

The British Institute of Organ Studies
The Betts Fund of the University of Oxford

The British organ in the twentieth century and beyond

Merton College
University of Oxford
15-18 April 2010

Programme

Thursday 15 April

Conference registration opens 1.00pm

All lectures take place in the Savile Room unless otherwise stated

Session Chair: Nicholas Thistlethwaite

2.00-3.15

William McVicker The Royal Festival Hall and the Organ Reform movement

Dominic Gwynn The Organ Reform movement

3.15-3.45

Coffee/tea

3.45-4.45

Christopher Kent Lady Susi Jeans: retrospective appreciation

Judy Barger 'Place aux dames'? Female Organists in Edwardian England and Beyond

5.30-6.30

Professor Peter Williams Keynote speaker: Thoughts of a lapsed organist

7.00

Dinner Hall

8.30

David Sanger Recital, Christ Church

Friday 16 April

Session Chair: Paul Hale

9.30-11.30

Iain Quinn The English organ sonata at the turn of the twentieth century

Jonathan White Stanford's *Three Preludes and Fugues* Op. 193, 1922

Ronny Krippner English organ improvisation in the twentieth and twenty-first centuries

Calvert Johnson Fela Sowande: Nigerian Fellow of the RCO

James Dalton the Frobenius at Queen's College

11.30-12.00

Coffee/tea

Walk to Hertford College chapel

12.00-1.00pm

Recital, Hertford College Chapel, with music demonstrating the morning's lectures

1.00-2.00

Lunch – delegates to make own arrangements

Session Chair: David Shuker

2.00-2.45

Wayne Leupold *The last rose of summer*: English late romanticism at the organ

2.45-3.00

Joan Jeffrey Alan Wicks

3.00-3.30

Tea/coffee

3.30-4.30

Martin Renshaw Anglo-French links, then and now

Martin Firth 'Life at the coal face': being a church organist in the later part of the Twentieth Century

5.30-6.30

Panel Discussion with RCO on the future of the Organist; chaired by David Sanger

7.00

Dinner

8.30

Anne Page Recital, New College

Saturday 17 April

Session Chair: David Knight

9.30-11.00

Barrie Clark To see or not to see, the organ case in the twentieth century

John Norman Twentieth-century actions and playing aids

Andrew Hayden Robert Hope-Jones contribution to twentieth century organ building

11.00-11.30

Tea/coffee

11.30-12.30

Jonathan Ambrosino The Willis Dynasty

12.30-1.30 pm

Lunch – delegates to make own arrangements

Session Chair: John Norman

1.30-3.00

Paul Hale Oxford's 'choral' organs: a fall and rise?

Jim Berrow A screen organ for Manchester Cathedral

Andrew Moyes The Llandaff Cathedral project – is this the shape of things to come?

3.00-3.30
Tea/coffee

3.30-5.00

Peter Collins The Organ Reform Movement

Martin Goetze Grant Degens and Bradbeer Ltd

John Mander The shift of emphasis of the firm from his father's post-warwork to the late-twentieth century work

5.15-6.15

Panel on the Future of the British Organ, chaired by Jonathan Ambrosino, with John Mander, Andrew Moyes, Martin Goetze, Peter Collins,

6.45

Drinks Reception

7.30

Conference Dinner – speaker

Sunday 18 April

Session Chair: Richard Hird

9.30-11.00

John Rowntree Old fogeys and young fogeys – past and future

Nicholas Prozzillo J S Bach and the Classical revival in England, esp. Geraint Jones

Ann Blore The long awaited dawn: the influence of the Organ Reform Movement on organ music in Australia

11.00-11.30

Tea/coffee

11.30-1.00

Rolf Claus The nature of the *Orgelbewegung* in Germany

Jaap Jan Steensma Continental counterpoint (exploring the restoration and reconstruction of historic organs, and the requirements of the player)

Conference wrap-up

Précis and speakers biographies

In order of appearance

Thursday 15 April

William McVicker The Royal Festival Hall and the Organ Reform movement

When designing the Royal Festival Hall organ, from where did Ralph Downes get his impressions of the new tonal architecture? His tonal design at the RFH set the general scene for the English Organ Reform and the general leaning towards organs suitable for the music of JS Bach - yet Downes did not visit Germany in the lead up to this design

work, owing to the prevailing political situation. This lecture will explore some of the influences on which Downes drew.

William McVicker is Organ Curator at Southbank Centre, Chairman of the Association of Independent Organ Advisers, Director of Music at St Barnabas Dulwich and teaches organ history at the Royal Academy of Music.

Dominic Gwynn The Organ Reform movement

When I was first introduced to the organ, in Holland at the end of the 1960s, the neo-classical organ seemed to be offering an inspiring alternative to the moribund tradition of the British eclectic-romantic organ. The two types seemed to their protagonists to be 'ideal', able to perform all the functions required of them and to give a better account of the repertoire than the other, leading to some vitriolic correspondence in the pages of 'The Organ'. The controversy looks over-heated today, partly because those interested in classical organs have themselves made the journey from a single continental style of organ to an appreciation of the various historic styles and partly because the 'romantic' organ proved capable of re-inventing itself. But there is still an opposition of attitudes there, between those who think that 'historically-informed performance' reveals the most about music of the past, and those who find it irrelevant.

Dominic Gwynn was first introduced to organs and organ building in 1969, has been building organs since 1976 and has been a partner and director of Martin Goetze and Dominic Gwynn since 1980. As well as creating and re-creating classical British organs, he is (very slowly) writing a history of the organ in British culture and society 1500 to 1770.

Christopher Kent Lady Susi Jeans: retrospective appreciation

To all but the more recent generations of performers and scholars of early keyboard music, Susi Jeans is remembered as a pioneering performer, researcher, and teacher. She also brought to this country from her native Austria, a passionate concern for the protection and historically informed conservation of historic organs, which anticipated the aims and ideals of BIOS, and kindred Societies, by some twenty years. This illustrated paper will review aspects of her work in each of these fields.

