemshorn	8	Principal	4	Koppelflote	4
Fagot	16	Mixture 22.26 II		Principal	2
				Spitzquinte	1 ½

**CONCERT AT ALL SAINTS, WINDSOR
ORGANISED BY JOHN HALSEY
ON SUNDAY 30TH OCTOBER 2022**

A local concert organised in aid of the church lighting appeal.

The performers were Reicho Lechise playing bass viol. Jenny Thomas played a one-keyed flute, a copy of an 18th century original by Carlo Palanca. John Halsey played a harpsichord made in Canberra Australia in 1988 by Ian Fry following a 17th century Flemish design. John also performed on the 1931 Hunter organ which between 2015 and 2019 the parish raised £19,000 for leatherwork repairs by Bishop & Sons and further restoration will be continued as funds are available.

Sonata in e minor for flute and basso continuo

Jean-Marie Leclair [1697-1764]

Prélude in D major for solo flute

Sonata in D major for harpsichord with flute

J. Bodin de Boismortier

[1689-1755]

Messe pour les Convents de
Religieux et Religieuses –
for solo organ

François Couperin [1668-1733]

Premier livre d'orgue for
solo organ

Nicolas de Grigny [1672-1703]

Deuxieme Suitte in G maor
for flute and bass continuo

Jacques Hotteterre le Romain

[1674-1763]

Rondeau [Le Provençal] for
flute and bass continuo

Michel de la Barre [1675-1745]



The fine organ case in this church

The Berkshire Organist 2023

ANNUAL DINNER, FRIDAY 4TH NOVEMBER 2022

John Jebb

Our annual meeting at Stirrups was scheduled this time unusually, on a Friday evening, the 4th November 2022. Some new attendees helped get the evening off to a fine start and after dinner Jonathan welcomed back for a second visit Ghislaine Reece-Trapp our guest speaker describing her remarkable achievements in the world of organists for one so young - Junior Organ Scholar at Wells and Organ Scholar at Christ Church Oxford. Following graduation from Oxford University she gained her FRCO winning awards and prizes, she currently teaches at Highgate School, is a published composer and gives recitals around the UK.

To much applause Ghislaine began her talk reminiscing about her last visit when we invited her to talk and give a recital at the United Reformed Church, Reading in 2017. Then last year completing a BOA commissioned composition for our centenary. She then focussed on the word 'Organ' and its 5 letters describing each as follows in a clear voice, somewhat tongue in cheek but widely appreciated for the images conjured up.

O for octopus, our tentacles of hands and feet pressing hundreds of buttons and levers.

R for religious, we might be seen as monks in our mysterious coloured cloaks.

G for ghosts, what better week to remind us of the timeless organ Halloween connection.

A air pressure? Together with technical terms like swell and choir will drive some away.

N might stand for neon lights - she had in mind the cinema organ. She cleverly switched tack though keeping to her initial idea. Whatever the word Organ means to each of us, it has taken us all individually on a special emotional journey. A journey that continues into each of our futures. With observations about different personal experiences, Ghislaine used the word Organ once more to define her own personal associations.

O stands for Open Minded perhaps?

Regardless of background each of us has to be open to a more secular

changing culture and develop new ways of bringing this fabulous instrument into the here and now. She suggested yoga classes to organ accompaniment, to much amusement. What a fabulous instrument the organ is.

R for resilience?

Each new challenge increased her determination to succeed. We all have ability and meet challenges and obstacles that help to develop resilience and confidence. She recalled a BBC 3 live broadcast, where on descending from the organ loft she was asked if she was the page turner? Additionally, other stereotyping experiences led her to set up the Society of Women Organists.

G stands for grounded.

There is always more to learn. Albert Einstein revolutionised theories of time, space and the universe and famously said 'I have no special talent, I am only passionately curious.' He always remained grounded. Awareness is key. Toil, determination and imagination were necessary to development of the instrument you play.

A is for adventurous.

The BOA is adventurous - our objectives are imaginative and inclusive with help and advice, education. She then described attending, as part of London Organ Day 2021, an organ recital played by Martin Baker at St John the Evangelist Church, Islington. Bach's Art of Fugue. Of course Bach is her favourite composer and she enjoyed Martin's rendition immersing herself in the polyphonic textures of this amazing piece. Martin followed this beautiful work with one of extreme dissonance, atonality and strange harsh mixtures in an improvisation of the Fugue which unexpectedly inspired her to become more musically adventurous.

Finally she came to the letter N and in her search for the right word the only one that came to mind was Nectarine - much laughter. In 2012 she accidentally knocked her snack, a nectarine which rolled along a shelf to plunge amidst the congregation.

N - Ghislaine more seriously chose Nurturing.

In a world so dominated by social media and instant gratification how can a 10 minute Handel Fugue compete when you can't even reach the end

of the exposition in 30 seconds. Ignacio Estrada once said ‘if a child can’t learn the way we teach maybe we should teach the way they learn.’

Ghislaine restated her 5 ORGAN traits concluding with an Ella Fitzgerald quote, ‘it isn’t where you come from, it’s where you’re going that counts.’ And with a long pause and a “thank you” Ghislaine’s talk came to an end with thunderous applause and obvious appreciation.

Jonathan expressed his and our thanks for her imaginative and thoughtful speech with suggestions that we could or should be doing, and noted that he had in fact also attended the Martin Baker recital.

SOCIAL AFTERNOON – SATURDAY 14TH JANUARY 2023 – AT ST ANDREWS URC READING

Jill York

Sixteen members and friends met at St Andrew's United Reformed Church for the annual Social Afternoon, a talk followed by tea and conversation. The speaker was Philip Norman, returning after his successful talk last year. The topic this year was 'Preludes, Fantasias, Toccatas and Fugues' and he delivered a well-prepared talk combining PowerPoint with linked recordings.

Philip's starting point was the lively round 'Sumer is icumen in', written down at Reading Abbey around AD1250. This 6-part vocal canon produces a complicated counterpoint and is familiar to Berkshire Organists as our Centenary composition commission was based on it (Ghislaine Reece-Trapp's 'Fantasia on Sumer...'). After this we heard music by Ockeghem, Jannequin, Frescobaldi, Merulo and Scheidt, illustrating how canons evolved. Canzonas and ricercare were appearing and complex rhythms were starting to creep in. The ancestors of the fugue were developing. In a spectacular example by Scheidt (1587-1654) the obsession with complex counterpoint led to a fugue with two subjects, one then upside down, then in diminution, shortened then speeded up! Virtuosity in writing counterpoint was everything. The slides were cleverly annotated and co-ordinated with recordings to show all this happening.

The 16th century Italian toccata was also developing into a freer style, often in three sections. The German Froberger (1616-1667) studied in Italy and travelled widely, acting as a 'super spreader' of the new toccata style.

Buxtehude's music has an improvisatory appearance but with a greater sense of direction, encompassing the new canzona style with its duple/triple contrasts. Bach absorbed and developed all these new trends and examples played from his works included excerpts from the famous Toccata in D minor BWV 565, the G minor Prelude and Fugue BWV 535 and the C major Prelude and Fugue BWV 547. Bach took counterpoint even further, into his Musical Offering and The Art of Fugue.

Later composers incorporated fugue differently: Albrechtsberger made it an area of academic excellence; Mozart was inspired by Bach and Handel; Rheinberger incorporated fugues in his sonatas and Liszt's magnificent *Ad Nos* shows free thematic transformation. Fugue structure developed slowly, was crystallised in Bach and later composers adapted it freely.

Philip's talk was a whistle-stop tour of musical forms dear to organists. It was carefully prepared and presented with enthusiasm and energy.

After this, the room was speedily rearranged and we all sat down to enjoy tea (with donations in kind and cash) and some lively conversation.

“TAKE MY HANDS.... TAKE MY FEET.....” – 78 YEARS ON

Ken Gains

Feedback from the publication of my little book *Console Commentary* has resulted in some interesting correspondence and contacts.

