

THE ORGAN MANUAL

*Issue 5
January 2023*

*Carl Jackson
Buxtehude
Apprentice Organ Builders
Publishing in 2023 and
more*



THE ORGAN MANUAL
ONLINE MAGAZINE

Editor's Note

Cover Image by
Dr Ian Clegg
Organ at St Andrews
Coniston, UK

Those who have followed the development of The Organ Manual will know that in September 2019 the website was created. Social media had already been used for a year or so to promote organ related information but the website offered a whole host of new opportunities. The purpose of the site was to bring all things organ to one site, to help everyone, but especially those new to the organ world, to find the information they needed without having to search site after site. It was developed and created through hours of research which started with a project I put together, 'Inspiring Organists of the Future - Does More Need to be Done?' along with determination, drive, tears and tantrums. The hard work was worth it though, the result being something I felt I could be truly proud of.

the project developed and in 2021 I wrote 'Since its creation nearly two years ago, The Organ Manual website has gone from strength to strength, with a loyal following as well as new visitors on a regular basis. Some days I am simply stunned when I look at the stats and over a hundred people have not only visited but been active on the site. It makes me proud and humbled, but it also highlights the fact that there is demand for what The Organ Manual does.'

Of course there are plenty of magazines that feature the organ, but this one would be different. How? Well, first and foremost it would be free to access with no membership or subscription required to access it.

The first magazine was published in September 2021 and was so well received. Kind, generous and warm mails flooded in, the response was quite frankly overwhelming. Four publications have followed and all have been equally well received as the information is varied and relevant. Some people have even gone so far as to tell me they have cancelled subscriptions to other magazines because of the offering through The Organ Manual!

At a similar time to the launch of the first magazine, I was having a long hard think about my future and where I wanted to focus my time and studies. It is no secret that in my early teens I hoped to read Music at University, be an organ scholar and go on to be a Director of Music in a Cathedral. However, Covid changed that idea. As I saw musicians struggle and my school and music lessons move to online, along with having considerably more time to think I realised my other passion, History, was my true calling. I received my GCSE results, selected my A Level subjects and started looking at Universities to read History rather than Music and so there was an element of back to the drawing board for me.

In the last two years Music has become my hobby enabling History my passion. Of course my A Levels; History, Geography and Music along with an EPQ take much of my time. However, I now spend my spare time volunteering with the National Trust as a room steward at Dyrham Park, I research artefacts and write about them for Wiltshire Museum and enjoy Ancestry research. This change in direction for me has meant my time and dedication to The Organ Manual has had to reduce and so over the last few months I have been looking for someone with drive and passion for all things organ to take it on. I am thrilled Dr Rebekah Okpoti: The Girly Organist, has agreed to take on the role of Editor of the Organ Manual and take it to the next stage.

The January 2023 edition of the magazine has largely been curated by Rebekah and it is with this publication I say goodbye to The Organ Manual, exceptionally proud to have been its Founder. I know Rebekah will continue to grow and develop this, the site and the magazine and I am excited for its future.

It would be wrong for me to end this piece without saying thank you to a number of people. So thank you:
To those who have followed my progress and The Organ Manual over the last few years
To those who have offered me unbelievable opportunities include the RCO, RSCM, Church Times, The Church of England Newspaper and a number of organists up and down the country.
To every single person who has written an article, for the blog and then the magazine
To my parents for their support, especially with the magazine.
To Aspire Organs for sponsoring the site and the magazine, your support has meant a great deal.
And finally, as my era at the helm of The Organ Manual ends, I hand the baton over to Rebekah with heartfelt thanks and appreciation for taking what started as a mad teenage project and developed into a national magazine and now she will develop it and take it to the rest of the world.

Best wishes and thank you
Anna x

CONTENTS

2	Editor's Note	18	Hampton Court Palace
4	The Cambridge Trials	20	Organ Bench Befuddlement
7	Vacancies	22	Supporting the Organ Manual and Next Issue Submission Guidelines
8	Apprentice Organ Builder	23	St Mary's Portsea Organ Restoration Review
10	Publishing Organ Music in 2023	24	Crematorium Organs in Wales
11	Reviews		
13	Organ Stops, Saving the King of Instruments		
14	Observations and Interpretations on the Organ works of Dietrich Buxtehude		
17	Society of Women Organists		

Issue 5 of The Organ Manual Magazine January 2023 was curated & edited by Dr Rebekah Okpoti. The editor's notes are Anna's handover and goodbye.

ASPIRE

CLASSICAL ORGANS

Tel: 01792 721499

www.aspireorgans.co.uk

0%
INTEREST
PAYMENT
PLANS



“I was so impressed with the wonderful service from Tony at Aspire Organs and with the versatility and sound of the Chorum S40. Its compact size is ideal for any setting whether that is at home or in a church and the sound is anything but compact! The tracker action touch and selection of four different voicings, makes it a wonderful instrument for teaching.”

John Padley

*Director of Music
Queen Anne's Caversham*



Regent 356

Trusted to supply instruments and service throughout the UK since 2008

Receive your free year membership of the Royal College of Organists FREE, with your home practice organ purchase

RCO

- 4 Years Interest Free Credit
- Organ rentals or hire
- Play now, pay later™

‘Aspire Classical Organs’ is authorised and regulated by the Financial Conduct Authority.



THE CAMBRIDGE TRIALS

Words Eben Eyers
Photography Fred Little

Who are you?

I'm Eben, I'm from Lancashire and I'm currently Coventry Cathedral organs scholar. Next academic year, I will be starting as organ scholar at Gonville and Caius College, University of Cambridge having recently been successful at the Cambridge Organ Trials.

How did you start playing the organ?

Like many organists, I transferred to the organ from the piano in September 2020 as a second study to percussion at the Junior RNCM, and it quickly took over as my primary focus leading to where I am now.

Things to know about the Cambridge Organ Trials?

Cambridge Organ Trials (and similarly the Oxford equivalent) is the process whereby candidates are selected for the organ scholarships offered by most of the Cambridge Colleges.

It takes place over 3-4 days in mid-September, during which time you are auditioned on your organ playing, interviewed for the course you are applying to study, and for some subjects required to sit admissions tests.

You don't have to be applying to study music to be an organ scholar – whilst many do study music, there are also many others on a vast range of other courses. It is an incredibly intense and demanding process, but nonetheless rewarding and enjoyable with the chance to meet many wonderful people.



Eben Eyres

What was the application process?

Unique to Organ Trials, the application deadline is even earlier than for other early applicants (the 1st of September), and applicants can apply to both Oxford and Cambridge. Some people, myself included, choose to apply for only one of the two – amongst other reasons this may be because of a preference to the course offered at one. Others choose to apply for both – either because they would be happy to study at either place, or because they feel it maximises their chances of performing well in at least one set of interviews and auditions. To apply for one or for both is purely a matter of personal preference and has no bearing on your chances of getting an offer from your first-choice college.