Christopher Kent read music at The University of Manchester, studied organ and conducting at The Royal Manchester College of Music and musicology at King's College London. In 1973 he received the Hilda Margaret Watts Prize for the MMus examination, and in 1976, a Louise Dyer Award for research into British Music from the editorial committee of *Musica Britannica*. After completing a PhD on Elgar's sketches he continued organ and harpsichord studies with Susi Jeans and Gustav Leonhardt prior to joining the Department of Music at The University of Reading where he established an influential postgraduate course in Organ Historiography. He retired from this post in 2002 to devote more time to research, writing, and performing. He has published widely in relation to his interests in Elgar and Organography including: *Edward Elgar: A Guide to Research* (1993), the *Cambridge composer guide to Elgar* (2004) and the Organ volume of the *Cambridge Musical Instrument Guides* (1998). He has contributed articles for *The New Grove Dictionary of Music and Musicians*, *Die Musik in Geschichte und Gegenwart* and *The New Dictionary of National Biography*, *The Organ Yearbook* and *The Journal of the British Institute of Organ Studies*. As a founder member of the editorial committee of the Elgar Complete Edition he co-edited several volumes of the project. He has served as Secretary of The British Institute of Organ Studies and is a

member of The Association of Independent Organ Advisers and a Fellow of the Society of Antiquaries of London. He has published a recording of a new organ, (in the style of the Thuringian builder Trost) in the chapel of Bowood House, Wiltshire, for which he was the consultant.

Currently, he serves as a member of the Organs Committee of the Church Buildings Council and is a liveryman of The Worshipful Company of Musicians. He has performed widely in Britain, Croatia, France, Italy, Slovakia and the USA, and is internationally active as a contributor to musicological conferences. Currently he is completing a major study of Elgar's style and continues to respond to invitations to contribute articles to periodicals and to invitations from Universities as an external examiner.

Judy Barger 'Place aux dames'? Female Organists in Edwardian England and Beyond

Writing about 'Women at the Console' in the *Musical Opinion* in 1954, Martin Hawkins noted the conspicuous absence at the beginning of the twentieth century of female organists in any church of importance in England when in competition with males. These women were as always, however, welcome as organists in smaller churches where no man was available. By contrast, female organists had been very much in evidence in the nineteenth century. Donovan Dawe (*Organists in the City of London 1666–1850*) identifies six women organists in City of London Anglican churches at the beginning of that century. According to church guides compiled by Charles Mackeson (*A Guide to the Churches of London and Its Suburbs*) beginning in 1866, just over sixty women played in London area Anglican churches in 1895, the last year of that publication. Yet in *The Mirror of Music 1844–1944* Percy Scholes, who identified nine female organists meriting notice in the *Musical Times* in the 1800s, is strangely silent about female organists after the turn of the century.

Conspicuous absence? Conspiracy of silence? This paper reports the findings of a careful review of the *Musical Times* 1901 to 1910 regarding female organists. Perusal of *The Girl's Own Paper* and supporting literature for the same time period offers a broader perspective of women's culture in England within which the role of female organists can better be understood. As a coda, attention turns to the years before and during the First World War to consider the impact that the call to arms may have had on the organ world, particularly in regard to female organists.

Judy Barger holds masters and doctoral degrees in musicology from Indiana University in Bloomington. She is the author of *Elizabeth Stirling and the Musical Life of Female Organists in Nineteenth-Century England* (Ashgate 2007). Her current research focuses on music in *The Girl's Own Paper*, a popular weekly published in London by the Religious Tract Society beginning in 1880. She lives and writes in Little Rock, Arkansas.

Professor Peter Williams Keynote speaker: Thoughts of a lapsed organist

Peter Williams is currently President of BIOS. A Scholar of St John's College, Cambridge, 1955-62, Peter Williams wrote a dissertation under Thurston Dart on English Organs and Organ Music, and in 1962 became prospective Director of the Russell Collection of Harpsichords, University of Edinburgh, elected Professor and Dean of Music in 1982. In 1985, he was appointed Arts & Sciences Distinguished Professor at Duke University, North Carolina, and university organist. On his family's return to UK in 1996, he took a parttime research professorship at Cardiff University, where his last supervisee (BIOS member David Hemsley) recently completed his PhD. Peter Williams's

first book was *The European Organ 1450-1850* (Batsford, 1966) and his most recent *J S Bach, a life in music*, with Cambridge University Press.

Organ Recital, Christ Church Cathedral

David Sanger

Flourish for an occasion	William Harris (1883-1973)
Rhosymedre (Prelude on a Welsh Hymn Tune)	Ralph Vaughan Williams (1872-1958)
Rhapsody no. 3 in C sharp minor	Herbert Howells (1892-1983)
Four Sketches for Pedal-Piano, Op 58	Robert Schumann (1810-1856)
Sonata on the 94th Psalm	Julius Reubke (1854-1858)

David Sanger's career as a performer was launched when he won first prize in two international competitions: St Albans, England in 1969 and Kiel, Germany in 1972. Since then, he has toured as a solo recitalist. His discography spans the music of several centuries, and includes the complete organ works of Franck, the complete organ symphonies of Louis Vierne, and works by Liszt and Lefébure-Wély. Also, he has embarked on recording the complete organ music of Bach for Meridian Records. In addition to his performing career, Sanger is also a teacher of the organ. He was professor of organ at the Royal Academy of Music in London, and chairman of the organ department there from 1987-89. Between 1989 and 1997 he was a Consultant Professor at the RAM. He was guest professor for two years at the Royal Danish Academy of Music, Copenhagen. Currently, he is a Visiting Tutor in organ studies at the Royal Northern College of Music, and teacher of organ at Oxford and Cambridge Universities. David Sanger is the current President of The Royal College of Organists and will serve until the end of the 2010-11 college year.

Friday 16 April

Iain Quinn The English organ sonata at the turn of the twentieth century

This paper seeks to examine the development of the organ sonata in England by the turn of the Twentieth century, forty-two years after the first sonata was written in England by WT Best. The history of the English organ sonata owes much to the influence of both Mendelssohn and Rheinberger whose works were popular in England during the second half of the Nineteenth century. However, the sonatas also show an increased divergence of style from the more conservative liturgical musical language typically associated with the organ to a more audacious musical discourse within the relatively new setting of the organ concert. This factor is further illuminated with the success of the comparatively unbound Town Hall recital programmes. As such, one finds movements that are specifically secular in genre, such as the *Romanza* and *Scherzo*, but more importantly a new concert style emerging in a musical language that incorporates dramatic musical gestures and genres not previously encountered in the repertoire.

From the early sonata of Best in 1858, the repertoire was enriched on average with one new sonata per annum until the mid 1920s with notable contributions by Buck, Elgar, Gray, Harwood, Haynes, Howells, Luard-Selby, Ouseley, Luard-Selby and Stanford. As such, one can also see a line of parallel development in the relationship between the building of larger instruments with symphonic capabilities and the works written to be played upon them as the Victorian organ came into being through a new repertoire in subsequent generations.

This paper will seek to illuminate some of the highpoints in the repertoire of this period whilst also considering the development of the role of the organ concert and the place of the organ liturgically.

