



John GARDNER

COMPLETE ORGAN MUSIC, VOLUME ONE

FANTASIA AND FUGUE ON A PRÉLUDE OF ANTON BRUCKNER, OP. 185

TWO VARIANTS ON BICCLESCOMBE, OP. 134

FIVE HYMN TUNE PRELUDES, OP. 44

INTRADA AND FINALE, OP. 241

SONATA FOR ORGAN, OP. 204

PRELUDE IN G MINOR, OP. 96

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INTERMEZZO, OP. 13

BRUCKNER

'PERGER' PRÄLUDIUM

Tom Winpenny
organ of Christchurch Priory

JOHN GARDNER: COMPLETE ORGAN MUSIC, VOLUME ONE

by Chris Gardner and Tom Winpenny

John Linton Gardner was born 1917 and grew up in the seaside town of Ilfracombe, in North Devon. His father, Dr Alfred Linton Gardner, serving in the First World War as an army surgeon, was killed in his sleep in 1918 when an enemy shell landed on his farmhouse billet in France. Before the war, he had been the organist at Christ Church, Chelsea, while studying medicine, later working at Guy's Hospital as a surgeon.

There is no doubt that John's musicianship was encouraged and supported from an early age by his widowed mother, Muriel. She was a competent musician and, having married into a medical family, she determinedly steered John away from a career as a doctor and towards one as a musician. His early manuscripts, from the age of seven or so, survive and reveal rapid progress, with technical competence and artistic quality developing apace. Working his way through Eagle House School at Sandhurst, Berkshire, and then on to nearby Wellington College, where his place was supported by an army charity for the families of officers killed in action, he played cello in the orchestra, piano and organ, as well as composing prolifically and playing 'rugger' and cricket.

Walter Stanton, the Director of Music at Wellington, engineered Gardner an introduction to Hubert Foss, head of the Oxford University Press music division, then based in London. Foss was supportive, and accepted Gardner's *Intermezzo* [2] for publication – his first work to appear in print. Foss would go on to introduce him to such musical luminaries as William Walton and Arthur Benjamin, both of whom would play a small part in developing his talent as a composer. In 1997 Gardner wrote of Foss to Diana Sparkes, Foss's daughter: 'He is somebody I look upon as

being absolutely crucial in getting me into a musical career. He was endlessly kind to me and it was a great tragedy for OUP when he left. It has never been the same since'.¹

Another figure instrumental in his early career was Thomas Armstrong,² whom Gardner first encountered in 1935 when going for an organ scholarship:

I was seventeen years old at the time and taking a scholarship exam, the practical part of which was having to play the organ to Tommy Wood³ and him, both, in their different ways, slightly disconcerting examiners. Tom grilled me with a bit of sight-reading: an extract from an English oratorio, a tenor solo. 'Dr Armstrong will sing it' – Dr Wood assured me – 'He's got a very nice tenor voice.' And so he had. When we had finished the section, Tom asked me, 'Who do you think wrote that?'. I hesitated, then plunged in. 'Stainer?' I said. A wild guess [...]. 'Do you really think', said Tom, pointing to what was probably a rich yet dignified lyrical outburst 'that Stainer could have written that?' 'Probably not,' I murmured, abashed and confused. The identity of the score was then revealed to me. Parry, probably *Job*, but I can't be sure at this distance.⁴

The result of this slightly awkward occasion was that Gardner was given an organ scholarship to Exeter College, Oxford. Although he would tell his family that, having obtained the Scholarship, he would he never play the organ again, his diaries and letters reveal evidence of occasional performances in Oxford and the surrounding area in the following years.

In 1939 he obtained his first paid job, joining the music staff of Repton School in Derbyshire. It lasted two terms before he signed for service with the RAF. During the War, spent mostly in the Middle East and South Africa, he would write a few pieces and arrangements for military band, and in 1946 he composed a set of orchestral variations

¹ Letter from John Gardner to Diana Sparkes dated 4 January 1997, reproduced in Diana and Brian Sparkes, *Music in Their Time*, The Boydell Press, Woodbridge (Suffolk), 2019, p. 206.