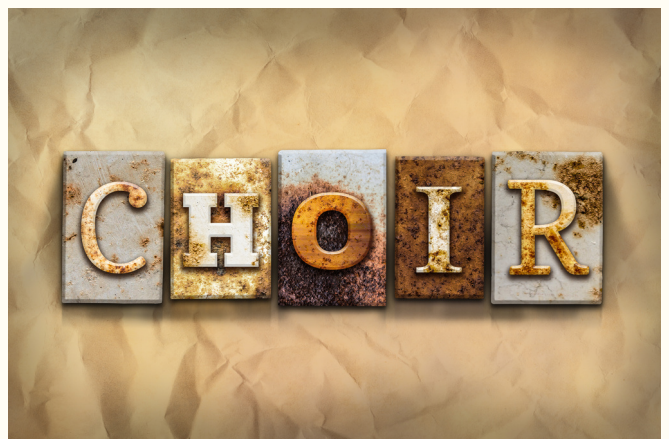
Next, you state your preference of colleges. Scholarships are offered for entry the following academic year and for deferred entry (useful for those applying before a year as a cathedral organ scholar), though not all colleges will be available for both years. Key considerations affecting my preference of colleges include the commitment which ranges from seven services and rehearsals a week at colleges such as King's to only one regular service a week at colleges such as Trinity Hall.

At some colleges the Organ Scholars fulfil the role of Director of Music, which can be great experience, but equally it removes the opportunity to learn from an experienced Director of Music. I also considered the organ, its quality, condition, and style, and whether you would enjoy working with a given Director of Music, who are always happy to hear prospective applicants play at their college and discuss their options with them. There is no ideal number of colleges to apply for – some people apply for only a chosen few, I ranked almost every available one for 2023 entry, aiming to give myself the best chance of getting anywhere.

What was the repertoire?

You are required to prepare two contrasting pieces. For the first, there are four options of J.S. Bach Trio texture pieces, from which I played the beautiful but less commonly picked Nun Komm der Heiden Heiland, BWV660. Whilst there is no benefit from playing a lesser-heard option, it matters only how well you play it, I felt it gave me greater opportunity to individually express myself to stand out.

The second piece is a free choice – a wide range of choices from the Romantic and 20th Century periods can work and there is no single formula for success. In choosing this piece, it is important to remember that you may be asked to play it on the organ of any of the colleges you have applied for with little to no preparation time, so registration requirements and manual compass both affect choices. I chose a French Symphonic Toccata-style piece – the Final from Vierne's 6th Organ Symphony - as it can be performed on any size and style of organ with little preparation time, as well as displaying very different technique and musicality to the trio-texture piece. Most importantly, both were pieces I thoroughly enjoyed and was very comfortable performing.



Eben Eyres

Walk us through the Trials period

What was the schedule like?

Due to the extraordinary event of the death of Queen Elizabeth the II, the 2022 Cambridge Organ Trials were postponed by a week, and compressed into 2 and a half days, but in content they were unaltered. You are given accommodation and meals at your first-choice college, and having arrived, the first two days felt remarkably slow-paced. On the first afternoon, there is an aural test, sat by all candidates, including dictation of the lower parts of a chorale and spotting 'mistakes' in a playing of a piano piece. This is also the first chance to meet fellow candidates from all colleges – whilst everyone is of course competing against each other, there was an atmosphere of will for everyone to succeed.

Also on the first evening, you have preparation time on the organ that you have the first of two auditions every candidate has by default. This audition happens on the second day at one of a small pool of colleges (mine was at Downing College), not necessarily one you applied for, on a tracker action organ. In it you play your trio-texture piece and are given a set of keyboard skills tests, including sight-reading, score-reading, and transposition, similar to ARCO tests. This audition is heard by the Organ Trials Co-ordinator, the Director of Music of your first-choice college and any other Directors of Music who wish to hear you.

On the second day, I had my subject interview (more on that below) and a practice session at my first-choice college in preparation for my second audition (which is heard only by the music team of your first-choice college).

In this audition, you perform your second piece, and are usually given a further set of keyboard skills similar to those of audition one, plus improvisation. These tests vary in difficulty by college depending on their competitiveness, from around FRCO standard to slightly easier than ARCO.

After this, you may be called for a similar audition at other colleges who are interested in hearing more of you play. I was called to five colleges, which became a challenge of both mental and physical strength to maintain concentration in performing the same piece repeatedly and completing numerous keyboard skills tests. This is also where different candidates' experiences diverge the most - you can have anywhere from zero further auditions to the five (or more) I had. Ultimately, nothing can be inferred from the number of auditions you are called to, people get their first choice or get rejected with one audition or with six.

What interview questions were you asked?

In my subject interview, the opening questions referring to my personal statement developed into a discussion on how we develop our own interpretations of pieces of music. I was then questioned on material from the admissions tests I sat before Trials, on both theory and a musicological text extract, and about work I had submitted with my application (including theory, composition, and essays).

In each of my college auditions I had a more informal interview with the Director of Music, which varied from college to college but was often aimed at finding out why I was interested in the college, how their scholarship linked to my wider plans and how I was prepared to tackle it alongside my degree.

What is your Top Tip to applicants?

1. Make the most of the experience,
2. Have confidence in yourself and don't feel out of place .

Enjoy your auditions

Above all though, remember you must first get a place academically before you can get a scholarship!

ThursdayLive

Organ Recitals 2023

St Chad's Cathedral, Birmingham
First Thursday of each month 1.15pm - 1.55pm



5 January
Nigel Morris

2 February
Paul Carr

2 March
David Saint

13 April*
Paul Carr

4 May
Charles Francis

1 June
Paul Carr

6 July
Martyn Rawles

3 August
Paul Carr

10 August
Andrew Wyatt

17 August
John Pryer

24 August
David Saint

31 August
Anthony Pinel

7 September
Claudia Grinnell

5 October
Paul Carr

2 November
David Saint

*A week later due to Holy Week

Admission free
Retiring collection

St Chad's Cathedral
St Chad's Queensway
Birmingham B4 6EU

thursdaylive.org



twitter.com/thursdaylive



facebook.com/thursdaylive



youtube.com/thursdayliveorganrecitals

Vacancies

Organist & Director of Music wanted:
Salaried
Lancashire Parish,
contact:dotlittle003@gmail.com
for more information.

Choral Director wanted
Salaried
Leeds
National School Singing Programme
Contact: Diocese of Leeds for more information.

Organ Scholar wanted:
Liverpool Hope University
Open to students for September 2023 entry
Contact: Dr Tom Sykes for more information.

Choral Scholar wanted:
Liverpool Anglican Cathedral
Open to students for September 2023 entry
Contact: Mr Stephen Manning for more
information.

DAY IN THE LIFE OF AN

APPRENTICE ORGAN BUILDER IN 2023

Words By Isaac Okpoti

Photographs by Isaac Okpoti

Q: Who do you work for?

A: Henry Willis & Sons Ltd, based in Liverpool.

A Brief History of the company

The Firm was founded in 1845 in London, by Henry Willis who later had two sons, the first was Vincent and the younger one was Henry. After building an organ for The 1851 'Great Exhibition' at the Crystal Palace in London he won the Exhibition's Council Medal (usually referred to as the 'Gold' Medal) for the class. Following on from this he rose to fame by building organs in many Cathedrals, for example Gloucester, St Paul's, St. David's, Canterbury, Salisbury, Durham, Glasgow, Exeter, Hereford, Carlisle, Wells and Lincoln.

When Henry ('Father') Willis died in 1901 Henry II became the head of the firm and was in charge until ill health forced him to retire in the early 1900s, leaving his Son Henry III in charge. Henry II died in 1927, the year that Henry III's son (Henry IV) was born. Henry III died in 1966 passing control of the firm to Henry IV who retired in 1997 on his 70th birthday, appointing David Wyld as the new Managing Director. David Wyld then became the majority shareholder 25 years ago and has overseen projects in New Zealand, Holland, Florence, Africa.