Born in Cardiff, Wales, in 1973, **Iain Quinn** enjoys a distinguished career as an organist, choral director and composer. He has studied with Nicolas Kynaston, Thomas Murray, William Porter (improvisation) and John Weaver. At the age of fourteen he was the youngest person ever to be appointed Director of Music at St Michael's Theological College, Llandaff. He subsequently joined the faculty of the Blackheath Conservatory, London. Since moving to the USA in 1994 to pursue advanced studies at The Juilliard School, The Hartt School and

Yale University (Master's degree), he has served historic parishes in New York City and Connecticut and in 2005 was appointed Director of Cathedral Music and Organist at the Cathedral Church of St John, Albuquerque, New Mexico where he served until 2010. As a concert organist he has performed throughout the UK, Europe, North America and Australia, as well as in Brazil, Hong Kong, Iceland and Japan. He is the dedicatee of works written for him by Leslie Howard, Wilfred Josephs, Askell Masson, Leonard Salzedo and Amaral Vieira, among others. He has also premiered choral works by Judith Bingham, Stephen Paulus, Anthony Piccolo and Tarik O'Regan, and has to date made ten recordings. As a composer he has written works for choir and organ that have been performed around the world in addition to being featured at the Annual Festival of New Organ Music, London, the Festival of Contemporary Church Music, London and the John Armitage Memorial Concerts. His works have also received UK premieres by the choirs of Gonville and Caius College and Trinity College, Cambridge, under Geoffrey Webber and Stephen Layton respectively and Westminster Cathedral under Martin Baker. He is published by Encore Publications, GIA. Inc. and Paraclete Press, with a forthcoming critical edition of Samuel Barber's previously unpublished organ works for G. Schirmer.

Among numerous honours, he has received an award from The Prince's Trust to further cultural exchange within the European Union and annual awards from The American Society of Composers, Authors and Publishers in recognition of performances of his compositions. Most recently he received a Louise Dyer award from Musica Britannica. He holds the diploma, with distinction, of Fellow of the Royal Schools of Music and is also a Fellow of the Winston Churchill Memorial Trust.

Jonathan White Stanford's *Three Preludes and Fugues* Op. 193, 1922

The name of Charles Villiers Stanford is synonymous with the world of choral and organ music, his extensive output in this field still serving the Anglican Communion on an almost daily basis. Indeed, despite making significant contributions to almost every musical genre, including seven symphonies, ten operas, and numerous concertos and chamber and solo works, it is for his achievements in the sacred music sphere alone that he is mostly known today. In some ways this is perhaps unsurprising and fitting given that his some of his earliest musical experiences were as a child in the organ loft at St. Patrick's Cathedral, Dublin, and despite resigning his position as organist of Trinity College, Cambridge, in 1892 his associations with choral and organ music never faded.

However, although the organ appears to have occupied a central place in his musical life, a closer inspection reveals that Stanford composed surprisingly little music for the instrument, and that which he did was mostly written in the twentieth century, in the closing years of his compositional career. This paper will look at Stanford's *Three Preludes and Fugues*, op. 193, of 1923, some of the last pieces he ever composed, examining aspects of style and influence, with particular attention to continental contemporaries. Given that, in some ways, these three pieces represent some of Stanford's final musical utterances, the paper will also seek to address the question of what message, if any, was the composer trying to leave for the musical world to discover.

Jonathan White read music as an undergraduate and organ scholar at Lady Margaret Hall, University of Oxford. Following a year at Canterbury Cathedral as organ scholar, Jonathan returned to Oxford to undertake doctoral research under the supervision of Dr Roger Allen. Currently in his third year Jonathan's research is focused on Stanford's symphonies, assessing these works, their reception, their identity, and their place in the wider history of the symphony both in Britain and Europe. In addition to his research, Jonathan is Lecturer in Music at St Catherine's College, Oxford, Associate Organist at Magdalen College, and a member of the RSCM Oxford Committee.

Ronny Krippner English organ improvisation in the twentieth and twenty-first centuries

Improvisation has always been an important aspect of the organist profession. Although British organists do improvise, the systematic study of improvisation seems to have been neglected whereas on the Continent, it has always been part of an organist's training. The central aim of this paper is to determine the current practice of organ improvisation in the UK and its changes since 1900 in comparison with two Continental schools of improvisation (France and Germany).

There seems to have been a major change during the 20th Century regarding the importance of improvisation in the UK: in 1900, it was merely seen as one keyboard skill out of many, necessary to cover gaps in church services. Today, organ improvisation has become more and more an accepted and respected art form in the UK, which seems to be a direct result of the increasing globalisation of recent years. France and Holland, where improvisation is highly developed, seem to have a major influence on young British organists due to their close proximity. In which context does organ improvisation happen in the UK? Who are the leading British organists in this particular discipline and can we speak of a typical English school of improvisation today? Following the lecture session the author will demonstrate a structured approach to improvisation in the style of Herbert Howells based on his organ and choral works. It is hoped that this will show how strong an influence Howells's compositional language has had on the improvisation style of British organists in the twentieth and twenty-first centuries.

Ronny Krippner was born in Bavaria and studied organ playing and improvisation with Prof. Franz-Josef Stoiber at the Hochschule für Kirchenmusik in Regensburg. After graduating, Ronny went to Exeter where he took a Master degree in English Cathedral Music at the university whilst being Choral Scholar at the cathedral. Since then he has held organist posts in Bristol and Newport Cathedral as well as Clifton College.

In September 2007, Ronny was appointed Organist at King's College School, Wimbledon, a position he combines with that of Assistant Director of Music at St George's Church, Hanover Square, London. Taking a keen interest in improvisation, Ronny has been studying with Daniel Roth, Olivier Latry, Loïc Mallié, Jos van der Kooy and Anders Bondemann. In September 2008, he started his PhD research project on

'English Organ Improvisation in the 20th and 21st Century' at Birmingham Conservatoire (supervisor: Prof. Dr. Peter Johnson).

Ronny was finalist in the prestigious Organ Improvisation Competition in St Albans in July 2009 and won two prizes in the International Organ Improvisation Competition in Biarritz in November 2009.

Calvert Johnson Fela Sowande: Nigerian Fellow of the RCO

The 'father of Nigerian organ music', Fela Sowande (1905-1987), was trained in singing and organ at Cathedral Church Christ Church, Lagos, by Thomas Ekundayo Phillips, a graduate of Trinity College of Music. Sowande then studied in London with Oldroyd, Rubbra, and Cunningham, completing the Bachelor of Music (University of London), becoming a Fellow of the Trinity College of Music and Fellow of the RCO, 1943.