² Thomas (later Sir Thomas) Henry Wait Armstrong (1898–1994), English organist, conductor, composer and Principal of the Royal Academy of Music (1955–68).

³ Thomas Wood (1892–1950), English composer and author.

⁴ Essay by John Gardner in *Thomas Armstrong – A Celebration by his Friends*, ed. Rosemary Rapaport, Thames Publishing, London, 1998, p. 71.

which he conducted with the Cape Town Symphony Orchestra. Upon demobilisation, he took a job as chorus master and répétiteur at the Royal Opera House, while living with his mother in a small house in Morden.

In 1950 he had his first major success with his Op. 2, the Symphony No. 1 in D minor, written in winter 1946–47. John Barbirolli had been working at the Royal Opera House at the time and took an interest when he came across Gardner playing the symphony on a piano to other staff members. Barbirolli conducted the first performance with the Hallé Orchestra to considerable acclaim at the 1951 Cheltenham Festival. The work subsequently received many performances and broadcasts and made Gardner's name as a composer. Before that he had been best known for his performance at the Royal Opera House as the drunken piano player in Berg's *Wozzeck*. A number of major commissions followed the success of the Symphony, and allowed Gardner to leave Covent Garden to become a 'professional composer'.

Gardner had begun a romance with Jane Abercrombie, daughter of the soprano Elisabeth Abercrombie, who had been working at the Opera House in the early 1950s. His mother died in December 1954. Jane and he were married the following February, beginning married life in the house in Morden. A number of teaching posts would support a growing family over the coming years: Morley College (1952–76), the Royal Academy of Music (1956–86) and St Paul's Girls' School (1962–75). He was an active member of the Composers' Guild and a Director of the Performing Right Society for many years and was made a Commander of the British Empire (CBE) in 1976.

John and Jane moved to Motspur Park in 1955. With three children (Christopher, born in 1956, Lucy in 1958 and Emily in 1962) the house would become too small, and legacies from various Gardner relations enabled, first, the addition of a sound-proofed study, and then a move to a much larger house in New Malden. Family life was a source of much joy, to both parents and children – especially Thursday evenings, when Jane would be singing in the Morley College Madrigal Choir, and John would come home from the RAM for a 'fry-up'. As often as not, he would be bearing a new jazz LP, picked up from W. H. Smith at Waterloo Station. His love of jazz meant that

Horace Silver, Earl Hines, Thelonious Monk, Erroll Garner and many others were the regular accompaniment to the weekly ‘fry-up’.

He was a prolific composer, always seeking to write something original and new, without re-using musical formulae. He wrote mostly to commission, and so his output tended to include what he was asked to write rather than what he might have wanted to write. But he bucked that trend with striking success during his time at St Paul’s Girls’ School. Simply writing music for the girls to sing, he came up with his two greatest ‘hits’, *Tomorrow Shall be My Dancing Day* and *The Holly and the Ivy*.

Gardner’s distinctive and recognisable compositional style echoes statements that he would repeat increasingly frequently in later life: ‘The two things I like most in music are counterpoint and jazz’, and ‘As I grow older, I like Beethoven less and jazz more’. Of his contrapuntal leanings, in conversation with Martin Anderson in *Fanfare* magazine,⁵ he highlighted the *Fantasia and Fugue on a Prelude of Anton Bruckner* [10] as his ‘most contrived work [...] which has every trick in the book’. Elaborate and eloquent counterpoint can be heard in most of the pieces presented here, as well as throughout his enormous catalogue of choral music. The love of jazz is harder to discern in the organ music than elsewhere, but it can be detected in the *Five Dances for Organ*, Op. 179, which will be heard on Volume Two.⁶

The designation ‘Old Series’ in the titles of some of these pieces requires explanation. His first Op. 1 was a Quintet Movement in C minor, in 1932, and the last in this initial sequence, Op. 76, a *Processional* for flute, violin and guitar in 1939; there are also a few works which he did not number. In 1947 he decided to begin allocating a new series of opus numbers so that only his mature works would figure in his ‘official’ catalogue, which – even with this drastic surgery – eventually reached Op. 249 (a bassoon concerto) in 2005. In his *Fanfare* interview he admitted that those early works ‘haven’t been destroyed but they’re not being performed. They’re stacked at home; I haven’t

⁵ Martin Anderson, ‘John Gardner, Symphonist’, Vol. 24, No. 1, September/October 2000, pp. 114–16, 118 and 121, here p. 118.