How did you get into building, refurbishing and repairing organs?

After four years at Agricultural College in Lancashire and working on local farms I then went off to university and studied Animation at UCLAC University for a year. Having decided university life wasn't for me I continued as a self-employed contractor on farms and with gardening contracts. The outdoor work is very rewarding for most of the year and being so close to nature, the livestock and country folk, I learned so much and felt it was a real privilege. However winter mornings and nights are no fun and although I could work all through COVID I'd started to consider the possibility of a move into a different occupation with my skill set. Through a family contact I heard about an apprenticeship opportunity at Henry Willis and Sons Ltd. and after an initial interview with David Wyld I started as an Apprentice Organ Builder at the company four months ago.



APPRENTICE ORGAN BUILDER IN 2023

Q: 5 things in your Organ building tool box, where are they from and what do you use them for?

A: 1 Flat head screwdriver used on most screws that are found all over the organs.

2 Extra screws always very useful (original steel screws recycled from old organs).

3 Several types of glue which are used in the leatherwork and some woodwork.

4 Tuning knife (called a 'Reed Knife') which is used to tune the pipes which have tuning slides fitted.

5 A very sharp knife specially honed for cutting leather.

Q: What was the interview and probation process?

A: The interview was face-to-face and included a tour of the workshop and discussions around job description. My probation period was three months and then onto a permanent contract of employment. I loved the job from the start, working with other employees, being part of a team, travelling to different locations to attend to the organs, learning about each new organ, starting to get an ear for the differences between organs, working inside instead of outside all the time. I had transferable skills I hadn't realised I had like woodworking and metal work.

Q: What does a typical week look like for you?

A: Some weeks are spent entirely in the workshop doing general organ building (restoration, repairs or maintenance). Other weeks I could be part of a two-man tuning team travelling all over the country tuning different pipe organs always in unique settings such as Chapels, Churches, Concert Halls. Every organ is different depending on the maker, its position in the building, size of the organ and requirements of the clients. This all makes for variety within the job and for me makes the job interesting. I am constantly learning, at each new location, skills for the next job and learning from other members of the team. Other weeks I could be with a three or four-man team up in Scotland or in Wales doing on-the-spot maintenance or refurbishing (cleaning etc.) older organs. I guess I'm saying that there is no typical week as every week is different and there are plenty of opportunities to learn new skills and details about each organ.

Q: Walk us through a day in the life of an Apprentice Organ Builder?

A: I start work at 8am which means I'm up at 5am to travel from home by road to reach Liverpool to begin work. Then I could be in the workshop with the Foreman Organ Builder shadowing him and learning, or out on the road with a Tuner for the day. In The Works we clean and repair pipes, make or repair rack boards, soundboards, and bellows (Reservoirs). If we don't have an original part to refurbish then we set to making a whole new piece as required for a specific organ. I finish work a little before 5pm to travel by train or road, getting home at 7 pm. Some days it's more convenient to stay over in Liverpool to reduce my travelling miles and with the present day rounds of Rail strikes it's easier to stay in the city.

Q: Have you met any famous organists or worked on any famous organs? What work did you do?

A: I have met Ian Tracey who plays the huge Liverpool Cathedral Organ and the most notable organs I've worked on so far are the Liverpool Cathedral Organ and the Alexandra Palace Organ.

Q: What is your advice to someone thinking they might like to go into organ building?

A: I Highly recommend it if you are interested in music, art, history, culture and have practical skills. There is a sense that you are working on something far bigger than you, these organs are part of our history, the history of the makers, the buildings where they live, the congregations and audiences they serve and the music and musicians that bring them to life as the organ's lungs fill with air.

PUBLISHING ORGAN MUSIC IN 2023

"There may be some absolutely wonderful music sat in an old chest of drawers, which really, should be in print."

Tim Knight Music Publishers
We exist to publish organ music, choral music and instrumental music and specialise in giving new composers a chance to get their music published.

The major publishing houses tend to have in-house composers, which makes it very difficult for new composers to get on the ladder. To date, we have around 300 pieces in the catalogue and represent about 45 composers and are continually adding new composers. All our music is available worldwide through all major distributing houses and online retailers. This also offers a way for our composers to get into the marketplace which, as individuals, they would be unable to do.

5 things to know about the Organ Music publishing process

We actively encourage composers to send us music and, in the case of organ music, we are looking for music that suits the parish organist of average ability and, occasionally, concert pieces which we think offer something to the repertoire.

The process is simple: when we receive a manuscript, because we are a small publisher, we can give an answer within a day or two and then, subject to any minor editorial changes,

we draw up a contract and once this is agreed and signed, then Anne (our website manager and promotions assistant) will release the piece both as a download and, at the same time, we print stocks for those customers who require a printed copy.

Marketing Organ Music

Once a piece is released, it is placed on the website, sent to all our customers through our monthly newsletter and blog (our customers mainly come from the Netherlands, Germany, America, Canada, Italy and the UK, though we also have some in South Korea, Australia, Africa and France). Pieces are also sent to a group of internet organists who regularly support us in making YouTube videos which assists us in marketing the music. We also send copies to magazines for review and we also market through many other social media and internet channels.

Publishing trends in 2023

For the last few years, we have been running organ music composing competitions offering a cash prize (which has always generously been sponsored by Aspire Classical Organs) with no entrance fee and this is unique to us and will probably continue in 2023. We do this because the market prefers anthologies of organ music, rather than individual pieces and also introduces us to many composers. Some have gone on to become regular contributors to ours and other publisher's catalogues.

There will always be a need for accessible organ music, including for manuals only, for people who are new to playing the organ, or people who need repertoire that they can learn quickly and we will continue to fulfil this market.

Top 3 issues facing Organ Music Publishers in 2023

The major issue we can foresee is that, with the advent of pdf downloads, there are many composers who bypass the traditional publishing method and release music often for no cost into the market, which can cause a glut of organ music which in turn leaves the traditional publishers fighting for a place in a crowded market. We are very lucky in that the relationships we have built up with our customers bring many, many repeat sales and, of course, these composers mentioned above rarely produce printed copies, which is still the norm for organists in some countries, especially in England, which is why we always offer all publications in both formats.

Opportunities for 2023

If you are reading this and you are a composer, or would like to try your hand at composing for the organ, then we are always happy to accept unsolicited manuscripts, some will not be suitable for our catalogue, others may need some editing, but there may also be some absolutely wonderful music sat in an old chest of drawers, which really should be in print.

UNDER THE SCOPE:REVIEWS

SCORE

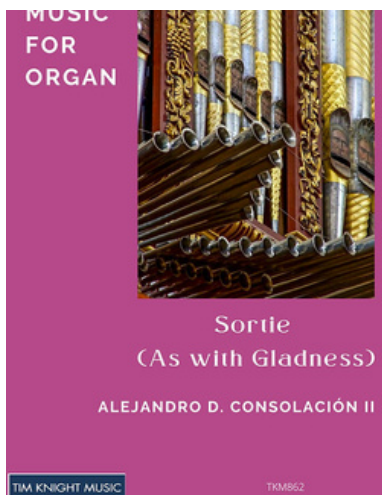
SORTIE (AS WITH GLADNESS) BY ALEJANDRO D. CONSOLACION II

Alejandro Consolacion was a new name to me until last year, when I was rather blown away by a performance of his Fantasie on Ubi Caritas. Born in the Philippines, he studied organ performance at Westminster Choir College, Rider University.