A letter from Eric Gawler of Poole in October 2022 revealed that the previous Easter he had retired from organ playing at the age of 92 after 78 years due to mobility problems. Perhaps this is not a record, but it is certainly a long time. Inspiration, determination and dedication to organ playing come to individuals in various ways and to varying but valid degrees. Although of non-conformist background Eric served mainly Church of England churches and was for a long time organist of St John's Boscombe. The following is an abbreviated extract from his letter used with his permission:

“As one who grew up like yourself when the pipe organ was king [so to speak], as a lifelong organist [78 years], I was blessed with an inbuilt sense of what was right and what was wrong musically, and have always been able to improvise and transpose, which was a tremendous help in playing before, during and after Divine service. When I was baptised [total immersion] the congregation used to sing the verse of the hymn *Take my life and let it be* [1] as each candidate emerged from the water. I had no idea of the order in which we would be called, but it was second, So, as I came up out of the water they were singing *Take my hands and let them move at the impulse of God's love, take my feet and let them be swift and beautiful for Thee* [2]. I then made a conscious vow before the Lord, bearing in mind how solemn it is to make a vow and not to keep it, to only

play well known hymns and sacred music. Over the years, by His Grace, I have kept that vow and the wonderful thing is that people are blessed in their hearts, and when they testify to that, I take it as having been blessed in myself in the execution and the feed-back. I always trusted the Holy Spirit to inspire my mind as I play, knowing every time we hear a certain tune it immediately puts words into our minds and hearts which is the source of the blessing”. [Eric Gawler – October 2022]

Notes:

1. “*Take My Life and let it be*”
by Frances Ridley Havergal [1836-1879]
2. Verse 2.

Found in most hymn books, 582 in Old English Hymnal.

[Editorial note: 361 in A&M revised; this has the original tune Consecration written by W H Havergal [1793-1870], Frances’ father. In many hymn books the tune Nottingham is now used.]

THOMAS GROSCH

Ken Gains

In December 2016 *Organists’ Review* published an interesting article by David Shepherd on cinema and theatre organs. Although these may not be highly regarded by some purists, they are [or sadly in many cases “were”] unashamedly different but fascinating instruments built, initially to accompany silent films. They were subsequently developed for entertainment during intervals or for recitals. The range of effects was quite remarkable. The instruments, often of three manuals, some containing a lot of extension work and borrowing to save space and presumably cost were amazingly versatile.

While the name of the American, Wurlitzer, is usually the first that comes to mind, he was helped by a number of individual English organ builders joining him from England. Not least amongst these was the scandal ridden Robert Hope-Jones who developed or improved electric action for Wurlitzer. However, he was not enamoured by some of Hope Jones’ notions. Some British firms saw the potential for cinema and theatre organs. Amongst these were Compton, Spurdens Rutt, and Christies with Hill Norman & Beard and of course Rest Cartwright, builder of the

instrument at the Paladium, Palmers Green mentioned as being played by Thomas Grosch.

What interested me in David Shepherd's article was the mention of Thomas Grosch [1900-1982] as a "pioneer cinema organist" which he doubtlessly was. This talented musician, whom I knew, was a Classics and Latin master at Farnborough Grammar School where I was a pupil from 1945. He was a very popular teacher and helpful to any boy, even those not regularly under his instruction. Once he graciously, without any adverse comment, corrected some verses I had written and encouraged me to continue.

On some Saturday mornings he played the organ for the cinema club at the Gaumont Cinema in Aldershot. Boys resident in Aldershot also attended Farnborough Grammar School so, on Monday mornings, his performance was the subject of animated conversation among some boys in those pre-chart days. There was another side to this man which is worth a mention. He usually played the piano for the hymns at the daily assembly. It was truly amazing what he got out of a bog-standard school piano when accompanying 500 boys. Volume contrasted with softness in just the right places. My father, choir master at a local chapel, always taught us to pay attention to the words and modulate accordingly. Thomas Grosch did just that on the piano often to the embarrassment of the inevitable bawlers. It was never quite the same, when occasionally, someone else played the piano. Mr Grosch was seriously ill in 1949 and was away for a few months. His substitutes, though competent, lacked the panache, sensitivity and gravitas to which we had become accustomed, so it was a relief when he was able to take his place at the piano again on his recovery.

I have recently learned, from David Shepherd, that unsurprisingly Thomas Grosch had a small pipe organ in his home at Church Crookham. From there he cycled the six miles daily to the school at Farnborough. His drop handlebar orange coloured bike was immaculately maintained and the source of admiration. Sadly it was never my privilege to hear him on the cinema organ – bus fare to Aldershot and admission to the cinema would have dug too deeply into my meagre pocket money. My memories of 70 plus years ago remind me of what a privilege it was to have known this gentleman.

The Organ of St Thomas of Canterbury, Goring on Thames

Mark Jameson

It is pleasing to record the completion of the organ rebuild at St Thomas, Goring on Thames. This project started in 2015 led by Michael Howell [1960-2021] who served as Organist and Director of Music [2013-2021]. It is sad that Michael lost his battle with cancer, I am sure he would be very pleased with the rebuild. The opening recital by Thomas Trotter took place on Saturday 11 February 2023. Paul Hale was the advisor for the project.

In the 18th Century singers and a small band provided music from a gallery on the west wall of the church. This was demolished during church reordering in 1848. The choir moved to the north, accompanied by a harmonium. A major restoration of the building took place in 1886/7 at which time the round east end was added. Following the granting of a faculty on 12th July 1886, an organ chamber was built on to the north side of the church, Alfred Monk (of London) was contracted to build a three-manual organ. This was installed in 1887/8 and opened with a recital by James Hallé, organist of St Barnabas Church, Kentish Town (London), where Alfred Monk had in 1885/6 built a slightly larger organ. In 1904 the keyboards were replaced, and three stops added to the Swell:

Great Organ [56 notes]

Open Diapason	8
Clarabella	8
Gamba	8
Principal	4
Flûte Harmonique	4
Piccolo	2
Trumpet	8
Swell to Great	

Swell Organ [56 notes]

Violin Diapason	8
Rohr Flöte	8
Echo Gamba [1904]	8
Voix Celestes [TC] [1904]	8
Gemshorn [1904]	4
Lieblich Flöte	4
Mixture 12.15.17	III
Horn	8
Oboe	8

Choir Organ [56 notes]

Lieblich Gedact	8
Dulciana	8
Flauto Traverso	4
Clarionet [TC]	8
Spare slide	
Swell to Choir	

Pedal Organ [30 notes]

Open Bass [metal]	16
Bourdon	16
Violoncello	8
Swell to Pedal	
Great to Pedal	
Choir to Pedal	

By 1930 the action was worn out – resulting in a contract with Bishop & Sons to rebuild. The tracker action was replaced with electro-pneumatic for notes and stops and tubular-pneumatic action for combination pistons and stop keys.

Great Organ (61 notes)

1	Open Diapason I	8	
3	Open Diapason II	8	New 1930
2	Wald Flute	8	Renamed 1930
4	Principal	4	
5	Harmonic Flute	4	Renamed 1930
6	Fifteenth	2	Piccolo revoiced?
7	Harmonic Trumpet	8	Revoiced with harmonic trebles
Swell to Great			

Swell Organ (61 notes)

8	Lieblich Bourdon	16	Added 1930, part old Lieblich Flöte
9	Violin Diapason	8	
10	Rohr Flute	8	
11	Echo Gamba	8	
12	Voix Celestes [TC]	8	
13	Geigen Principal	4	Renamed 1930
14	Twelfth	2½	Lowest mixture rank from, by 2015
15	Fifteenth	2	Middle Mixture rank, true 15th
16	Seventeenth	1¾	Highest Mixture rank, wide scale flute
17	Mixture 12.15.17	III	14,15,16 combined
18	Horn	8	
19	Oboe	8	
Tremulant			
Octave			Added 1930
Sub Octave			Added 1930

Choir Organ (61 notes)

20	Lieblich Gedact	8	
21	Viole d'Orchestre	8	Added 1930
22	Dulciana	8	
23	Flauto Traverso	4	Small scale Wald Flute
24	Clarinet (from tenor c)	8	
Swell to Choir			Added 1930

Pedal Organ (30 notes)

25	Contra Bass	32	Extn. No.26 & 10¾ from No.27
26	Open Diapason (metal)	16	Lowest 7 pipes painted
27	Bourdon	16	
28	Octave	8	1930 extension of No.26
29	Violoncello	8	
Swell to Pedal			
Great to Pedal			
Choir to Pedal			

In 1962/3 Bishops replaced electrical switchgear, contacts and relays, releathered soundboards, and Pedal chests. Woodworm damage was rectified in 1999/2000. Tuning passed from Bishops to Walkers in recent years. Failing action has led to the 2023 rebuild by Clevedon Organs led by Anthony Hall.