To support himself, he played piano and Hammond with dance bands. Here African-American musicians--J. Rosamond Johnson and 'Fats' Waller—introduced him to Negro Spirituals. His compositions based on Spirituals include 'Go down, Moses', 'Bury me eas' or wes'' and 'Joshua fit de battle ob Jericho'.

Pastourelle represents his British training in organ composition. But he soon became interested in using Nigerian materials. Hence, his style might be said to represent a synthesis or fusion of post-Victorian and traditional Nigerian elements.

Works based on traditional Nigerian materials include *Yoruba Lament*, *Obangiji*, *Prayer (Oba A Ba Ke)*, *Oyigiyigi* and *Sacred Idioms of the Negro* (Laudamus Te, Supplication, Vesper, Via Dolorosa, Jubilate—based on traditional Yoruba sacred melodies adapted by Yoruba Christians for Anglican worship with the addition of Christian texts).

Sowande also composed works derived from melodies newly composed for the Episcopal Church of Nigeria, including 'Kyrie', 'Gloria', *Two Preludes on Yoruba Sacred Folk Melodies: K'a Mura and Jesu Olughala*.

Calvert Johnson is the Charles A Dana Professor of Music at Agnes Scott College, Atlanta, where he teaches organ, harpsichord, sacred music, and women in music. Johnson earned the doctorate in organ at Northwestern University and the BA at Kalamazoo College. Through the Fulbright-Hays program and a French Government Grant, he studied at Toulouse Conservatoire, where he was awarded the Premier Prix. He has performed throughout the USA, Mexico, Japan, and Europe. He specializes in early keyboard music, women and under-represented composers from the African diaspora, Latin America, and Asia. Prominent performances include the Piccolo Spoleto Festival of Charleston SC; the Organ Festivals of Morelia and Oaxaca, Mexico; programs for Radio-France; the College Music Society's meetings at Santa Fe, San Francisco, Savannah, and Atlanta; the Chicago chapter of the National Association of Negro Musicians, Cleveland Museum of Art, St. Denis Basilica in Paris, Monaco Cathedral, and the Kennedy Center, Washington. He has recorded CDs for Raven Records, Albany Records (*Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ*), and Calcante Recordings. His books on early Spanish, Italian, and English organ music are published by Wayne Leupold Editions, and his editions of works by women composers are published by Vivace Press, ClarNan Editions, Hildegard Publishing, and G. K. Hall. His recording *Chicago Renaissance Woman: Florence B. Price Organ Works* was awarded a prize by the Society for American Music. Past President of the Southeastern Historical Keyboard Society and past Dean of the Atlanta and Tulsa chapters of the American Guild of Organists, he serves as national Treasurer of the American Guild of Organists. Johnson is

included in the *International Who's Who in Music* and in *Who's Who in Music in America*. His volunteer work includes the Anti-Racism Commission of the Episcopal Diocese of Atlanta, and Chairing the Board of The ArtReach Foundation.

James Dalton the Frobenius at Queen's College

In 1965 Frobenius completed a new organ for Queen's College chapel. James Dalton will introduce this instrument and the circumstances surrounding its design and reception.

James Dalton is a former organist and an Emeritus Fellow of Queens College Oxford. In 1965 he was responsible for the installation of an organ by Frobenius in the college Chapel. He is the editor of the Faber Early Organ Music series.

Recital of music

Calvert Johnson

Sacred Idioms of the Negro (unpublished manuscript, n.d.)

Felix Sawonda

Laudamus Te
Supplication
Vesper
Via Dolorosa
Jubilate

Ronny Krippner

Demonstration of a structured approach to improvisation in the style of Herbert Howells.

Wayne Leupold *The last rose of summer*: English late romanticism at the organ

An historical organ recital, via 78 rpm recordings and organ rolls, by performers of the English, Late-Romantic period (1890s - 1940s) with brief program notes and commentary by Wayne Leupold.

Wayne Leupold holds a BM and a BA "with distinction" from Valparaiso University, Valparaiso, Indiana, a MM in organ performance from Syracuse University, Syracuse, New York, and the Distinguished Alumnus Award from the Valparaiso University Alumni Association. He has edited over 300 volumes of organ music. In 1989 he formed the music publishing company, Wayne Leupold Editions, Inc., with the purpose of publishing organ teaching materials and organ music from all national schools and historical periods.

Joan Jeffrey Alan Wicks

Alan Wicks (1923-2010) was Organist and Master of the Choristers of Canterbury Cathedral from 1961 until retirement in 1988. Joan Jeffery will give a short appreciation of his work.

Joan Jeffery is said to be retired, having taught music in four different types of secondary schools before being appointed Senior Lecturer and Resident Tutor at the new Canterbury Christ Church College of Education (now a University). She studied the

organ at Rochester Cathedral. In Canterbury and district she has also played professionally as a timpanist.

Martin Renshaw Anglo-French links, then and now

Exchanges by sea between France and England have been part of the history of both countries for centuries. A major export in the mid-1500s has been followed by organ builders, organs and just occasionally organists ever since; but with the exception of a few Cavaille-Coll organs, this has been a one-way traffic. Why? Are English organs and musicians more appreciated in France than at home? The speaker thinks that this may be so, and backs up this assertion with historical and present-day evidence - and a new perspective on English organ history as seen from across the Channel.

Martin Renshaw a British-born organ-builder working overseas, among other things bringing good but otherwise unwanted British organs (church and secular) into France and elsewhere, author of articles and monographs since 1969, sometime assistant editor of *The Organ Yearbook*, co-author of *The Life and Work of John Snetzler* and contributor to *Grove*, professional singer all his life and now organist in Nantes.

Martin Firth 'Life at the coal face': being a church organist in the later part of the Twentieth Century

This paper draws upon the author's recent research into the socio-musical dynamics of organists in the Anglican Church in England, 1950 – 2000, a period defined by the emergence of the Organ Reform Movement at one end and the publication of a new prayer book at the other; the research was therefore contextualised against the powerful influences in this country of the *Orgelbewegung* and the movement for liturgical reform.

There have been surveys in the past to assess the ebb and flow in the supply of organists, but these have only ever presented quantitative data decontextualised from life histories; the issue has been often mapped but not analysed – statistically documented but not understood in human terms. The data for this paper emerged from a methodology embracing both qualitative and quantitative techniques, from which a comprehensive ethnographic picture emerged, unique in the literature, of organists' socio-musical backgrounds, their cultural capital and collective habitus.