The sound world of Consolacion is rather unique and imaginative; indeed, he has competed with success at several improvisation competitions around the world. The Sortie on As with gladness immediately brings to mind an American-like marching band with its perpetual rhythmic motifs in the left hand - in the passage marked 'choir mutations' I can almost hear the woodwind entering! However, I found that this piece didn't quite hit the spot for me. To play at a speed allowing the many repeated notes to speak clearly, the melody of Dix becomes a little stagnant - even with Consolacion's decorated dotted rhythms. For my liking, I'd have liked the harmonic structure to have been a little more adventurous; where harmonic interest is added in some of the short link passages, it sits a little uncomfortably - possibly due to the excerpts of hymn melody not being followed completely faithfully. However, it would work well as an Epiphany postlude with it being written in an approachable style and the theme instantly recognisable.

Reviewer: John Hosking: Organist in Residence Blackburn Cathedral 2023

Level of difficulty: Grade 6/7

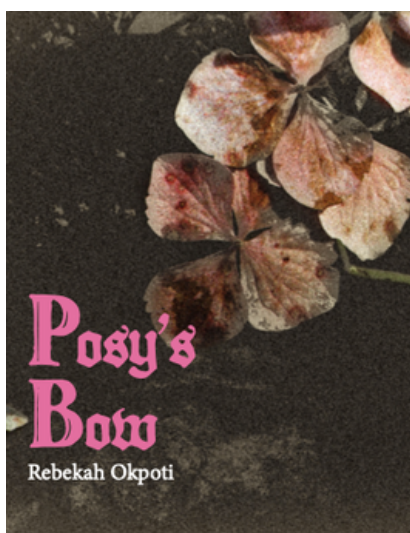


TAPE/CASSETTE

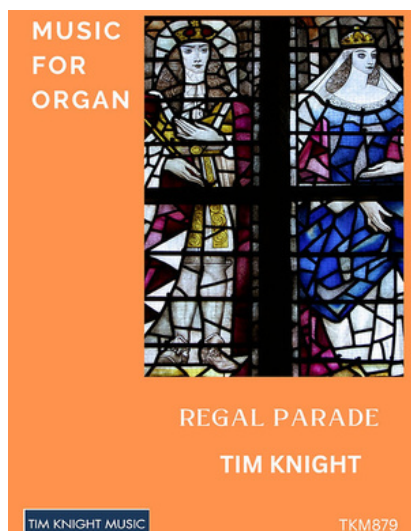
POSY'S BOW BY DR REBEKAH OKPOTI

Okpoti's Posy's Bow presents a music like none other I've encountered; exhilarating textures with the organ at its core that articulate a satisfyingly original and emotionally penetrating harmonic language. Each of the works expands into what can only be deemed a corporeal experience, in which their development brings forth a sense of being in a real physical space, surrounded by a heavenly clash and concordance of disparate sources. As America has produced a Meredith Monk I believe England has its torch-bearer for the next generation of original artists. The recording quality exhibits exceptional taste for fully engaging the listener. Althea's Rite (track 7.) is an absolute masterpiece deserving wide attention. This Album puts Okpoti amongst Varsese and Xenakis in your conception of space and time. Brava!

Reviewer: Professor Justin Rubin: Organ Professor University of Michigan



REVIEWS



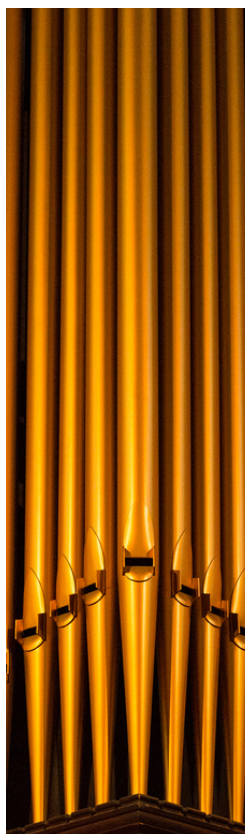
SCORE

REGAL PARADE BY TIM KNIGHT

Knight's new composition, Regal Parade, is largely a monothematic work but one that is brimming with some fine inventive passages and immediately appealing harmonic ideas throughout its relative brief duration. Its tonally founded composition style features enough chromatic inflections to provide numerous stirring moments while its moderate technical requirements place it firmly within the grasp of most players of intermediate ability. Overall this is a welcome addition to the liturgical organist's repertoire of potential postlude choices accessible in terms of both sound and facility prerequisites. The only drawback I have in fully endorsing this score is that the copy should allow organists to play the work without any page turns. Reviewer: Professor Justin Rubin: Organ Professor University of Michigan

SCORE

PIVA RELOADED BY PIETRO CATTANEO



Piva refers to a 16th century Italian dance form, which Pietro Cattaneo has depicted well at the outset. Lively rhythmic motifs and inventive modulations permeate the first section with textures well suited to the organ. I was disappointed by the central section which has some good, contrasting ideas but doesn't quite develop right harmonically. The embellished right hand motif works well, but the repetition of unchanging addeu-note chords for several bars at a time jar against what has previously been a successful juxtaposition of keys and doesn't really sit well with the lively nature of the theme. "Piva" also refers to an ancient Italian bagpipe or shawm, so it's a shame that the central section didn't give a nod in this direction to provide contrast instead. The final section - a recapitulation of ideas from the opening - is as successful as the first and leads to a triumphant conclusion.

Reviewer: John Hosking: Organist in Residence Blackburn Cathedral 2023

ORGAN STOPS

On Christmas Eve last year, at 9.10pm, the BBC broadcast 'Organ Stops: Saving the King of Instruments', a film I'd made about pipe organ rescuers. I was both delighted and surprised, as the route to eventual broadcast was inauspicious. I'd started making the film off my own bat and without funding five years earlier, after failing on numerous occasions to interest tv commissioners. It was far too niche, in their view, to attract an audience. So for it finally to land in the hands of Jo Lapping, an insightful commissioner at the BBC's acquisitions department, was both lucky and vindicating. Jo loved it and then someone in scheduling loved it too and wanted to screen it in a prime tv slot.

I can understand why the tv commissioners had thought that anything to do with pipe organs must be old fashioned, musty, even dull. But for me they were a fascinating lens through which we could view the rapid secularisation of Britain over the last few decades. Pipe organs are wonderfully crafted instruments, with amazing histories, capable – in the right hands and with the right music – of making a fabulous sound that can't be produced in any other way. I was determined to make a film that presented them as the marvels I thought they truly were, and to use organ music (my favourite being Baroque) throughout the film to make viewers realise that the organ is so much more than a droney old 'hymn box'.

In much of provincial Britain, like the churches they inhabit, pipe organs are being destroyed mainly through neglect and indifference. It's hard to find out exactly how many churches are closing in the UK or how quickly. There are lots of religious denominations and closure reporting is sketchy. Martin Renshaw, the film's main character, is a veteran pipe organ builder, writer and rescuer; he used to think it was one or two closures a week but his latest research puts the figure nearer one a day. The organs in these churches are sometimes wonderful instruments and are often thrown in a skip or sold for scrap with their stop knobs sold on eBay. It felt to me that there was a great story to be told about these instruments and the people trying to save them.