The new specification:

Solo

1	Hohl Flute	8	Originally Great Wald Flute 8
2	Viole d'Orchestre	8	Existing
3	Dulciana	8	Existing, tuned to undulate
4	Harmonic Flute	4	Original Great Harmonic Flute
5	Harmonic Piccolo	2	Additional Monk pipes
6	Clarinet	8	Existing
7	Harmonic Trumpet	8	Original Great Trumpet

Swell to Solo

Great to Solo

Sub Octave

Super Octave

Unison off

Great

8	Lieblich Bourdon	16	Original Swell Lieblich Bourdon
9	Open Diapason 1	8	Existing
10	Open Diapason 2	8	Existing
11	Stopped Diapason	8	Originally Choir Lieblich Gedackt
12	Principal	4	Existing
13	Wald Flute	4	Originally Choir Flauto Traverso
14	Fifteenth	2	Existing
15	Mixture 19.22.26	III	New, spotted metal
16	Harmonic Trumpet	8	Existing, from No.7

Solo to Great

Swell to Great

Swell

17	Violin Diapason	8	Existing
18	Rohr Flute	8	Existing
19	Echo Gamba	8	Existing
20	Voix Celeste [TC]	8	Existing
21	Geigen Principal	4	Existing
22	Nazard	2 $\frac{2}{3}$	Existing, re-named
23	Flautina	2	Existing, re-named
24	Tierce	1 $\frac{3}{5}$	Existing, re-named
25	Sesquialtera 12.15.17	III	Existing, re-named
26	Mixture 15.19.22	III	New, plain metal
27	Double Clarinet	16	Part new, from No.6
28	Horn	8	Existing
29	Oboe	8	Existing
30	Clarinet	8	No.6

Tremulant
 Sub Octave
 Super Octave
 Unison Off

Pedal

31	Acoustic Bass	32	Existing from No.33 & No.8.
32	Open Diapason	16	Existing
33	Bourdon	16	Existing
34	Lieblich Bourdon	16	Existing, from No.8
35	Violoncello	8	Existing
36	Bass Flute	8	From No.8
37	Fifteenth	4	From No.35
38	Octave Flute	4	From No.8
39	Trombone	32	Acoustic, from 33,34 & 40
40	Trombone	16	Additional Noterman pipes, also from No.7
41	Double Clarinet	16	From No. 27
42	Trumpet	8	From No. 7

Great to Pedal

Swell to Pedal

Solo to Pedal

Solo Octave to Pedal

Great & Pedal combinations uncoupled

Generals on Swell toe pistons

Accessories

6 Divisional thumb pistons to Solo
 8 Divisional thumb pistons to Great
 8 Divisional thumb pistons to Swell
 8 General thumb pistons
 6 Reversible thumb pistons to all unison couplers
 4 Advance thumb pistons – general stepper
 1 Retard thumb piston – general stepper
 1 Setter thumb piston
 1 General Cancel piston
 8 Divisional toe pistons to Swell
 8 Divisional toe pistons to Great & Pedal
 1 Reversible toe piston to Great to Pedal
 1 Reversible toe piston to Swell to Great
 1 Advance toe piston – general stepper
 1 Retard toe piston – general stepper
 1 Reversible toe piston for Trombone 16
 1 Reversible toe piston for Trombone 32
 Illuminating button for West Shutters Off
 Illuminating button inverting toe pistons [stepper/couplers]
 99 memory levels each for Divisional and Generals
 Record and playback facility, controlled by iPad
 MIDI interfaces/controls

James Halle's opening recital featured 9 composers and an improvisation.

Thomas Trotter's recital was as follows:

G. F. Handel	Organ Concerto Op.4 No. 2
John Stanley	Voluntary in D Major, Op.6 No.6
Henri Mulet Byzantines	Rosace & Tu es petra, No.3 & No. 10 from Esquisses
Jonathan Dove	The Dancing Pipes
Marcel Dupre	Variations sur un Noël, Op.20
J. Michel [Canadian]	Three Jazz Preludes – Swing Five, Bossa Nova, Afro-Cuban
William Wolstenholme	The Question – The Answer
Gioachino Rossini arrangement	Overture to the Thieving Magpie, Thomas Trotter

Encore:

Madelaine Dring Thomas Trotter	Caribbean Dance for Piano, arranged for organ by Thomas Trotter
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The organ re-build completed just days before the concert performed perfectly. Every seat in the church was filled.

The following Saturday 18th February, there was a Gala Event held to an invited audience to thank those who had sponsored the work, I was delighted to be able to attend at short notice.

Paul Hale, the recitalist, was in Nairobi signing-off the rebuild of their Cathedral organ just ahead of the Goring event, unfortunately he was unwell on his return, so Bryan Almond performed part of Paul's original programme with the last piece his own choice. Paul Hale will feature as a future recitalist.

The Gala programme:

Sigfrid Karg-Elert	Postlude on <i>Now thank we all our God</i>
J S Bach	Chorale Prelude on <i>Liebster Jesu wir sind hier</i> BWV731

J S Bach	Fantasia in G, BWV572
Thomáso Albinoni	Adagio
César Franck	Pièce Héroïque
David Machell	Aria
David Briggs	Variations on <i>Greensleeves</i> [2005]

The Gala programme booklet comprehensively lists supporters – a splendid effort by very many.

There are further events planned and the church intends to publish a fully comprehensive book about music and their organ – something to look forward to.



Special thanks go to Revd. Ben Philips, Elizabeth Parkinson [Project Manager] Anthony Hall and his team at Clevedon Organs, and to Paul Hale for the historical organ research.

TWO CATHEDRAL ORGANS - BRIDGETOWN & NAIROBI

Mark Jameson

Exploring churches is always rewarding, but accessing organ information particularly outside of England, can be difficult. The NPOR register ignores work by UK builders overseas, and during recent upgrades even the OHS database now restricts its listing to organs in North America – in the past other organs outside the USA were included. OHS lists 33 J W Walker instruments in the USA. Walker, at one time were prolific exporters and also rebuilding many overseas instruments built by other UK builders. Two earlier Walker rebuilds have caught my eye.

Bridgetown, Barbados

Barbados is not volcanic unlike the other Caribbean islands, its rock is limestone. It was badly affected by ash in 2021 when La Soufrière, on the island of Saint Vincent to the west had an explosive eruption. Concorde G-BOAE moved to a purpose-built museum there in November 2003, BA still own it, the hanger is currently closed following hurricane damage. Its cathedral has been the subject of recent facebook “chatter”.



[The Cathedral - Barbados Tourism]

Barbados is famous for its beaches, most of the residential area is on the west side, and the capital Bridgetown on the south west corner of the island is listed as a UNESCO World Heritage site. Its Cathedral is dedicated to St Michael, with the first church built c1641, the site now occupied by St Mary's Church. A larger site led to the first stone church dedicated to St Michael and All Angels in 1665. That building was destroyed in a hurricane in 1780, a replacement in stone was completed by 1789, with a west tower and peal of bells. The See of Barbados was created in 1824, with St Michael's gaining Cathedral status. In 1831 it was again seriously damaged by a hurricane. The cathedral had an eastward extension in 1938 and currently seats about 1600 people. They claim to have the largest Caribbean pipe organ.

The organ history for Barbados starts in 1693 when John Mills, Controller of Customs, who lived near St Michael's, left in his will £300 for an organ to be put in the church. In 1694 the Vestry of St Michael's purchased Bills of Exchange to Mr William Brooke, a London merchant to commission an organ and ship to Barbados. Mr Brooke entrusted the making of the organ to Father Smith. Various transactions are recorded including payment in refined sugar. The organ was a duplication of that set up for the Banqueting-House-Chappel, in London. Fuller details are recorded in *The London Gazette* and *The London Post*.

The London organ is listed in "*Father Smith*" a book by Andrew Freeman & John Rowntree published in 1976. The Barbados specification was: **Great Organ 53 notes GG/C:** Open Diapason, Hohl Flute, Principal, Nason, 12th, 15th, Blockflute 24 notes, to mid C#, Sesquialtera III, Cornet III to mid C#, Trumpet. **Chaire Organ 53 notes:** Stopped Diapason, Principal, Flute [MC,25n], Cremona and Vox Humana, **Echo Organ Fiddle G to C 29notes:** Open Diapason, Principal, Cornet 12.17, Trumpet. A large organ. The organ survived the 1780 hurricane and was restored into the rebuilt building. In 1788 the Father Smith organ was sold to St Philip's church on Barbados, but that building and organ were destroyed in the 1831 hurricane.

In 1785 a new three manual organ by Longman and Broderip, of London [this entity traded from 1776 to c1798, Longman c1767 to c1832] was ordered. The first recorded organist was Edward Jordon, related to Abraham Jordan who supplied three other organs to Barbados in the

1720s. That instrument comprised Great 11 stops, Swell 12, Choir 7 and Pedal 1 stop. This organ was also seriously damaged in 1831, repairs cost £100. In 1892 the instrument was overhauled by a local organ tuner Mr Eli Bouvier who made various additions. By 1921 it needed extensive work, particularly with the action.