Inevitably, this paper can only present an overview of some of the key issues to emerge from the data, in particular identifying:

Trends in the changing demography of organists:

Age, sex, supply and demand, 'reluctant' organists,

The Organ Scholarship 'industry'

The effect of the Organ Reform Movement:

Changing cultural status of the organ

At parish level

upon a rising generation of players

The effect of the new liturgical practice:

Reduced choral opportunities

New hymnody

Demographic changes in choir constitution and the impact on organist recruitment

Organist on themselves:

What was the prompt to learn the instrument

Changing status

Lack of self-esteem

A native of Bristol, where he learned the organ at St Mary Redcliffe, **Martin Firth** has spent his entire professional life in Music teaching – in a variety of schools (secondary moderns, grammar and HMC) and, for the past sixteen years at UWE, where he was Senior Lecturer in Music and HoD. He has spent much time in church music having been, *inter alia*, Organist and Master of the Choristers at St Peter's Bournemouth and Choral Director at Clifton Cathedral; he has also directed fifteen non-church choirs and orchestras.

His research interest in ethnomusicology has resulted in lectures in Porto, London, Sheffield and Birmingham, and articles for the international Journal of Socio-Economics. His spare time in Bristol has been spent working at the Julian Trust Night Shelter and now, in retirement, works with the Bristol Soup Run Trust and is Regional Administrator for Samaritans SouthWest – which leaves little time for his other passions of rambling, cooking and cycling canal towpaths.

Organ Recital, New College

Anne Page

Toccata alla Marcia	Robin Orr (1909-2006)
Prelude and Fugue on a Theme of Vittoria	Benjamin Britten (1913-1976)
Paraphrase for the Organ on O filii et filiae	Ralph Downes (1904-1993)
from Six Fantasies on Hymn Tunes Op. 72 Aus der Tiefe (Heinlein) Helmsley	Kenneth Leighton (1929-1988)
from <i>Unbeaten Tracks</i> Fragment I Fragment II	Diana Burrell (1948-)
English Organ Mass Op. 6 Based on Merbecke's notation of 1550. Kyrie - Gloria - Credo - Sanctus – Benedictus - Agnus Dei - Paternoster	David Aprahamian Liddle (1960-)

Sacrificium

John Casken (1949-)

Diversion for Mixtures

Francis Jackson (1917-)

Anne Page is known in the UK and abroad as a musician who combines virtuosity and versatility. Born and educated in Perth, Australia, the music of Bach first awakened an interest in the organ. Her teacher at the University of Western Australia, Annette Goerke inspired her to study French organ music from the 18th century to Messiaen, and to travel to Europe for lessons with Marie-Claire Alain. Anne subsequently studied with Peter Hurford for whom she deputised in a teaching role at the Royal Academy of Music. Her London debut at the Royal Festival Hall in 1988 playing 20th century masterpieces marked a commitment to contemporary music which led to commissions and premieres of new works.

Lessons with Jacques van Oortmerssen on historic instruments, their repertoire and playing techniques were to inform both her playing and teaching. As a member of the British Institute of Organ Studies she has been closely involved with the Historic Organ Sound Archive, playing an essential role in its organisation as well as researching and performing over 10 hours of recordings for the project. The HOSA project has been a pioneer of free internet access to classical music (see below for details). She continues to give talks to organists' associations about this innovative resource for the study of English organs and their music and has contributed articles on its use to several organjournals.

She has been at the forefront of the revival of interest in the harmonium, an instrument only recently receiving attention from scholars, composers and musicians as a serious medium for historical performance as well as for contemporary music. Swiss organist and composer Lionel Rogg has dedicated a suite of pieces for harmonium to her. She is acknowledged as one of the country's leading experts and has appeared as soloist at the Edinburgh, Three Choirs and Oundle Festivals. In 2002 the Royal Academy of Music invited her to establish a course in Harmonium, the first in modern times at any conservatory in the UK. She therefore succeeds Lemmens as Professor of Harmonium, who was appointed at the RAM in 1869. In 2008 she gave a full-length harmonium recital in the Purcell Room, the first time the instrument has been featured in a solo role on the South Bank.

During eight years (1987-1994) as Artistic and Executive Director of the Cambridge Summer Recitals she programmed many first performances of new works and invited several distinguished recitalists from abroad to give UK debut recitals. Gaston Litaize, Louis Thiry and Olivier Latry gave masterclasses in addition to their concerts. Anne has more recently been instrumental in founding the Cambridge Academy of Organ Studies which presents regular study days with distinguished scholars and teachers and an annual summer course in Cambridge. She teaches a wide range of students including organ scholars at the University of Cambridge and gives classes on the RCO Easter course and the Oundle summer school.

Saturday 17 April

Barrie Clark To see or not to see, the organ case in the twentieth century

Since organs were invented there has been a balance between the requirements of organ

mechanisms and the desire to clothe them with architectural detail. To begin with organ cases were in step with contemporary architecture but as time progressed not necessarily so and a classical organ might later sit happily in a gothic church. Excepting perhaps the excitement of central European baroque everything was more or less under control until the 19c, when architectural styles, revived in rapid succession, gave in theory immense freedom for organ design, but at the same time many constraints, as instruments were forced into unsuitable locations. 'Necessity is the mother of invention' and the Victorians could be very imaginative.

Some architects have not, and still do not understand organs, and occasionally organ builders have not shown interest in case design. Coupled with the often unwise and sometimes impossible demands of the clergy the course of organ case design in the later 19c and earlier 20c has not always been fruitful. We have lurched from organs modestly hidden behind a screen to totally naked, but have now rediscovered the true need for an organ case, both acoustically and aesthetically. Although respecting the legacy of past styles some modern organ cases have once again been designed in a style contemporary with the new building in which they are intended to stand, often with refreshing results. The challenge of organ case design has never been greater, whether intended for an historic setting of importance or the freedom of a new location.

Barrie Clark spent most of his career as an historic buildings architect with the Ancient Monuments Branch of the Department of the Environment, which later became English Heritage. He began to advise them on matters relating to organs from about 1970, later from 1988 representing them on the Council for the Care of Churches Organs Committee (this was largely because he knew a little about organs and no one else was at all interested). Advising English Heritage on organs continued for a while as a consultancy after his retirement, in particular the Government Historic Buildings Advisory Unit. He has a particular interest in organ cases. His RIBA thesis was *The organ in churches*, in which a lifelong interest in church architecture and organs blended happily and very conveniently.