But the most poignant discovery I made while filming wasn't seeing amazing instruments being thrown away, it was meeting the dedicated organists (the majority of them women) who'd been left behind as the tide of change swept through their communities. Blanche Beer was 95 years old when I filmed with her at East Stanley Methodist church near Durham. She'd been playing the organ there for 80 years - it had defined her long life. Of all the people I met, Blanche's story of life as a pit village musician was the most moving. And seeing her lose her instrument was heart breaking.

Of course, not all pipe organs are in danger. Those in cathedrals, most notably, have huge resources lavished on them. Canterbury Cathedral has had a new organ installed recently at a cost of nearly £4 million. It stands in stark contrast to the hundreds of instruments around the country whose fate is in the balance for want of a few thousand pounds. Cathedrals are places of interest beyond their religious meaning and the public visits them. Little churches in our provincial towns and villages are starved of funds because hardly anyone goes to them.

For me the solution is obvious. These neglected churches need to be returned to the community from whence they came, to become social spaces where music and entertainment can sit alongside religion (of all sorts). The Church of England should hand back churches to local communities. After all, centuries ago, it was these communities who paid to have them built. My hope is that lovely pipe organs nestling inside them can be protected legally by statute and also be part of such a revival.

You can see the longer version of my film (for a small fee) on Vimeo [here](#) or the BBC version (for free) [here](#). My hope is the documentary will help capture the public's imagination, perhaps make people think differently about pipe organs and even want to save them. There is a new charity set up specifically to do this, called Pipe Up for Pipe Organs. They're looking for volunteers to help them save valuable instruments and would love to hear from you.

OBSERVATIONS AND INTERPRETATIONS: ESSAYS ON THE ORGAN WORKS OF DIETRICH BUXTEHUDE

"Organic Development, Transmission & Omission and Transmission & Inspiration"

Organic Development in the Organ Præludia of Dietrich Buxtehude: The Unification of the Free and Fugal Sections

Buxtehude's final Præludium in a minor would prove to be his most sophisticated and comprehensive within the genre. A defining unity that is absent in other North German Baroque works presenting both free and fugal sections, is accomplished here through the development of thematic ideas that are found woven throughout the course of the composition and not relegated even to a particular texture. These elements are thinly disguised at the outset within a cloak of figuration, but are carefully revealed and gain prominence as the coda is approached. The shared elements form almost a thesis-antithesis relationship of ascending and falling subtexts. The opening free section reveals within the toccata-like figurations the ascending and descending motifs (examples 1 and 2) that create the unifying force behind the work. This whole exposition is built on sequences tiered in either ascending or descending steps. The ascending motif is given more emphasis as exhibited by the solo pedal passage at measure 4 and the codetta of the section as a whole (example 3).

The first fugue is punctuated four times with these motives gathered in increasing number of voices, from two, to all four (examples 4-6). However, it is only in the four-voice statement that the two motifs are juxtaposed, again with emphasis on the ascending version.

It is important to note here as well that the first fugue uses its stepwise subject (in and of itself strikingly similar to the motifs' conception, but with repeated notes) in both rectus and inversion modes, reflecting the subtext of this overriding relationship. The climax of the work (example 7), following the toccata after the second fugue, brings the juxtaposition of the opposing forces to the forefront, with the tenor voice changing midstream from the *descending* to *ascending* motif, thus bringing relative balance to the weight that is allotted each. This statement is a dilatation of the four-voice statement from the first fugue, extending the octave range to a twelfth in all of the voices except the soprano, which is extended to an eleventh. The harmonic conflict that results in the midsection this passage is also notable; there is no analogous progression in the literature from this time. The concluding toccata and coda, compressed into 3/4 time, reintroduces the opening's contrasting forces, here, once again, organizing the motifs within figuration. However, the upper three voices allow the ascending motif a final word in the last three bars.



Dr. Justin Henry Rubin
University of Minnesota Duluth

Transmission and Omission:

Common Practice and its Implications in the Organ Works of Dietrich Buxtehude. Because performers have no extant manuscript copies of the organ compositions of Buxtehude, we must rely on readings by copyists.

Over the course of my ongoing studies of the organ works of Buxtehude, I have arrived at some conclusions based on what was common to other works of his, and taking into consideration the common practice of the time, which allowed copyists to omit some notation that would be deemed obvious to contemporary performers.

In the Canzon in C major, at bar 100, the texture is sustained in three parts, with the lowest voice providing the dominant during the last half of the bar. However, in the readings, this voice then drops out leaving the upper two toccata-like parts alone until the next subject entry in the lowest voice in bar 103. Based on Buxtehude's practice in his *præludia* to sustain pedal tonics and/or dominants at coda sections, I believe that this dominant G in the lowest voice should be sustained throughout bars 101 and 102 (example 1.) Whether played as manualiter or pedaliter, this is entirely within the compass of the performer and an appropriate drive towards the climax as the texture returns to a full four voice complement in the succeeding bars.

Transmission and Inspiration:

J.S. Bach's Adoption of Select Musical Material from the Organ Works of Dietrich Buxtehude

J.S. Bach and his circle are responsible as a primary source for the transmission of many of Buxtehude's most significant organ works.¹ It is well noted that Bach largely self-taught himself through copying works of other composers, including extensive copying of de Grigny as well as Buxtehude during his period of maturation. Some works are actually developed based on such material, notably the theme of the *Passacaglia and Fugue in c minor* (which is an eight bar extension of a four bar *Trio en passacaille* ground bass, albeit in g minor, of the French composer André Raison), and the subject of the fugue from the *Fantasy and Fugue in g minor* (which is similarly an extension of a fugue subject of the same key by the Dutch-born organist and associate and close friend of Buxtehude's, Johann Adam Reinken).

Over the course of my ongoing studies of the organ works of both Buxtehude and Bach, I have found other such instances which reflect Bach's indebtedness to the elder master. Although the chorale preludes are transmitted in Johann Gottfried Walther's collection, they could certainly have been familiar to Bach. Comparison 1. (examples 1.a. and 1.b.) reveals an extremely close similarity between an imitative passage in Buxtehude's toccata-like setting of *Von Gott will ich nicht lassen* with the second fugue subject of the planned quadruple fugue in Bach's *Die Kunst der Fuge* (Contrapunctus XVIII). As with Bach's other borrowings, he significantly extends the source material. Perhaps Bach found in this statement the foundation for a distinct theme to contrast with the first theme of his fugue.

Comparison 2. (examples 2.a. and 2.b.) draws parallels between Buxtehude's *Præludium in E major* (a work which is found in a direct Bach transmission) first fugue and Bach's so called "St. Anne" fugue subject. Unlike Bach's other borrowings, he does not extend the source material. This puts into question whether or not the chorale *Was mein Gott will das g'scheh allezeit* was the inspiration for Bach's subject, as is commonly assumed. However, the similarities with the chorale are significantly more tenuous than the evidence that would support the Buxtehude theme as the source. The chorale derivation is justified by an internal partial phrase near the opening. However, when examining the Buxtehude, the near verbatim, albeit transposed, replication is unmistakable. As Bach visited Buxtehude at the end of the latter's life, and stayed with him for three months, Buxtehude surely shared with his younger colleague his latest works, and the *Præludium in E major* can be counted amongst them. Further evidence of the transmission of this piece into Bach's circle is Walther's use of the theme (example 2.c.: *Preludio con Fuga in A major*), almost verbatim, and in a closely related key to Buxtehude's original. Werckmeister had given Walther copies of numerous *Præludia* of Buxtehude, and it is fair to say that Walther's enthusiasm for the work was something that he shared.