In 1923 a new 3m/38ss Walker organ was ordered, installed 1924 and placed close to the chancel in the south east corner of the Nave. The old organ moved to James Street Wesley Chapel [built in 1858] after the Walker was completed. In 1940 the organ was moved to the west gallery, uncased with a new 4 manual drawstop console with a new 2-rank Chancel organ division. The chancel section was destroyed en route during shipment, this section was not completed until 1948. In 1974 Walker rebuilt the organ and I have the Walker leaflet following that work. The 1974 console [compass 61/30] was placed in the south-east corner of the Nave close the chancel arch, and made of Mahogany, other hardwoods and metals to suit the climate. Further work was carried out by Keith Jones of Gloucestershire in 1988 who still looks after it. Modifications post 1988 include modern pedal contacts and replacement of pull-down wires. The Solo has been renamed as Positive.





LEFT JAMB

RIGHT JAMB

Left column: Positive [*5]: Tuba 8, Treamulant, Crumhorn[*5], Cymbel 3rks [*5], ? [*3], Tierce 1½ [*3], Blockflöte 2 [*5], Nazard 2½ [*3], Zaubrerflöte 4 [*5],

Prestant 4 [*5], Lieblich Gedact 8 [*6], two blank heads [*3], Octave, Unison off, Sub Octave.

Right jamb middle column – Chancel Organ – two extended ranks:

Flageolet 2, Flute 4, Gemshorn 4, Gedact 8 [*6], Horn Diapason 8, Lieblich Bourdon 16

Chancel Pedal: Lieblich Flute 8, Lieblich Bourdon 16

Right jamb right [outer] column: Great: Clarion 4 [*5], Trumpet 8 [*7], Mixture 3rks [*8], Fifteenth 2, Twelfth 2½, Harmonic Flute 4, Principal 4, Wald Flute 8, Open Diapason 8 [*9], three blank heads [*9], Double Open Diapason 16. Walker selective piston control dial with lock.

LEFT JAMB:

Left jamb outer column: Swell:

Tremulant, Clarion 4, Oboe 8, Horn 8, Double Trumpet 16, Mixture III, Fifteenth 2, [*1], Lieblich Flute 4, Principal 4, Voix Celeste 8, Gamba 8, Stopped Diapason 8, Open Diapason 8, Octave, Unison off, Sub octave.

Left jamb middle column: Pedal:

Trombone 16, Fifteenth 4 [*2], Bass Flute 8, Principal 8 [*3], Octave 4, Quint 10½, Echo Bass [*4], Bourdon 16, Open Metal 16 [Gt], Open Wood 16, Sub Bass 32.

Pedal Couplers: Great to Pedal, Swell to Pedal, Positive to Pedal, Chancel to Pedal.

Left jamb right column: Couplers:

Positive to Swell, Swell to Chancel, Positive to Chancel, Positive to Great, Swell octave to Great, Swell sub octave to Great, Swell to Great, **Gt & Ped Comb^{ms} OFF** [this is the wording on the stop head].



RIGHT JAMB

Notes:

- 1: Harmonic Flute 4 prepared, the Bourdon 16 has been removed post 1974.
- 2: 1974 Octave Flute
- 3: Unwritten stop heads, prepared for in 1974
- 4: Was Swell stop.
- 5: Post 1974 stop addition
- 6: Spelling changed from Gedeckt to Gedact.
- 7: 1974 Tromba
- 8: 1974 Two ranks
- 9: 1974 Great Open Diapasons 1, 2 and 3 [3 prepared], also prepared were Stopped Diapason 8 and an Octave 4.

The Swell, Positive, and Chancel organs are enclosed. Electro-pneumatic action from 1974. Wind Pressures in 1974: Chancel, Swell, Solo/Positive flues 4½", Great & Pedal flues 5", Great & Swell reeds 7½", Tuba and Trombone 13". Chancel section bottom manual.

Pistons: Swell 6 thumb & toe, 6 each Great, Positive/Solo, 6 toe Pedal. Setter & cancel.

Reversible: thumb/toe Great to Pedal. Toe: Trombone, Positive to Great. Thumb: Swell to Great.

I have to thank John Bryan, the Organist/Choirmaster of St Michaels for sending me some very comprehensive notes about this instrument, the many changes, and information about those who have served as organists. They have now started fund raising for a very complete overhaul – watch this space!

Nairobi, Kenya

The starting point for many wanting to visit the big game parks in East Africa. The early Walker organ lists showed few for Africa, by the 1920s they were exporting regularly to South Africa.

In 1914 an appeal was started for the building of All Saints Church in Nairobi, commissioned from the architect Temple Moore [1856-1920] who had been artiled to George Gilbert Scott in 1878. The foundation stone was laid in 1917 with the three westernmost bays of the nave with north and south side aisles completed, and dedicated at the end of July 1918. In 1920 Kenya became a colony following a breakup of British East Africa, leading to political unrest. In 1922 the north tower was started,

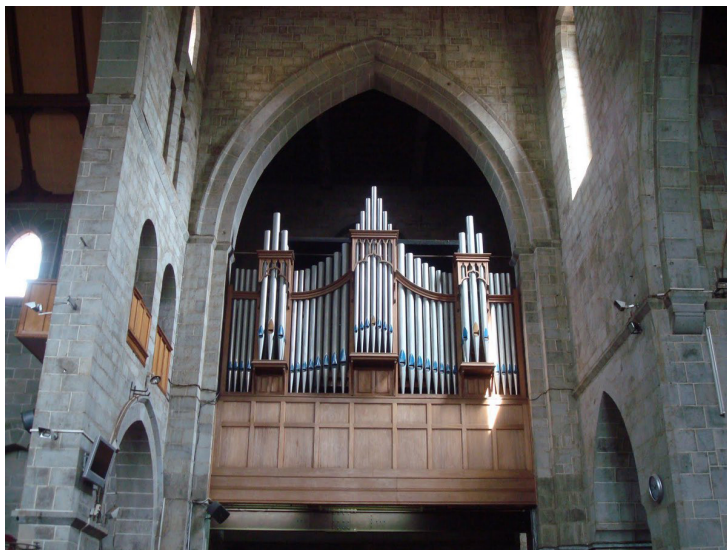
but separate from the incomplete nave. In 1924 the Diocesan Synod decided that All Saints should have Cathedral status, it became known as the *Cathedral of the Highlands* within the Diocese of Mombasa. By 1934 the north tower and further parts of the nave were completed, with a temporary end wall. The Cathedral had to wait until 1952 for further construction and consecration by Bishop Richard Crabbe.

[Nairobi Cathedral, Tourism photo]



In 1934 a 33-stop organ was made for the Cathedral by Scottish builders E H Lawton of Aberdeen, Mr Lawton personally installed it, but 13 ranks remained prepared for. At the time the Great lacked a reed, the Choir was prepared for and gaps on the Swell and Pedal.

Discussions had taken place from 1948 about completing the original plan for the organ – with responses from various UK organbuilders. In 1952 a final specification was agreed with J W Walker of Ruislip, but lack of funds and changes delayed completion, it was dedicated in July 1955. Of the 1722 speaking stops, 914 were from the Lawton. The early history of this instrument can be found in two issues of THE ORGAN – number 87 of January 1943 and in issue 139 of January 1956.



In 1978 Walkers, represented by Geoffrey Coffin returned and installed a brand new 2-rank Choir organ, recovered many of the organ's pneumatic motors with a leather substitute – sadly this did not last, and a few years later had to re-leather all the motors. The organ got into poor condition in recent years. In 2018 the contract to rebuild the instrument was awarded to Michael Farley of Budleigh Salterton, work started in 2021. Paul Hale was the consultant. He has written a well-illustrated booklet describing what has been achieved.