He is a Council member of the British Institute of Organ Studies as Heritage Adviser, and a HOCS inspector. Recent activity has been a study of European and British listed buildings legislation, as it affects organs, with the hope that this can achieve practical results. At present this is being channelled into the campaign to improve the position with regard to legislation for the protection of organs in the UK.

John Norman Twentieth-century actions and playing aids

Making life easy for players has always been a feature of musical instrument design. For organists, this has manifested itself in the increasing use of mechanisms to improve the touch of the keys and to facilitate changes in registration. This process started in the eighteenth century, accelerated in the latter half of the nineteenth century and continued apace in the twentieth. In particular the twentieth century has seen a better understanding of the engineering of mechanical key action and the increasing use of electricity to ease players' control of the instrument.

John Norman comes from an organ building family. At Hill Norman & Beard he studied voicing and tonal design under Robert Lamb and Mark Fairhead and casework under Herbert Norman, his father. He was also involved in action design and was awarded a patent relating to electric key action. Before leaving professional organ building he was involved with work on the organ in Gloucester Cathedral as well as six other cathedral organs. He is a Fellow of the Incorporated Society of Organ builders and Honorary Life Fellow and Past-president of the Institute of Musical Instrument Technology. He is a former member of the Cathedrals Fabric Commission for England and is now Chairman

of BIOS. He is author or joint author of four books on organs and has been a columnist on the *Organists' Review* since 1980. His professional work as a consultant includes 14 new organs, including the instruments in the chapel of the Houses of Parliament and in Worcester Cathedral. His next new organ is about to be installed at St Mary-le-Bow, Cheapside, City of London.

Andrew Hayden Robert Hope-Jones contribution to twentieth century organ building

Andrew Marr's recent television series *The Making of Modern Britain* brought the role of militarism in Victorian and Edwardian Britain into focus. The reaffirmation of Britain's military prowess gave rise to a heady jingoism, a prominent and popular expression of which was the brass band. Loud, brash, yet highly organised in terms of rhythm, musical structure and instrumentation, its ethos was infectious and reached as far as the design of the organ exemplified by the work of Robert Hope-Jones. This paper will re-examine historical influences, in particular the brass band movement on Hope-Jones and also introduce the organ at St Oswald's, West Hartlepool, now probably the last surviving complete example of a fully-fledged Hope-Jones organ design in the United Kingdom.

Andrew Hayden studied Music with Applied Physics at Surrey and was a pupil of Richard Hickox and latterly, Robert Munns gaining FTCL under his tutelage. His early years were spent in Germany where he was a postgraduate researcher; he is a fluent German speaker. He has been actively associated with BIOS since 1986 co-editing the *Reporter* for a time with John Hughes then as Project Development Manager at the British Organ Archive. His experience of the organ from both a playing and a technical standpoint is extensive involving him as a sometime advisor to Norwich Diocese and as a HOCS assessor. He was also one of the team of organists for the East Anglian HOSA project. He is well known for his historical feature articles in *The Organ* and *Choir & Organ*, and as the originator of the *Star Organs of Britain* calendars. He is presently BIOS Casework Officer.

Jonathan Ambrosino The Willis Dynasty

'Father' Henry Willis (1821-1901) and his sons transformed a sector of English organbuilding into one of international reach, creating a mythology that persists today. Indeed, particularly outside England, is not Willis regarded as the apotheosis of nineteenth-century English organbuilding? In exploring how this came to be, Jonathan Ambrosino will survey the arc of the firm's tonal and mechanical output across three generations, explore the family's intense internal dynamics and conflicts, and finally look at the often mythological and yet undeniable Willis influence, certainly upon American organbuilding of the early-twentieth century and but even today.

Jonathan Ambrosino is an organ technician, consultant and journalist, concentrating on the pre-war twentieth-century American organ. He has carried out tonal restoration projects on 1930s Aeolian-Skinner organs at Groton School, Calvary Church Memphis, and Old South Church (Gordon Chapel) and Church of the Advent, both in Boston. His consulting practice includes guidance of new organ projects (Harvard University, Saint Thomas Fifth Avenue, National Cathedral) and the consideration of early twentieth-century organs. Through his bimonthly column in *Choir & Organ*, he gives an episodic chronicle of present-day American organbuilding activity. He served the Organ Historical Society as Handbook Editor from 2000-2004, and again for 2006 and 2009; Councilor from 1993 to 1999; and President from 1999 to 2001. He is also a member of the American Institute of Organbuilders. Mr Ambrosino lives in his native Boston, where he

maintains organs, including those at Church of the Advent and Old South Church.

Paul Hale Oxford's 'choral' organs: a fall and rise?

Paul Hale considers the reasoning behind the design of organs built since the 1960s for those Oxford colleges with major choral establishments. He compares Oxford's more radical approach with that of Cambridge and observes how changing tastes and fashions are closely reflected in Oxford's organs. He has invited and collated new observations from those responsible for the installation of these organs since The Queen's College in 1965 and he outlines plans for a new 'choral' organ for Merton College.

Paul Hale was organ scholar of New College Oxford, holding posts at Tonbridge School and Rochester Cathedral before becoming cathedral organist at Southwell in 1989; he is a noted choir trainer, teacher and recitalist. All his life Paul has been involved in organ design, currently being DOA for Southwell and Lincoln Dioceses and chairman of the Diocesan Organ Advisers' Conference. He designed several cathedral organs and has current new organ projects at Manchester Cathedral, Newcastle R.C. Cathedral, Merton College and Exeter University as well as numerous restorations and rebuilds. He is known for his writings on the subject, particularly in *Organists' Review*, which he edited for fifteen years. www.PaulHale.org

Jim Berrow A screen organ for Manchester Cathedral

Apart from one, brief, nineteenth-century interruption, an organ is known to have stood on the screen of Manchester Cathedral from the fifteenth-century. A bomb caused the removal of Cocker's *Tuba Magna* and the Scott / Hill case in 1940 and, since then, the Cathedral's organ has been without a case of any sort and does not provide adequate support in the nave (wider than York Minster). An opportunity has now arisen to return a new, mechanical-action organ to the screen position and it is hoped to have this in place within five years. This paper outlines the historical and architectural background to the continuing project, touches on earlier attempts to achieve the same object and reveals one surprising issue which complicates the process.

Dr Jim Berrow produced music and arts programmes for C4, ITV, (US) PBS and WDR Cologne. He now chairs the Birmingham Diocesan Advisory Committee for the Care of Churches (the DAC) and advises the Diocese of Lichfield. As a member of Manchester Cathedral's Fabric Advisory Committee, he chairs their Organ Task Group, charged with the provision of a new instrument. He is also an Honorary Research Fellow in the University of Birmingham; a lay assessor for the Register of Architects Accredited in Building Conservation (AABC) and an inspector for the Historic Organs Certificate Scheme (HOCS) of the British Institute of Organ Studies. Other weaknesses include nineteenth-century architectural biography and real beer.