1 Kerala Snyder, *Dieterich Buxtehude, Organist in Lübeck*, (New York: Schirmer Books, 1987): 316-323.

Organic Development in the Organ Præludia of Dietrich Buxtehude: The Unification of the Free and Fugal Sections Examples

Ex.1. Præludium in a minor: m.1

Ascending motive

Ex.2. Præludium in a minor: m.15-16

Descending motive

Ex.6. Præludium in a minor: m.57-58

Ex.3. Præludium in a minor: m.18

Ex.4. Præludium in a minor: m.31-32

Ex.5. Præludium in a minor: m.41-42

Ex.7. Præludium in a minor: m.112-113

Harmonic conflict

Transmission and Omission: Common Practice and its Implications in the Organ Works of Dietrich Buxtehude Examples

Ex.1. Canzon in C major: m.100-103

Transmission and Inspiration: J.S. Bach's Borrowings of Musical Material from the Organ Works of Dietrich Buxtehude

Ex.1.a. Buxtehude: Von Gott will ich nicht lassen: m.10-11

Ex.1.b. Bach: Die Kunst der Fuge XVIII: m.114-117

Ex.2.a. Buxtehude: Præludium in E major - Fugue subject I

Ex.2.b. Bach: "St. Anne" - Fugue subject I

Ex.2.c. Walther: Preludio con Fuga in A major - Fugue subject

Society of Women Organists

Society of Women Organists (SWO) in 2023 Woman Composer Sunday 5th March

Woman Composer Sunday was launched by SWO in 2021 to provide a platform for some of the wonderful music written for organ by women composers. Much work had been done during the pandemic on a database of compositions and the aim was to provide a platform for some of these pieces. We were delighted that the Royal College of Organists (RCO) joined us from the beginning, and from 2021 the American Guild of Organists (AGO) has also promoted the event through the AGO's Equality and Diversity Task Force.

Organists are invited to play voluntaries by women composers at Sunday services on 5th March ahead of International Women's Day, record, perform live and to plan anthems, hymns, psalms and service settings by women composers to upload on social media with #WomanComposerSunday. Musicians who prefer not to record are invited to consider mentioning what they played!

If you would like to take part in Woman Composer Sunday 2023, or are just looking for some fantastic new repertoire to play all year round, further details can be found on the SWO website:

<https://www.societyofwomenorganists.co.uk/women-composers>

Save the date: 'Come and Sing' - Women Composers Repertoire Day

Saturday 15th July 2023, 11:00-14:00

St Giles Cripplegate Church, London EC2Y 8BD

All welcome to come and sing sacred choral music by women in a joint event run by SWO and the RSCM. Details to follow.

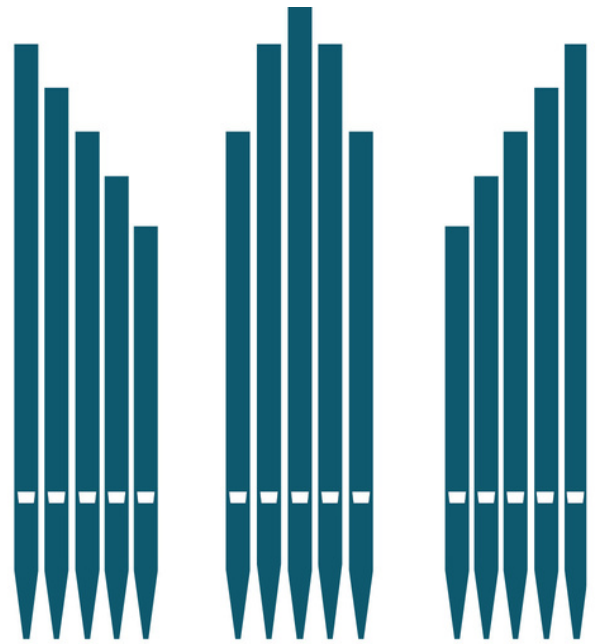
Join SWO today

The Society is open to anyone who supports our aims, which are:

1. To support all women organists
2. To encourage girls and women to study the organ
3. To foster the promotion of women's activities in the organ world


Since launching in 2019, SWO now has over 300 members internationally. Please visit our website to find out more and to sign up for free membership.

<https://www.societyofwomenorganists.co.uk/join>



WOMAN
COMPOSER
SUNDAY





HAMPTON COURT PALACE

Carl Jackson

British organist and
Director of Music at the
Chapel Royal,
Hampton Court.

"The liturgy is dignified as befits a royal chapel, and what with the splendour of its surroundings"

Carl Jackson was born in London and studied as a Junior Exhibitioner at the Royal Academy of Music. He also held organ scholarships at the Chapel Royal, Hampton Court Palace, and at Downing College, Cambridge where he was a pupil of Peter Hurford. He obtained a postgraduate teaching certificate at Goldsmiths' College (University of London) before embarking upon a thirty-six-year teaching career in both the state and independent sectors, retiring in 2018.

He has held positions at Croydon Parish Church (now Croydon Minster) and St Peter's, Eaton Square, and has been Director of Music at the Chapel Royal, Hampton Court Palace since 1996. He has appeared regularly on television with its choir and features with them on CDs.

In 2020, he was seen on BBC One television as one of the three judges for the BBC Young Chorister of the Year. He has served as a trustee of music charities for almost thirty years and is a past section Warden and Regional Councillor of the Independent Society of Musicians, spending thirteen years as a member of its Members' Fund's grant-making committee - three of them as its Chair. He is also a Vice-President of the Church Music Society, a Governor of the Royal Society of Musicians of Great Britain and a member of the trustee council of the Royal College of Organists.

He was appointed MVO in the 2012 New Year Honours list.

I A Typical Sunday at Hampton Court

I live 3 miles from Hampton Court Palace, and the journey there can vary from a summer cycle-ride through Home Park with its deer and along the Thames towpath, to a depressing 40-minute crawl for practices. Sunday morning traffic is relatively light, but one has to be extremely careful of numerous pelotons on the way to Hampton Court - a direct consequence of the same road being used for the cycling events of the 2012 Olympics.

On Sundays, I'll arrive in time for a 20-minute 9.40 warm-up and run-through with the choristers in the song room before the 6-strong back row arrives for a half-hour rehearsal in the Chapel at 10am. They come from a wide variety of schools - some travelling a considerable distance for the Sunday services and the twice-weekly practices. The notorious peak-hour traffic congestion and sudden disruption of public transport can make practice-attendance stressful both for them and their parents, so their dedication is all the more remarkable.

The morning service is a Eucharist according to the Book of Common Prayer, though once a month, this is replaced by Matins. The liturgy is dignified as befits a royal chapel, and what with the splendour of its surroundings, is much appreciated by those who attend. Services are open to all, and it is surprising how many visitors to the Palace are unaware that the Chapel is an active place of worship. After the service, the choristers either go home for lunch if they live nearby, or eat with their parents in one of the Palaces's cafés. Most of the back row will eat at a favoured local Thai restaurant, and the Chaplain and I will occasionally join them.

It was unfortunate that our music librarian relinquished his duties on health grounds following the pandemic. So, after a quick sandwich, much of my lunch break is spent on library tasks, ensuring that music is ready for the next week's practices and services. On rare occasions, I will run through my organ voluntary if I'm scheduled to play one for evensong. For the most part though, these are shared between the Organist (my number two) and our junior organ scholar.