The New Console

Michael Farley Specification – 2023

GREAT ORGAN

Double Diapason, Rank A
 Open Diapason I
 Open Diapason II
 Hohl Flute
 Dolce
 Octave, Rank A
 Principal
 Harmonic Flute
 Twelfth
 Fifteenth
 Tierce
 Mixture 17.19.22
 Tromba, Rank B

Octave

Choir to Great

Swell to Great

Auto Bass on Great

SWELL ORGAN

Lieblich Bourdon, bass rank G
 Open Diapason
 Lieblich Gedact
 Viola di Gamba
 Voix Celeste [TC]
 Gemshorn
 Lieblich Flute
 Fifteenth
 Mixture 19.22.26
 Bass Clarinet [TC], Rank C
 Clarinet, Rank C
 Oboe

Tremulant

Double Trumpet, Rank D

Trumpet, Rank D

Clarion, Rank D

Octave

Sub Octave

Unison off

COMBINATION COUPLERS

Great & Pedal Combs. Coupled

Generals on Swell Toe pistons

Generals on Pedal Toe pistons

8 Thumb pistons each: Gt, Sw, Ch.

8 Toe pistons each: Ped; Swell

8 General thumb pistons

Setter & General cancel pistons

Advance and retard pistons

Reversible thumb for couplers

Rev. toe G/P, C/G, 32ft stops.*

CHOIR ORGAN

16 Open Diapason, Rank A	8
8 Rohr Flute, Rank I	8
8 Dulciana, Rank J	8
8 Stopped Flute, Rank I	4
8 Dulcet, Rank J	4
4 Nazard, Rank I	2½
4 Flautino, Rank I	2
4 Larigot, Rank I, top 7 pipes repeat	1½
2½ Twenty Second, Rank J, top octave from I, repeats	1
2 <i>Tremulant</i>	
1½ Clarinet, Rank C	8
III Tromba, Rank B	8
8 Fanfare Trumpet [TC]	8

Octave

Sub Octave

Unison Off

Swell to Choir

Great to Choir

PEDAL ORGAN

16 Contra Bourdon, Rank F, polyphone bass*	32
8 Open Wood, Rank E	16
8 Open Diapason, Rank A	16
8 Bourdon, Rank F	16
4 Echo Bourdon, Rank G	16
4 Octave Wood, Rank E	8
2 Principal, Rank A	8
III Bass Flute, Rank F	8
16 Fifteenth, Rank A	4
8 Octave Flute, Rank F	4
8 Harmonics 10.12. ^b 14, ^b 16, Rank B plus from A & F. *	IV
Trombone, Rank B	16
16 Double Trumpet, Rank D	16
8 Tromba, Rank B	8
4 Trumpet, Rank D	8
Clarion, Rank D	4

Swell to Pedal

Great to Pedal

Choir to Pedal

Computer settings:

Memory level display and selectors

Transposer

Recording capability

WIND PRESSURES [2023]

Great flues 78mm

Swell flues and soft reeds 91mm

Choir flues 75mm

Pedal flues 87mm

Tromba, Fanfare Trumpet & Swell Trumpets 185mm

Polyphone 230mm

This rebuild was completed in February 2023, and it was rededicated on 12th February.

ORGAN BLOWERS – MECHANICAL AND HUMAN

Ken Gaines

In his book, *The Organ*, William Sumner refers to the various primitive methods in ancient times for blowing air into pipes to create sounds. These ranged from separate bellows for each of perhaps twelve pipes to possible three people blowing with their mouths to feed an individual pipe. The blowers had to be quite fit and agile to respond to the commands of the “diapason thumper” who was in command. Blacksmith’s bellows were known since the Iron Age and were soon adapted in pairs with the blower alternating his treading to provide a smoother supply of wind for a row of pipes. These, by then, stood on a chest and wind was admitted to each pipe by a slide or lever. Even in those far off days mechanical pumping was attempted by the mysterious Greek hydraulic engine. Centuries passed before the organ as we know it began to emerge in Europe around 700 AD. The vital wind supply still required human endeavour and blacksmith type bellows were used but the unevenness of wind supply led to the development of reservoirs weighted to even out the wind supply and pressure level. Various methods of mechanical blowing have developed over the years, gas engines, diesel, engines, hydraulic and electric motors.

There is a small organ in Warwickshire which can be blown by hand, foot treadle or electricity. Many electric motors were fitted in the 1950s but, because of unreliable supply, blowing handles and feeders were often retained for emergency use so the (human) blower was not quite extinct but became a rarity. At one fairly recent rebuild a long disused hydraulic blower has been restored to working order as a curiosity rather than for serious use. At another recent rebuild, the Church authorities insisted the blower remain outside. Early mechanical blowers were sometimes located outside because of size and the noise factor. At a large church in Bristol there was often a smell of cooking cabbage when the blower was switched on. The source of this was traced to the blower air intake being located next to the ventilator from the kitchen which provided meals for the needy. The warm moist air was playing havoc with the wind chests!

Manual pumping of organs was still quite common until well after World War 2. The large 2 manual Nicholson organ at Emmanuel Church (Countess

of Huntingdon Connexion), Malvern, was hand blown until closure in 1970. I was possibly the last person to attempt playing this instrument which had been disused for some years. Interestingly, the organist there in the late 19th and early 20th century was Thomas Elgar – (Edward’s uncle). I saw what was left of that organ once again when, because it was in a listed building, Nicholson’s were asked to inspect and report on it in about 1988 and I accompanied Dennis Thurlow for this. Sadly the instrument had been vandalised by the new owners of the building.

Blowers, could be boys, but more often mature men who could be quite skilful in their humble but vital task. They were usually unpaid but some may have received half a crown (12 ½ p) for their labours. At our chapel senior Sunday School boys would vie for the opportunity to pump the organ if for some reason the blower failed to arrive. Over the years experienced or veteran blowers would get to know the tunes and, by keeping an eye on the tell-tail, could anticipate extra demand and pump harder if necessary. They were sometimes strong-minded individuals even to the point of suggesting tunes to the organist. There is a story of a Welsh organ blower who lost an argument with a visiting organist over a tune. After the service he told a sides man, “He may have played *Bryn Cafaria*, but I pumped *Cwm Rhondda!*” As a boy I was fascinated by the organ blower at our chapel in Farnborough. He was almost blind and had been a piano tuner and restorer. If the organ ciphered he would quickly take off the music rest and grope around until he found the offending note and adjust the button on the pull down – all in a few seconds. He was himself quite a skilled musician and would sometimes play an American organ. On some old organs there is a draw stop marked “Blower”. This operated a block of wood which knocked against the case in the vicinity of the pump handle to tell the blower to put down his newspaper and start pumping. On at least one organ this rare stop has been adapted as switch for the electric blower.

Three New Imported Organs

Mark Jameson

The three major new organs in this article will hopefully one day be the subject of Berkshire Organists' visits. The first was inaugurated early in 2023, the second was nearing completion in May 2023 with an Autumn concert programme planned, and the third – planned, the organbuilder specification quoted and in early days of funding. The second and third instruments replace electronics.

Chapel of Magdalen College, Oxford. This organ gets a lot of use, and is one of three Oxford Colleges with choir-schools, the other two being Christ Church and New College.

The organ history here is well documented – the original Great organ case survives at Tewkesbury around the Milton organ whilst the Chaire case is now at the west end of St Nicholas Church, Stanford-upon-Avon. In 1832 the current stone organ case was added as part of the 1829-1834 chapel restoration. Berkshire Organists' members visited Magdalen College chapel in April 2002. The organ at the time of that visit was built by Mander in 1986, with the 8 stop Great in the stone Chaire case, 5 stop Pedal and 9 stop Swell in the main case. Wear on the actions, and the weakness of such a small instrument, led to the decision to replace it with a new organ more similar in size to the previous 1936 Harrison organ.

Mark Williams, the current *Informator Choristarum*, has written: “...the instrument no longer served the needs of the Chapel and no longer matched the necessarily diverse repertoire of a 21st-century choral foundation, nor was it able to provide the precision or range of colours needed to attract keen students of the organ, [so] it was decided to pursue ideas for the commissioning of a new instrument. Between April and October 2018, four tenders for a new instrument in the Chapel were received. These were shared with a panel of external advisers and an internal Organ Committee in the College, and, after considerable discussion, it was decided to carry out further discussions with **Orgelbau Eule** with a view to commissioning them to build a new organ.” This instrument is their first example in the UK. The Mander has gone to Debrecen University in Hungary.

The specification and spellings are from Eule's website, compass 61/32, mechanical action to the Great, Swell and Choir organs, electric action to the Récit and Pedal. The pedal board is concave and parallel. The Choir organ is in the stone case. Tuning 440hz at 17°C. Stops reading down each jamb checked from a photograph.

