

Past Events

- **Members' Recital at St Peter's Church, Edmonton
6th April 2019**
- **At Home with Ted Sharp in Tewin
8th June 2019**

Members' Recital at St Peter's Church, Edmonton 6th April 2019

We received a warm welcome to St Peter's Church for this excellent recital.

The organ was built by W. Hill and Son in 1902 although construction was not complete; some of the stops were prepared for but no pipes installed. The Swell *Voix Celeste* was added soon after construction. In the late 1950s a Twelfth was added using pipes salvaged from a French *plein jeu*. In 1986 the organ was overhauled and missing Bass Flute pipes were added by Hill, Norman and Beard.

Further work took place in 1990 to move the Great Flautina to the Swell, install a Great Fifteenth, replace the Great Twelfth by a Harmonic Flute, and add a Mixture. Donor ranks were obtained from St George's Southampton, blending with the existing organ and brightening the tone.

In 1997-8 a Trumpet was added on the Great, using a Hill stop from the former organ at St Margaret's Uxbridge, and also the 16' Pedal Open Diapason, using Hill pipes probably from the organ at Southampton.

In 2017 the Pedal Bourdon pneumatic action was overhauled; the old rusty tuning slides on the Swell and Great were replaced, some collapsing pipes were repaired, and the organ was partially cleaned. There was not enough money to add the Choir organ.



Recitalists at St Peter's, Edmonton

The programme was delightfully full and varied.

Michael Hennin started proceedings with *Sollt ich meinem Gott nicht singen?* (Karg-Elert, 1877-1933) with careful articulation and dynamic contrast effectively demonstrating the organ's capability. This was followed by Voluntary Op. 7 No.7 (John Stanley, 1712-1786), the smooth legato of the first movement elegantly executed, contrasting with the delicately played fast passages in the second movement, all with interesting dynamic contrast.

After this came the Passacaglia in c minor (Robert Evans b. 1949) with a nice pedal solo concluding with a suitably impressive crescendo. Robert was of course present in the audience, giving looks of approval.

Terence Atkins and Roger Carter performed Adagio for a Musical Clock (Beethoven, 1770-1827), looking quite cramped at the console but rising to the challenge of co-ordinating a complex piece. The essence of the musical clock theme certainly came through with the expressive exchange of melodic phrases.

Luke Jones accompanied by Robert Evans performed Entr'acte no. 3 from *Rosamunde* (Schubert, 1797-1828), a delightful piece allowing time and space for expression. This piece is usually accompanied on the piano, but Robert used some wonderful registrations that really complemented the tone of the violin. Luke played with style and worked the acoustics of the church to produce a full and blended sound.

Terence then played the chorale prelude on *O Lamm Gottes, unschuldig* (BWV656). This was an additional item to the programme.

Robert Evans concluded the programme with Fanfare (Elgar 1857-1934), clearly a seriously challenging piece of work with rapid passages accompanied by bold staccato chords all supported by complex footwork – an accomplished execution by Robert with an excellent choice of registration and use of manuals. Then came *Berceuse* (Robert Evans), with the fullness of expression to be expected from one playing a composition of his own, taking full advantage of the instrument's capability. Finally we heard Toccata from Symphonie No. 5 (Widor, 1844-1937), a truly classic organ workout with its relentless rapid passages, accompanied by staccato chord progressions. Again, there was dynamic contrast with full-on crescendo and appropriate use of full organ.

We would like to thank Enfield & District Organists' Association for inviting us to this recital and St Peter's Church for the warm reception they provided.

Luke and Peter Jones

Instrument History courtesy of Eric Shepherd (2019) and Gregory King, former organist at St Peter's, and former EDOA member (1990)

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**At Home with Ted Sharp in Tewin
8th June 2019**

On Saturday 8th June, most of the members of your committee paid their second visit to Tewin to play the Hauptwerk organ. This technology records all of the stops in different parts of the church or cathedral in the actual acoustic of the building. As a result, the sound that you would

hear in the building can be faithfully reproduced in the home. This is made possible also by the excellence of modern speaker systems.



Ted's console

During the afternoon, fine organs from France, Austria, The Netherlands, and Germany, including an English organ now installed in Berlin, were expertly played. The organ console was made by Noorlander, a Dutch company and is shown in the attached photo, set up to play the large romantic organ in the Martinikerk in Doesberg, Holland.

The number of Hauptwerk organs installed in England is relatively small but increasing. They are also installed in churches but without the native acoustic of the original organ. If any organists wish to play the organ here in Tewin, that can be arranged. (01438 798 594).

The organs on the instrument are :-

The transept organ in the Laurenskerk Rotterdam
The Cavaille-coll at St Etienne, Caen
The Doesberg organ
The Sonnenorgel at Goerlitz
The Silbermann at the Petrikirche Freiberg
The Eisenbarth organ at Friesach
The William Hill in Berlin.

Except for the Eisenbarth, a visit on the internet to <http://www.sonusparadisi.cz/> will enable you to hear these organs and find out very full details of them.

I was very well looked after by Nigel Stark (<https://www.hwsystemsuk.co.uk/>) in the choice of organ, its specification, its ordering and installation. He is based in Oakham and can use his organ there for demonstration by appointment.

Ted Sharp

Members explored the sounds of several different organs and played music that was appropriate to each, including works by Karg-Elert, Couperin and Denis Bédard. *Ed.*