Andrew Moyes The Llandaff Cathedral project – is this the shape of things to come?

The congregation at Llandaff Cathedral heard their new organ for the first time at the Easter services. Andrew Moyes will describe the design of this completely new instrument including its role, position, layout, mechanism and tonal concept. Unashamedly eclectic, it reflects a growing trend towards the romantic and incorporates features that are quintessentially English.

Andrew Moyes joined Nicholson as Managing Director in 1994. Since then he has overseen the design and installation of new organs at Portsmouth Cathedral, Southwell Minster and Christchurch Priory, rebuilds in Gloucester Cathedral, Malvern Priory and Bridlington Priory plus many smaller projects. Prior to joining Nicholson, he worked as a control system designer and project manager with GEC Traction, the Hong Kong Mass Transit Railway and London Underground. He holds an engineering degree, is a Chartered Engineer and a Member of the Institution of Engineering and Technology. He has served twice on the Board of the Institute of British Organ Building.

Peter Collins – The Organ Reform Movement

The paper will relate how Peter Collins became interested in the organ, his apprenticeship to Bishop & Son and further training with Rieger Orgelbau. He will discuss the influence of books being published at the time and other written and practical examples and how they shaped his approach to organ building. He will discuss the people he met in the 1960's & 70's. Peter will show how he got his important first order and what it led to. Examples will be taken from the work of Collins and others.

Peter Collins began a career in organbuilding with an indentured apprenticeship with a long established London firm. Further training and experience was gained by working with one of the most imaginative and inspiring organbuilders of the twentieth century in mainland Europe. During a long training period an extremely varied range of work was encountered from instruments several centuries old to the most up to date and well engineered mechanical instruments of up to four manuals.

A business and workshop was set up in 1964 south of St Albans, Hertfordshire, work for and interest in the company was abundant, expansion was required and this was achieved with the purchase of an old school in Redbourn and enlargement of the workforce. Many instruments were constructed for the home and export markets as well as specialist restorations where the now accepted principles of conservation were applied then. Towards the end of the 1980's it was obvious an expanded workforce and larger premises were required. Melton Mowbray, famous for pies and cheese, offered an excellent opportunity for a purpose built workshop with the further option for future expansion. The company was moved in the middle of 1989 into the new premises, new machinery and an efficient layout all contribute towards constructing a quality product in an economical way.

Many notable instruments from Melton Mowbray have been created with the multi-skilled personnel we have been able to recruit. To date the company has made and installed new instruments in north and south America, near the Arctic Circle and in dry and sub tropical parts of Australia as well as five countries in Europe. All instruments have survived these extremes of climate due to our meticulous approach to the technical design and suitability of each component for the purpose required. Alongside our new instrument construction we have a team working with older instruments, here the emphasis is to retain the status quo wherever possible and desirable. Many times older parts are broken or missing, we take great pride to re-create items in the style of the original master.

Peter Collins in a personal capacity has written many articles, given lectures to a wide variety of interested people from professional bodies to university students. Peter Collins is a past member and a past president of the Federation of Master Organbuilders, a past member of the organ committee to the Council for the Care of Churches, and is a former board member of the Institute of British Organbuilders, the industry's professional body.

Martin Goetze – Grant Degens and Bradbeer Ltd

Maurice Forsyth-Grant had a lifelong passion for organs. His financial status enabled him to become involved with organbuilders, setting up Degens and Rippin in 1960. By 1967 this firm had developed into Grant, Degens and Bradbeer, and for a short time was arguably the most radical company in Britain. Its forced relocation to Northampton signalled a decline in both manufacturing and influence, the last bits tossed into a skip from which the then director John Bailey rescued what he could find, sending them to the BIOS archive.

Having spent the pre-war years developing a keen interest in British organs, Forsyth-Grant began making trips to Europe from 1959, visiting organ builders and organs in a time of tremendous activity. He was particularly impressed with the work of Rieger and some large German companies, all being very open about their techniques and ideas. With a very well equipped workshop at his home that enabled him to experiment, Maurice was able to take the continental examples and develop his own style mechanically and tonally, and, assisted by Frank Bradbeer's designs, a number of very competent, innovative instruments were produced in the London workshop.

Martin Goetze studied organbuilding techniques involving chipboard, steel, aluminium and glass as an apprentice at Grant, Degens and Bradbeer in the early 1970s. After a busman's holiday to see historic organs in Poland in 1976, a change of direction was made, one of the first British organs to receive newly learned about documentation treatment being Stanford on Avon. The firm of Goetze and Gwynn started in 1980 with the aim of making historically informed organs, and from the beginning, research and documentation of old organs has been central to the work undertaken. Since 2009 he has been president of the Institute of British Organbuilders.

John Mander The shift of emphasis of the firm from his father's post-warwork to the late-twentieth century work

John Mander will speak about the transition of the family firm following the retirement of his father in 1983. Over time the emphasis of work changed from rebuilding to new instruments. He will also explain a little of the background to his work and the influences he feels might have made a mark.

John Mander is managing director of the family owned firm of Mander Organs. Having trained for five years with Rudolf von Beckerath between 1968 and 1973, he joined the firm in 1973. In 1980 he attended the organbuilders' mastership course in Ludwigsburg, successfully completing the exams at the end of 1980. He succeeded his father as managing director in 1983.

Sunday 18 April

John Rowntree Old fogeys and young fogeys – past and future

The paper will consider aspects of organ reform, or revival, in Britain in the second-half of the twentieth century, its antecedents, influences, significant instruments and the future of the organ as a musical instrument.

Dr John Rowntree was born in Scarborough, in the North Riding of Yorkshire; he studied and worked professionally as a civil engineer, subsequently moving into music

and undertaking post-graduate study in the Universities of Newcastle-upon-Tyne and Southampton. He later held lectureships in the University of Reading and King Alfred's (now University) College, Winchester. He has written extensively in the field of liturgical music and the historic and contemporary organ and organ advisory work. He is well known, both in Britain and internationally for his work as an organ adviser and consultant. He has been involved in choral music as a singer and conductor since his schooldays in Oxford. Since 1990 he has been Director of the lay-Choir (The Douai Abbey Singers) and Organist at Douai Abbey, a Benedictine Abbey in Berkshire. He is also Director of Music of St Mary's, the parish church of the Abbey.