LEFT JAMB: OUTER COLUMN				RIGHT JAMB: INNER COLUMN			
Récit [enclosed]				Choir			
1	Tuba [from floating Solo]	8	40	Tuba [from floating Solo]		8	
2	Tremulant		41	Tremulant			
3	Basson	16	42	Clarinette		8	
4	Voix Humaine	8	43	Terz		1½	
5	Trompette Harmonique	8	44	Waldflöte		2	
6	Lieblich Gedackt, E, wood	8	45	Nassat		2½	
7	Plein jeu [2']	III	46	Octave		4	
8	Bourdon, rank E, wood	16	47	Flûte douce		4	
9	Octave	4	48	Salicional		8	
10	Unison Off		49	Gedackt		8	
11	Diapason	8	50	Principal doux		8	
12	Super IV-IV		51	III-II			
13	Sub IV-IV		52	IV-II			
	Pedal		53	I-II			
14	Octave [Rank A] Extn	4		Pedal			
15	Octavbass [A]	8	54	Tuba [from floating Solo]		8	
16	Quintbass [A]	10½	55	Tuba Extn [from floating Solo]		4	
17	Principalbass, [A]	16	56	Posaune		16	
18	IV- P		57	Trombone		8	
19	Super IV - P		58	I-P			
	< and > buttons		59	II-P			
LEFT JAMB INNER COLUMN				RIGHT JAMB – OUTER COLUMN			
Swell				Great			
20	Tuba [from floating Solo]	8	60	Tuba [from floating Solo]		8	
21	Tremulant		61	Cornett II-V		2½	
22	Oboe	8	62	Trumpet		8	
23	Physharmonica	16	63	Gemshorn		4	
24	Violine	2	64	Mixture III		1½	
25	Physharmonica Extn	8	65	Lieblich Gedackt, rank C		8	
26	Salciet	4	66	Octave		2	
27	Flauto Traverso	4	67	Cello		8	
28	Viola d'Amour	8	68	Quinte, from Cornett.		2½	
29	Violes Célestes [TC]	8	69	Flûte Major		8	
30	Flûte Harmonique	8	70	Octave		4	
31	IV-III		71	Bourdon, rank C		16	
32	Sub III-III		72	Principal Major		16	
33	Super III-III		73	IV-I			
34	Sub IV-III		74	III-I			
	Pedal		75	Super IV-I			
35	Gedacktbass C	8	76	Super III-I			
36	Bassflöte B, wood	8	77	Sub IV-I			
37	Bourdonbass, rank C	16	78	Sub III-I			
38	Subbass, rank B, wood	16	79	Sub I-I			
39	III-P			Dials for Swell & Récit settings			

Accessories

8 combinations per manual
Great & Pedal Combs Coupled
10 General combinations
Setting system with an open area with 10.000 combinations and an authorized area with unlimited number of combinations.
USB socket over top manual

Accessories

Pedals for Récit, Swell, & Récit & Swell
Toe levers: < and >, III+IV/P, I/P,
Toe levers for 8 combinations
Manual Thumbs: < [Choir] and > [all]
Manual 1 Great: IV/I, III/I, II/I, I/P
Set & Cancel pistons
Manual 2: Choir: IV/II, III/II, II/P
Manual 3: Swell: IV/III, III/P
Manual 4: Récit:: IV/P



Photos: Above: Credit to H. Brooks, found on Facebook, dated 23 January 2023.
 Below: Credit to Hugh Warwick for this photograph, details of the organ from the Eule web site, and comprehensive article prepared by Paul Hale following his attending the inauguration event.



Pershore Abbey, Worcestershire is the second imported organ. This grade one listed Abbey was first granted land back in 692AD. The surviving part of the building left as the parish church dates back to c1100 [replacing an older building damaged by fires and an earthquake]. The tower, north and south transepts and choir survived the demolition of 1540. The north transept fell in 1686. A major restoration by George Gilbert Scott was carried out between 1862 and 1864. Emergency supporting buttresses to the tower had to be added in 1913 to stop a further collapse. The entire building has been undergoing major work from c1994 to 2017. Just to the east of the Abbey is the 12th century former church of St Andrew, this was converted for parish use in 1971/2 and is now the St Andrew's Centre – it had a 3-stop organ by J Gildersleeve of London, long gone.

There is conjecture about pre-Dissolution organs. The first recorded organ by Timothy Russell in 1826 – Great 12 stops, Swell 6 stops and a Unison Pedal pipe GG to G1, is listed in *Organa Britannica*. This moved to All Saints Sedgley, Staffordshire in 1872. That instrument was rebuilt and enlarged by Nicholson & Lord in 1892 with a further rebuild by 1982.

In 1872 Nicholsons of Worcester built for the Abbey a new 3/32 instrument. It was cleaned in 1897 with a Clarabella added to the Great. A complete rebuild and enlargement by J W Walker was carried out in 1940 reusing the Nicholson material, rescaled in a new instrument, with Great 13, Swell 13, Choir 12, Pedal 11 stops including extensions and borrowing. In 1971 Walker's carried out a further rebuild. By 2002 the pipe organ had been removed for storage, a Bradford Computing instrument was in use. Much of the stored material was later scrapped.

Now with the progression of building restoration, a new organ by Fratelli Ruffatti of Padua, Italy is being installed in shallow oak cases projecting from the triforium. The builders issued a newsletter with the specification, this has been updated, and until the entire work is completed, may still be adjusted. Voicing this instrument started in April 2023.

Details of this instrument known so far. Internal structure in Mahogany supported on a metal frame fixed to the triforium floor and wall below. The blowing plant is in a special enclosure in the North aisle roof void. Interdepartmental couplers and accessories to be published. Manual compass 61 notes, pedal 32 notes.

GREAT wp 3"

Bourdon – 12 pipes only ♯	16
Principal	8
Gedeckt	8
Octave	4
Transverse Flute	4
Super Octave	2
Mixture, C1-F2, 1 1/3, 1, 2/3, 1/2. 244p	IV
Tremulant	
Sub-octave coupler	
Unison Off coupler	
Octave couplers	

POSITIVE wp 2-6"

Holzgedeckt ♯ and tin	8
Gemshorn	8
Koppelflöte	4
Blockflöte	2
Quintflöte	1 1/2
Cromorne [French style]	8
Tremulant	
Sub octave coupler	
Unison Off coupler	
Octave coupler	

♯ - Pipes in Mahogany

Wind pressures provisional for initial voicing.



SWELL wp 3 1/2"

Stopped Diapason	8
Viola Gamba	8
Viola Celeste [TC] 49 pipes	8
Principal	4
Venetian Flute [tapered]	4
Nazard, [Clicquot style]	2 2/3
Piccolo	2
Tierce [TC] 40 pipes	1 3/5
Plein Jeu, C1-F2, 2, 1 1/3, 1. 183p	III
Trompette Harmonique	8
Tremulant	
Sub-octave coupler	
Unison Off coupler	
Octave coupler	

PEDAL wp 4-3"

Resultant, derived from Subbass	32
Subbass ♯ 32 pipes	16
Bourdon, from Great	16
Octave	8
Gedeckt, from Great	8
Super Octave 12 pipes	4
Fagotto, pipes 1-12 alloy, 13-32 tin	16
Fagotto, 12 pipes	8
Schalmei, 12 pipes	4



City of London Church of St Boltoph-without-Bishopsgate is the location of the third instrument. The building is preparing to celebrate its 300th anniversary. Since the devastating damage to the church caused by the IRA Bishopsgate bomb of 1993, the pipe organ in the west end of the gallery has not worked, and a keyboard has been in use.

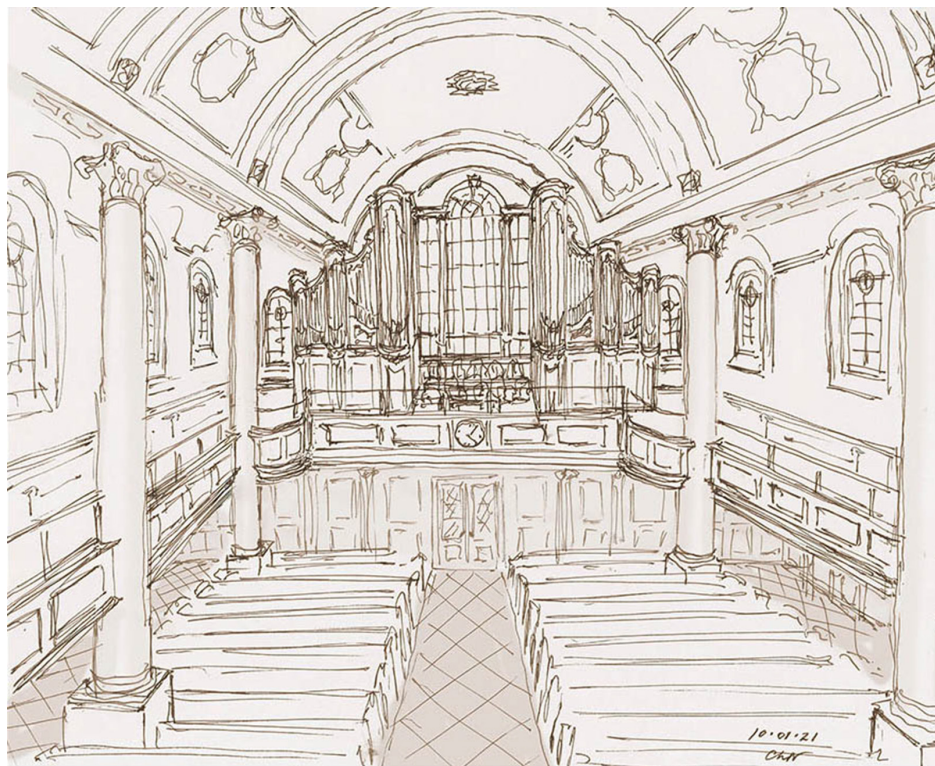
The mediaeval church building, having been patched up by successive repairs and partial reconstructions for centuries, and having narrowly escaped the Great Fire of 1666, was finally deemed irreparable in the early years of the eighteenth century. The parishioners sought, and obtained in 1723, an Act of Parliament to demolish it and replace it with a new church building. The first stone of the current church was laid in 1725. The new building was consecrated in 1728, though not completed until the next year, 1729.