It is, perhaps, a matter of regret that I don't play the organ as much as I used to - especially since the instrument in the Chapel, a lovely 3-manual Schreider/Hill with much 18th-century Great and Choir pipework (overhauled by Harrison & Harrison in 2013), has a particularly lovely tone.

The choristers return at 2.15 for a run-through in the song room before the back row joins us in the Chapel at 2.30 for a 40-minute rehearsal. Evensong begins at 3.30pm, and by 4.15, the choristers' day draws to a close. They are seen off the premises by the Choir & Music Coordinator who also assumes the role of a choir matron, assisted by the parents who are on the day's duty rota. There are more library duties to be completed, as well as noting chorister attendances on a choir-pay spreadsheet to enable them to be paid monthly directly into their bank/savings accounts. The pandemic ended the system of weekly cash payments.

If the day's exertions haven't defeated me, I'll join most of the back row, Chaplain and Chapel Clerk in the hostelry directly opposite the the Palace gates, otherwise I return home for a cup of tea. After unwinding for at least an hour, I'll have either a gin and tonic or Queen's Tipple (Her Late Majesty's favourite drink of gin and Dubonnet) before beginning to prepare supper which will invariably be something from my excellent local butcher. With the exception of Channel 4 News, Sunday evening television holds little interest, and there may be selective catch-up of one or two missed programmes.

Having retired from full-time school-teaching some years ago, I'm kept busy by my involvement in numerous musical organisations including the Royal Society of Musicians and the Musicians' Company, and Mondays will soon find me in a primary school in another part of London helping with the arrangements of a visit by young artists engaged in music outreach. Come Tuesday, there may well be a meeting in London followed by a rush back to Hampton Court in time for the choristers' practice...

Organ Bench Befuddlement

by
Judith Barger

Marion Lees McPherson's 'Adjustable Bench Campaign (ABC)' in the January 2022 issue of *The Organ Manual*, brings to mind a similar incident that Elizabeth Stirling (1819–1895) encountered in what may have been her first audition for an organist post, at Saint Luke Chelsea in 1838. A glance back in history shows that the problem of bench height often facing guest organists has not necessarily improved over time, especially for women organists of short stature.

Stirling began her applied organ studies at age twelve with William B. Wilson at New Church (Saint Mary), Greenwich. After moving to Poplar with her family, Edward Holmes, organist of All Saints Poplar, was her mentor. A series of three organ recitals in 1837 and 1838 at Saint Katherine Regent's Park and Saint Sepulchre Holborn brought the previously unknown Stirling to the attention of London audiences when she dazzled them with virtuosic performances of major works of Johann Sebastian Bach. The critic for the *Musical World* praised the extraordinary, almost unrivalled talent of Stirling, received with general astonishment at her first recital, and added: 'We hope to see justice done to Miss Stirling. The prejudice against lady organists cannot remain, with such an example opposed to it.' ¹

In the afterglow of two highly successful organ recitals in 1837, Stirling may have felt secure as an organist, but she did not obtain a church position until more than a year later. In the interim she had auditioned unsuccessfully for at least one church organist post.

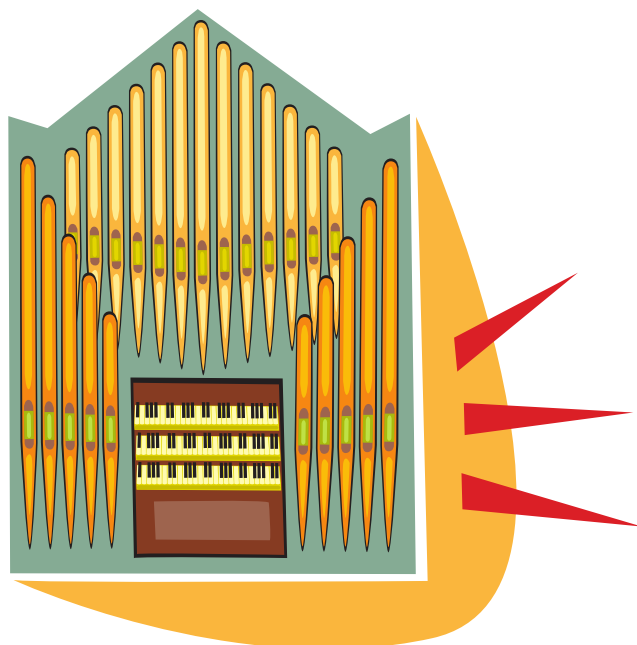


This was not unusual; many organists auditioned more than once for church positions before emerging as the successful candidate. But in Stirling's case, her unsuccessful audition prompted letters to the editor of the *Musical World* exposing seeming irregularities in the selection process. Had she aspired to additional church positions denied her because of her sex? Holmes had implied as much when, following Stirling's recital debut, he mentioned two recent vacancies in churches that prohibited female organists from applying as candidates. ² Both the size of the church and the reputation of its organ, a three-manual William Nicholls instrument ranked as one of 'the most comprehensive and perfect in the metropolis', as well as the timing of the vacancy, likely influenced Stirling's decision to apply for the position at Saint Luke. ³ At a time when many notices of upcoming organist elections included the phrase 'Ladies not eligible', Saint Luke chose gender-neutral wording: 'Persons desirous of becoming candidates for the above situation are required to send testimonials of their eligibility to the clerk's office.' ⁴

Stirling and Lucy Richardson, a pupil of Thomas Adams, were among the nine applicants admitted as candidates to audition for the Saint Luke vestry. Organists John Purkis and George Warne, both blind, and a Vicar Choral from Saint Paul's Cathedral served as judges. In the estimation of the *Musical World*, the selection of Richardson as a candidate on this occasion could not 'be considered as any evidence of great superiority' given her two previous unsuccessful auditions. ⁵ The compositions selected by the church for the audition were a Luther chorale, 'Fixed in His Everlasting Seat' by Handel and a fugue in E flat by Bach. The *Musical World*, which had applauded Stirling's first two recitals the previous year, reported that 'the umpires rejected the great pedalist, Miss Stirling' in favour of Richardson, [Joseph] Goss and [Henry] Forbes as the finalists. ⁶ The trustees chose Forbes for the post.

Organ Bench Befuddlement

by
Judith Barger



Two correspondents to the *Musical World* implicated foul play in the Saint Luke audition and rose to Stirling's defence. A *Looker-On* explained that the incumbent John Goss used an organ stool about four or five inches too high. ⁷ Stirling had played the manual passages 'as clearly as the most fastidious critic could have desired', A *Looker-On* reported, but when she attempted the pedal passages, she began to fall off the organ stool, which was too high for her. Given the choice between seizing hold of the manuals to stay upright or tumbling off the stool, Stirling chose the former action, which adversely affected her performance. 'Miss Sterling [sic] had not conceived it necessary to put a saw in her bag, as an accompaniment to Sebastian Bach,' quipped her defender. ⁸ Correspondent An Organist concurred with A *Looker-On* that the organ stool was too high and explained that often only the favourite candidate for an organist position was given an opportunity to play on a church's organ before the day of auditions. Other candidates performing on an unfamiliar instrument were almost certain to be 'put out'. ⁹

The *Musical World* was not as sympathetic to Stirling's plight. Having heard about the Saint Luke audition 'on excellent authority', the journal attributed Stirling's failure to her faulty interpretation of the music. She apparently had played too fast, causing an indistinct and unsteady performance, the critic deduced – inconsistencies he had heard in her recital at Saint Sepulchre the previous month. ¹⁰

But the vestry of All Saints Poplar obviously had a more positive opinion of Stirling's playing when she successfully auditioned at that church in 1839 and where she played for twenty years until taking the organist post at Saint Andrew Undershaft in the City of London in 1858 at which she remained until her retirement in 1880.