Nicholas Prozzillo J S Bach and the Classical revival in England, esp. Geraint Jones

It is impossible to read accounts of the organ without encountering J S Bach. In an article published in the *Musical Times* in 1952 and entitled 'Is the organ a musical instrument', Geraint Jones, an organist of some distinction, enquired whether modern organs known in England could be legitimately described as musical instruments. To complicate matters further, he boldly claimed that no English organist could perform J S Bach's works with reverence for the actual music and the original instruments for which the magical tones were composed. Jones supported his claims with a series of broadcasts of Bach's music from Steinkirchen, a small village outside Hamburg. To some (including the young Peter Hurford) the sounds were delightful, possibly even traumatic at times as they realised how the music suffered at the mercy of the English organ; to others, the outspoken criticism was nothing less than treason.

The paper will address Jones' claims but will focus on the performances of Bach's works by the 'old school' organists, musicians who had been attacked in Jones' article. A reappraisal of their work will take place through several case studies using contemporary recordings.

Nicholas Prozzillo is Graduate Director of Music at Brasenose, where he is also working towards a doctorate, entitled J S Bach and the English Organ Revival, under the supervision of Professor Laurence Dreyfus.

Nicholas hails directly from Swansea and indirectly from Morcone (Italy). He studied at the Birmingham Conservatoire, Brasenose College, and the Royal College of Music. His teachers include Dame Gillian Weir, Margaret Phillips, David Graham, and David Saint. After completing his MMus (RCM) with distinction and gaining the Walford-Davies prize, Nicholas was appointed a Junior Fellow at the RCM. He continues to assist with RCM organ department activities. Nicholas assisted Ivan Hewett with BBC Radio 4's programme *The Making of Music*. His review of the BBC drama series, *All the Small Things*, appeared in *The Guardian* last year. Nicholas also assists with the organisation of activities for the Oxford Organ Scholars.

Ann Blore The long awaited dawn: the influence of the Organ Reform Movement on organ music in Australia

From early settlement until well into the twentieth-century, most Australian organs were either imported from England or built locally on the British model. By the 1950s, however, change was in the wind. In 1958 Australia's first neo-classical organ was imported from Germany and installed in St Andrew's college chapel at the University of Sydney. Then, in 1965 Ronald Sharp completed the first major Australian-built neo-classical organ for the Knox Grammar School chapel in Wahroonga, a suburb of Sydney. This mechanical action instrument was built largely according to the principles of the

Organ Reform Movement (*Orgelbewegung*) that had swept through Europe in the first half of the twentieth-century. It was the first of many such organs to be built in Australia and stimulated a renewed interest in organ repertoire, especially of Bach and his predecessors, and indirectly influenced organ teaching, composition and performance around the country. The astonishing thing about Sharp's achievement is that he was self-taught in the craft of organ building, and completed this ground-breaking instrument before having travelled to Europe to hear historic instruments at first-hand. In this paper I examine the somewhat belated impact of the Organ Reform Movement on Australian organ building, with particular reference to the important role of these new instruments in the successful organ festivals held in Sydney and Melbourne from the 1960s.

Ann Blore is completing a Masters degree at the University of Melbourne, Australia. Previously, she was for 20 years the National Manager of the Australian Music Examinations Board and more recently, founding editor of *Music in Action*, a national magazine for Australian music educators. In her student years she held a number of church organist positions in Melbourne.

Rolf Claus The nature of the *Orgelbewegung* in Germany

It is said that the starting point of the "*Orgelbewegung*" in Germany was an essay by Albert Schweitzer, published in 1906 in Leipzig: *The Art of Organ Building and Playing in Germany and France (Deutsche und französische Orgelbaukunst und Orgelkunst)*. In this essay Schweitzer, who was a great admirer of J S Bach's music, tried to explain the supposed superiority of organs by Aristide Cavaillé-Coll over contemporary German instruments. In his opinion the sound of the latter was of inferior quality and all the 'gadgets' (spielhilfen?), such as octave- and suboctave couplers, free combinations, rollschweller and so on, were of no real use, no matter how helpful they might have been to the organist. The German organ of his time was deemed 'factory-made' and thus disqualified.

Schweitzer, though a organ player of moderate ability (listen to his recording of the world's most famous organ piece), either did not know or, much more likely, deliberately overlooked contemporary organ literature in Germany, which relied on the so called 'factory made' organ. Organ music, and Reger's in particular, could not be properly presented on such instruments.

His ideas about what organs ought to be attracted followers and after WW I the Organ Movement came into being. Opinions changed over time and the re-discovery of the Schnitger organ of St. Jakobi in Hamburg gave impulse to a fresh approach to historic organs, and North German organs in particular. The overall opinion gathered momentum and more and more organs were built, claiming to follow examples from the past. Nevertheless, a new kind of historicism was born. What this meant over time, and how it eventually influenced - or did not influence - the Anglo- American World will be discussed in short in this paper.

Rolf Claus was born 1949 in Eisenach and brought up there. In 1967 he achieved his A-level equivalent (Abitur), then read Physics at University of Jena. In 1968 he discontinued university studies for political reasons and in 1970 escaped to West Germany, then read Musicology, History of Art and studied organ with various teachers, the last and most important being Heinz Wunderlich, Organist of St Jakobi, Hamburg. He gained his PhD equivalent (Dr. of Philosophy) in 1999.

Jaap Jan Steensma Continental counterpoint (exploring the restoration and reconstruction of historic organs, and the requirements of the player)

Jaap Jan Steensma (born Harderwijk, 1984) is currently a student musicology and the organist of Utrecht University. He worked in a digitalization project of the organ archives of the university library. During the holidays, he explores the European organ landscape. Jaap Jan Steensma is member of several organization committees in Dutch music culture, including: Forum Committee of the Royal Society for Music History of the Netherlands (KVNМ), Board of student association for musicology Hucbald, Organization committee of the 2010 meeting of the Internationale Arbeitsgemeinschaft für Orgeldokumentation, Organization committee of the 2010 Bach organ master classes during the international Bach Festival at Dordrecht, October 2010

His publications include: 'Schakel tussen Scherer en Schnitger : het Stellwagen-orgel in de St.-Marien te Stralsund gerestaureerd', *Het Orgel* 105/1 (2009), 'Händel, Haydn en de cilinderorgels I : de instrumenten, hun geschiedenis en bouw', *Het Orgel* 105/6 (2009) and 'Stel je voor, alle sterren muzikanten..., astrologie en astronomie in het Orgelpark', *Timbres* 7 (2010).