The original organ in St Botolph's was built in the west gallery by John Byfield the Younger between 1750 and 1764. In accordance with liturgical fashion, it was moved to the east end of the north aisle in 1867 by Gray and Davison and enlarged. Willis rebuilt and enlarged again in 1887. In 1893 T C Lewis divided the organ moving it to the west gallery and the cases placed either side of the west window. Walkers cleaned and revoiced in 1902, in 1916 Norman & Beard reconstructed it and in 1939 it was cleaned by Spurden Rutt. In 1951 Frederick Rothwell & Sons of Harrow again rebuilt it. It was unusable from 1993. The specification through these changes can be found on NPOR. Now a new instrument is planned and fund raising is in progress. The cost is expected to be around £1.6m. The old organ was removed in April 2023.

Just before the start of the Covid pandemic, St Botolph's PCC, with the assistance of its organ consultant, Professor David Titterington, Head of Organ at the Royal Academy of Music, and the Director of Music, Iestyn Evans, invited three organ builders to tender to build a new organ in the church. After extensive research and preparation of proposals by the companies, delayed due to Covid, the PCC unanimously agreed in October 2021 that the contract should be awarded to US firm C B Fisk inc. of Gloucester, Massachusetts.

The historic parts of the organ case are being shipped to Fisk's to be incorporated in the new organ. Some of the pipes which are of historical interest will be stored in the church's crypt, the rest will be disposed of appropriately. The church is also being renovated following the 1993 bomb damage.

An artist's impression of the new organ:



The planned west end instrument. Fisk's have built around 160 organs - this will be their second European instrument - Op.120 is in Lausanne Cathedral. The compass will be 61/32.

GREAT

1	Bourdon	16
2	Principal	8
3	Harmonic Flute [45p] #	8
4	Spire Flute	8
5	Octave	4
6	Flûte	4
7	Twelfth	2½
8	Fifteenth	2
9	Seventeenth [54p]	1½
10	Mixture [287p] \$	IV-VI
11	Trommet	8
12	Cromorne	8

SWELL [Enclosed]

13	Quintaton	16
14	Violin Diapason	8
15	Viole de gambe	8
16	Voix celeste [from C0] 49p	8
17	Stopped Diapason	8
18	Principal	4
19	Flûte Octaviant	4
20	Nasard	2½
21	Octavin	2
22	Tierce [54 pipes]	1¾
23	Plein jeu [232 pipes]	IV
24	Basson	16
25	Trompette	8
26	Hautboy	8

PEDAL

27	Resultant, from 28 or 29	32
28	Principal Bass	16
29	Bourdon from No. 1	16
30	Octave	8
31	Bourdon, Extn.29,12 pipes	8
32	Octave, Extn. 30, 12 pipes	4
33	Trombone	16
34	Trumpet, Extn.33	8

GREAT - notes

#: CC-D#0 from No.4

\$: A 5½ rank sounds from

gl# when No.1 is drawn.

This is an exciting project, having seen and played a Fisk in the USA, and having been to their workshops and seen how they develop ideas with wooden models inside a scale building model, I look forward to this instrument in London.

THE ORGAN ON POSTAGE STAMPS

Mark Jameson



I start this year with a stamp issued on 5th January that has caught the attention of trade as well as the usual musical press. I am a member of a German Musical stamp specialist group – Motivegruppe. Hans Heinrich, an organbuilder Motivegruppe member who now lives in Finland built 183 organs in his former workshop in the Black Forest, explains what can be seen on the stamp. I believe this stamp to be unique.



This new **German** stamp honours organ music and organ building in Germany, recognized as intangible cultural heritage by UNESCO in 2017. Some 50,000 organs have been built in Germany since the Renaissance. There are currently around 300 specialist organ building companies with about 2,800 employees. The actual stamp size is 55 x 30mm.

1 and 2 are sheet metal blanks for the foot and the body of a metal pipe, and behind each the rolled parts before soldering.

3 shows the tuning roll on a metal pipe.

4,5, and 6 show a flue pipe made of metal with upper and lower lips.

7 shows the upper parts of reed pipes.

8,9,10, 11 are tools of the organ builder, namely a toe-hole gauge, a tuning cone, a voicing knife and a lip tool. As in a finished organ, various metal pipe bodies can be seen in the foreground of the stamp.

12 and 13 wooden pipe bodies in the background.

14 The console is represented by the keyboard and two stops (15).

16 symbolizes different wavelengths of the sound frequencies, which in the case of flute pipes depend directly on their length.

17 shows pipe lengths from 2 to 16 “feet” of a typical organ, where one foot equals 30.48 cm. The entire sound range of such an organ for the tonic of the C major scale notated in the treble clef is shown in staff notation (18). The top note (1’ pipe) and the bottom note (64’ pipe) are barely audible to the human ear. An organ lesson for many!

Germany issued a second organ stamp on 1st March 2023, designed by Wilfred Korfmacher as an engraving, based on a very well known photograph – to celebrate the 150th anniversary of the birth of Max Reger 1873 [to 1916]. Stamp size 45 x 35mm.



The Meiningen Stamp Collectors Society & the Max Reger Conservatory in Meiningen have a special postmark for the issue, this was sent to me on the day of issue:



Other Nations have also issued interpretations of Reger on stamps, particularly those in Africa, the best is this mini-sheet issued in 2016 by the Republic of Niger – it measures 140 x 140mm. The actual stamp within the sheet, is 35 x 50mm – I have a used example.



Now for an item – without a face value. Zacharias Thayssner built an organ and case at **Naumburg an de Saale, Germany** in the Stadtkirche St Wenzel in 1705. In 1746 Zacharis Hildebrandt built a new organ inside the 1705 case. There were alterations in 1834 by Friedrich Beyer; 1864 and 1917 by Ladegast & Sohn; rebuilt in 1933 by Walcker and Eule Orgenbau has reconstructed it between 1996 to 2000. The last report shows 3/53 stops. Full information on this organ can be found at: <https://hildebrandt-orgel.de/start.html>.



The above 0-value Euro bank note is fully banknote quality, there are a number of these to various designs, but this is the only organ one I have found. They are referred to as tickets, I got this from an official coin/banknote dealer.

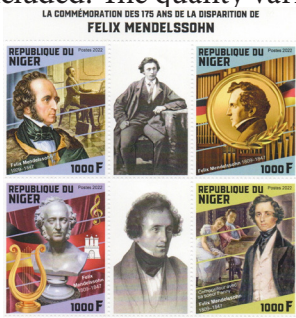
I do not normally cover postmarks but on 27 November 2022 the parish of Eibar in **Spain** celebrated 100 years of their organ. Eibar, in the Basque Country, was established around the Church of San Andrés. The original building was made of wood and the present church began in the 15th century. It is the most significant building in town. I found a specification – a one manual instrument of 1659 with 28 stops. I found the case and church photos on an Eibar area website. The local council web site indicates that the church is about to be restored. Spanish items are uncommon.



Another unusual item has been located – from Montevideo, **Uruguay**. An organ can be glimpsed in the background of this 2006 issue. It celebrated the 75th Anniversary of the State Symphony orchestra –known as OSSODRE



For many of the central African Countries, stamp production is a major source of income. Numerous issues appear, far more than can be justified for “normal” postal requirements. There are many themes, some of which are composers. The following are a selection where organ pipes are included. The quality varies vastly!





Almost every country featured Beethoven in 2022 – except the UK which issued a comic strip stamp the week most Beethoven stamps appeared.

This example came from Tchad

Bach features widely, Sierra Leone show organ cases as background

The number of personal issue stamps continue, they are valid in the country of origin but for international postage they mostly have a national issue attached. **Netherlands:** Hans Neuhaus produces these – always high quality with the name of the church – left to right Middleburg Koorkerk, Dcheveningen Oude Kerk and Akkrum Van Oeckelen organ. Produced in sheets of 10. Hans is clearly someone who appreciates the Dutch organs.