McPherson's encounter with a bench too high for her short frame happened at a family wedding in a distant town. 'Did this affect my performance?' she asks readers. 'Yes, it did, and I am not alone.' No, she is not, for two centuries later she shares that befuddlement with Stirling, her predecessor in whose organ shoes she followed.

Notes

1. 'Organ Performance', *Musical World* 6 (1837): 174.
2. Edward Holmes, 'Organ Performance at St. Katherine's Church, Regent's Park', *Atlas* 12 (1837): 538.
3. 'Metropolitan Organs', *Musical World* 8 (1838): 279.
4. 'Saint Luke, Chelsea', *The Times*, 16 May 1838, 3a.
5. 'Concerto Organ Performance', *Musical World* 9 (1838): 209.
6. 'Organ Performance', *Musical World* 9 (1838): 88.
7. A *Looker-On*, 'Miss Sterling [sic] at the Organ in Chelsea New Church', *Musical World* 9 (1838): 247.
8. *Ibid.*
9. An Organist, 'The circumstances mentioned', *Musical World* 9 (1839): 263–64.
10. 'Concerto Organ Performance', 210.

WWW.THEORGANMANUAL.CO.UK

Thank you for supporting our work here at The Organ Manual.

As we prepare our next issue here are a few things to consider:

Articles; Submissions of popular article between 500-1000 words. Exc references

Submissions of Longform articles up to 3000 words.

All submissions will be considered.

The deadline for articles is Friday 31st March at 5pm GMT.

Please submit articles as a word document and ensure all images are copyright free with photographers clearly credited.

Below is a list of topics we will give preference to in our next issue.

Reviews: If you have a composition, recording, film or album you would like to be reviewed then please submit following the details below.

Advertising: It is super important to us, as a magazine, to keep, The Organ Manual free to read. Many of our readers are young or new to the organ world and we want to encourage them as much as possible. We are looking at sustainable ways to fund the magazine in the longterm and will keep you update on this. In the meantime would you consider donating to us or becoming a sponsor of an issue or an ongoing sponsor. Please consider this and if you would like to help out and become a sponsor then please send us an email to theorganmanual@gmail.com.

Articles

Engaging New
Organists
Joseph Jongen
Max Reger
Experimental Organ
Music in Liturgy
Composing an
'interesting' Organ part
to accompany a Choral
work
Women
Composers/Women's
History Month

Reviews

Composition
Pdf of the score

Recording
Link to the Recording

Album
Link to the Album

Film
Link to a Press version

St Mary's, Portsea Organ Restoration Sound Review

PROFESSOR DAVID BAKER



The 1889 JW Walker organ at St Mary's, Portsea, is a marvellous example of the late Victorian organ at its best. Originally intended to be a four-manual instrument, the Solo division was never installed. Similar installations were made at Holy Trinity, Sloane Square (subsequently much altered but recently restored to something more like its original condition) and St Matthew's, Northampton.

One of the key features of the Portsea instrument is the generous supply of mixtures on both Great and Swell at a time when 'upper work' was falling out of fashion. In Walker's case, second, higher pitched compound stops (starting at 22-26-29 in the bass) were installed to complement the standard three or four rank quint mixtures. The title 'Clarion Mixture' suggests that they were intended as a substitute for the more customary 4' reed stops (a hybrid version of this approach appears at Northampton) in order to avoid the 'falling away' of reed tone in the treble.

Whether this was really the case, or Walkers were attempting to justify additional mixture-work despite the prevailing trends, the result is a wonderfully rich, vigorous-sounding chorus on the main manuals that enables the player to do justice to a wide range of repertoire. But there is much more to the Portsea organ than its principal choruses, superb though they are. The three Open Diapason stops on the Great are just the beginning; flutes, strings, and reeds of various tone colours provide a wide choice for romantic – and much classical – organ music. The positioning on a nave gallery and the rich acoustic obviously add much to the organ's effectiveness, but especial credit must go to the original builders and their voicing.

As often happened in the 1960s, changes were made to the Portsea organ – re-pitching, new console and action, all the things that (one hopes) would not happen nowadays) – though mercifully the instrument remained largely intact. The instrument had deteriorated considerably since the work of 1965, and much to their credit, the church authorities embarked on a comprehensive £600k+ restoration with Nicholson & Co Ltd. Details of the project can be found at <https://theorganproject.org>, including the restoration policy <https://theorganproject.org/restoration-policy>. As far as I can tell from the way in which the project has been led, managed, and publicised it has been exemplary.

I, for one, have enjoyed the progress reports on social media and elsewhere, and was delighted to hear that the restoration work – return to original pitch, new console in the style of 1889, along with other similar 'reversions' – was complete.

A series of recordings has been made available at:

<https://soundcloud.com/theorganproject/sets/pre-restoration-heritage-recording>

Their remit is 'to capture the sound of the organ before and after restoration'. This they do. In the first set of recordings, there is a lot of hissing - wind leakage from the instrument – while the second set presents a wonderfully clean and vibrant sound.

Richard Moore, previously an organ scholar at Portsea, is the performer. In his hands, the Walker shines not only in Victorian, Edwardian and contemporary music (John Cook, Fanfare) but also Buxtehude and Bach.

I do commend this organ and these recordings to your attention. More, please, both live and on CD!

Professor David Baker



Making the Viscount Experience
available to everyone

Sales | Service | Hire | Play Now, Pay Later™


COACH HOUSE
Visit us at Coach House Pianos

FIND OUT MORE

A new organ for Margam Crematorium Chapel.

Aspire Classical Organs were delighted to be chosen as the preferred supplier for this premium-tier installation. Our voicer and tonal finisher, Richard Lowe, worked closely with the client to ensure the custom stoplist and bespoke console modifications were completed to the highest possible standard

The requirements for this new organ were simple; to provide an extensive palette of tonal colours covering all dynamics and to lead hearty Welsh hymn singing! The chapel possesses exceptional acoustics for such a space and, when empty, has a reverberation tail of over 2 seconds.

The basis for this instrument is a Viscount Envoy 350 3 manual digital organ utilizing the revolutionary Physis physical modelling technology. This technology does not play back recordings (samples) of organ pipes but creates them using a mathematical structure, meaning infinite adjustment is possible of any stop note by note.

Our revised tonal scheme focused on remodeling the Choir division to provide more orchestral colour.

This involved adding a chorus of strings (with a string mixture) and a string celeste plus a French Horn, Orchestral Oboe, Harmonic Flutes and Dulciana. We also voiced the Open Diapason II on the Great to blend with the strings of the Choir and Swell, and we made the Great 16' flue a Violone. The combined effect of the sting tones on each manual is exceptional in this acoustic.

We have used Hush Audio 'Forte' multidirectional speakers throughout.

These premium units are specially designed for organ tone and built in the UK. In addition, a custom voiced Infrasonic subwoofer was commissioned for the acoustic space.
www.aspireorgans.co.uk