From Japan and the Ukraine:



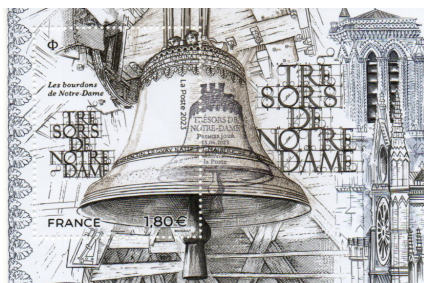
I put these on a black backing sheet to make them easier to see. The two stamps from Japan, left and centre were on post to me. The left stamp features a wedding hall, and a small pipe organ is just visible in the top right corner, I have not been able to find out where this is, but pipe organs are now common for non-church use across Japan. The middle stamp features a Hammond organ. The stamp dealer/organist in Ukraine is now producing large quantities of pictured cases, but without identification, and expensive.



This French stamp of the Notre Dame, Fontenay-le-Comte Vendee, was issued on 11 April 2023, a great design. The town holds the French award for the “Town of Art and History”, with many buildings of the Renaissance period. I just liked this stamp. The church organ dates from 1995 built by Dominique Oberthur has 3 manuals, and thirty stops. More information about the instrument can be found on Organ Database reference 2019792.

(See also: <http://www.orgues-oberthur.org/tech/font.php?lang=eu>)

After the Notre Dame Paris stamp for last year, Notre Dame’s musical stamp issued on 17 April 2023 features the bells of this cathedral



The final stamp takes us back to Poland. After a gap in the issue of the Historic Organs series as a direct result of the covid pandemic, on 17 November 2022 the new stamp featuring the organ at Wrocklaw, in the St Elisabeth Basilika, was released.



The church dates from 13th century, it was seriously damaged in Napoleonic times. The earliest organ recorded was early 14th century, replaced with a new one in 1620 which was damaged or had repairs in 1649,1652 and 1712. In 1750 a west gallery organ built by Michael Engler which survived world-war two but was destroyed by fire in 1976. A consortium of Klais Orgelbau, Manufacture d'Orgues Thomas and Zych Zakłady Organowe had to make a complete replacement in the same style as the instrument that burned. It has mechanical action and constructed between 2020 and 2022.

1 Rück Positiv		Manual 2 continued		Pedal	
1	Principal 8	24	Mixtur VI	42	Major-Baß 32
2	Flaute Amabile 8	25	Cimbel III	43	Principal 16
3	Flaute Allemande 8	26	Trombet 8	44	Violon-Baß 16
4	Quintadena 8			45	Salicet 16
5	Octave 4	Couplers		46	Sub-Baß 16
6	Quinte 3	27	RP/HM	47	Quintadena 16
7	Super Octave 2	28	OW/HM	48	Octave 8
8	Mixtur IV			49	Flute 8
9	Cimbel II	3: Ober Werek		50	Gems-Horn Quinte 8
10	Hautbois 8	29	Principal 8	51	Super Octave 4
2 Haupt Manual		30	Rohr-Flaute 8	52	Mixtur VI
11	Violon 16	31	Trinuna 8	53	Posaune 32
12	Salicet 16	32	Unda Maris 8	54	Posaune 16
13	Bourdon Flaute 16	33	Octave 4	55	Trombet 8
14	Quintadena 16	34	Spitz-Flaute 4	56	Glockenspiel – bells 8
15	Principal 8	35	Flaute minor 4	57	Paucken [drums]
16	Flaute Major 8	36	Quinte 3	58	Calcanten-Glöcklein
17	Gems-Horn 8	37	Super-octave 2	[calicant bell]	
18	Salicet 8	38	Quinta 1½		
19	Vox Humana 8	39	Sesquialtera II		
20	Octave 4	40	Mixtur IV		
21	Nachthorn 4	41	Chalumeau 8		
22	Quinte 3				
23	Super Octave 2				

OFFICERS OF THE ASSOCIATION

PATRON

Gillian Weir DBE

HONORARY FELLOWS

Dr William McVicker

PRESIDENTS

1921 - 1923	<i>Percy R Scrivener</i> FRCO FTCL
1924 - 1926	<i>A C P Embling</i> MusD FRCO
1927 - 1928	<i>Percy R Scrivener</i> FRCO FTCL
1929 - 1930	<i>F G Goodenough</i> FRCO
1931 - 1934	<i>B Probert-Jones</i> MusB FRCO
1935 - 1937	<i>Albert Barkus</i> FRCO
1938 - 1942	<i>A Yould</i> FRCOARCMLRAM
1943 - 1945	<i>Archibald H Lusty</i> ARCO HonFTCL
1946	<i>Percy R Scrivener</i> FRCO FTCL
1947 - 1948	<i>W Hugh Rowe</i> ARCO
1949 - 1950	<i>Albert E Rivers</i>
1951 - 1952	<i>A Warren</i> FRCO
1953 - 1955	<i>Prof H C Barnard</i> MA DLitt
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1983 - 1984	<i>Peter B Marr</i> PhD GTCL FRSA ARCO
1985 - 1986	<i>Derek M Guy</i> AFCM
1987 - 1988	<i>Christopher Hood</i> BA
1989	<i>Christopher J Kent</i> MusB MMus PhD FRCO ARMCM
1990 - 1991	<i>David Duvall</i> MA FCA
1992 - 1993	<i>Philip Bowcock</i> BSc MRICS
1994 - 1995	<i>Graham Ireland</i> BA BMus MMus FRCO
1996 - 1997	<i>Donald Hickson</i> MCMI
1998 - 1999	<i>Christine Wells</i> BMus FRCO LRAM
2000 - 2001	<i>Graham Ireland</i> BA BMus MMus FRCO
2002 - 2003	<i>Jim Wooldridge</i> FSCA
2004 - 2006	<i>Jonathan Holl</i> ARCO LRAM ARCM

2007 - 2008	Christopher Cipkin BA MA ARCO
2009 - 2010	Ian May
2011 - 2012	Jill York BA MA LRAM
2013 - 2014	Harry Russell
2015 - 2017	<i>Jonathan Holl ARCO LRAM ARCM</i>
2018 - 2022	Andy Baldwin MA(Cantab), CEng, MIET
2022 - 2023	<i>Jonathan Holl ARCO LRAM ARCM</i>
2023 -	Richard Sedding BA[Hons], PGCE

SECRETARIES

1921 - 1926	<i>S T Chamerlain</i>
1927 - 1931	<i>Sidney Collins</i>
1932 - 1976	<i>Archibald Lusty</i>
1977 - 1983	<i>Ron Pepworth</i>
1984 - 1986	Christopher Hood
1987 - 1991	<i>Norman Hutt</i>
1992 - 1993	<i>Graham Ireland</i>
1994 - 1996	<i>Donald Hickson</i>
1997 - 1998	Christine Wells
1999 - 2000	<i>Graham Ireland</i>
2000 - 2001	<i>Jim Wooldridge</i>
2002 - 2007	<i>Alan Kent</i>
2008	<i>Donald Hickson</i>
2009 - 2012	Christopher Cipkin
2012 - 2013	<i>Sylvia Collins</i>
2013	<i>Donald Hickson</i>
2014	Anthony Hodson (acting)
2015 - 2018	Harry Russell
2018 - 2022	John Halsey
2022 -	Keith Dukes

TREASURERS

<i>c1930 - c1954</i>	<i>A.L Warman</i>
<i>c1954 - c1958</i>	<i>Leslie Pratt</i>
1959 - 1960	<i>Mrs S Stephenson</i>
1961 - 1976	<i>Leslie Pratt</i>
1977 - 1979	<i>J G Davies</i>
1980 - 1982	<i>Peter Marr</i>
1983 - 1989	<i>David Duval</i>
1990 - 2010	Mark Jameson
2011 - 2012	Derek Guy
2013 - 2016	Ronald Byer
2017	Derek Guy

EDITORS OF THE BERKSHIRE ORGANIST

<i>1948 - 1973</i>	<i>Albert Rivers</i>
<i>1974 - 1977</i>	<i>Leslie Davis</i>
<i>1978 - 1983</i>	<i>Gordon Spriggs</i>
<i>1984 - 1997</i>	<i>Gordon Spriggs and Philip Bowcock</i>
<i>1998 - 2004</i>	<i>Philip Bowcock</i>
<i>2005 - 2009</i>	<i>Graham Ireland</i>
<i>2010 - 2011</i>	<i>Patricia Rigg</i>
<i>2011</i>	<i>Chris Hood</i>
<i>2012 - 2015</i>	<i>Malcolm Rigg</i>
<i>2015 - 2022</i>	<i>Jonathan Holl</i>
<i>2023</i>	<i>Mark Jameson</i>

All the dates given above are the year of election

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