⁶ In fact, there is also an earlier recording of the *Five Dances* on Toccata Classics, played by Stephen King on the organ of Brentwood Cathedral and released on *John Gardner: Music for Brass and Organ* on TOCC 0048 in 2011.

thrown them away, but they're not worth performing'.⁷ His self-criticism was applied even-handedly: there are indeed works where his craft hasn't reached the standard of the later composer, but he also condemned a lot of good music to obscurity. Since his death, his family has been releasing the stronger scores selectively, flagged as 'Old Series' to make it clear that they form part of that earlier corpus of works.

Intrada (from Intrada and Finale, Op. 241) (2000)

The *Intrada and Finale* were commissioned for performance by Catherine Ennis at the Millennium Conference of the British Medical Association on 28 June 2000. The placing of the two movements as the first and last tracks of this album mirrors the event at which the *Intrada* accompanied the entrance of the delegates, and the *Finale* their exit.

The *Intrada* [1] begins soberly, befitting the professional atmosphere of the assembled company. Its opening melody, incorporating broken chords and lyrical ornaments, is reminiscent of expressive orchestral horn solos. Beginning in E flat major, it is harmonically active, venturing a surprising manoeuvre to E major but soon returning to the opening key. Yet the ensuing build-up – involving fast-paced harmonic change – reveals that the opening has been entirely at a tangent: the delegates' main march begins soon after, in C major – firmly the key of the most of the remainder of the work. The length of the work affords ample opportunity for entertaining excursions *en route*, including a hornpipe passage and a chromatic scherzo section. The humorous glint in Gardner's eye is very much present: interrupted cadences and intentionally over-extended sequences serve to deflate any latent grandiosity.

Intermezzo for Organ, Op. 13 (Old Series) (1934)

Although Gardner had failed the exam for Associateship of the Royal College of Organists in July 1934 (for which he blamed his poor pedal technique), Walter Stanton, Director of Music at Wellington, and his Assistant, Ronald Timberley, were still guiding him towards an organ scholarship at Oxford. The beguiling and sinuous *Intermezzo for*

⁷ Anderson, *loc. cit.*, p. 115.

Organ [2], written during the Autumn Term, and dedicated to Timberley, had been conceived on a walk in the Lake District in the summer. The piece begins with a gently rocking accompaniment heard in the first two bars, and a charming, lilting melody which begins in bar three. This melody evolves with each appearance and, having started in A minor, it finishes in A major – perhaps reflecting a walk which returned to its start point but with the walker in a different frame of mind.

Organ Sonata, Op. 204 (1992)

Gardner's only sonata for organ was completed on 27 November 1992; Catherine Ennis, the dedicatee, gave the first performance at a lunchtime recital in the city church of St Lawrence Jewry on 13 July of the following year. What had particularly struck Ennis about Gardner's organ music was how unstuffy it was. A few years earlier, she had written an article about his music, entitled "'Un-Churchy' Music for Organ".⁸ She explained that the label originated when she asked Gardner what it was that he did not like about the organ, and he responded 'All that churchy stuff, like the thing you played today'.⁹ This important sonata is a tribute to Catherine Ennis' brilliantly stylish musical artistry. It is built around the interval of a major third which result from the notes CE (the dedicatee's initials): as Ennis points out, the work displays 'a preoccupation with form' within whose 'strict framework a wealth of ideas and coherent arguments emerge'.¹⁰ The opening, gently flowing *Allegro moderato* [3] features scales of parallel thirds (which dominate the entire Sonata) and a lyrical syncopated phrase: the central section develops in a restless fashion, exploring more unfamiliar harmonic territory, before subsiding to a tranquil conclusion. The *Adagio* [4] begins in a restrained manner but soon reveals a beautiful arabesque-like melody heard predominantly in two-part counterpoint. Ennis detected similarities (presumably of melodic contour and rhythm) with the similarly fine melody heard in César Franck's *Choral* No. 3 for organ.¹¹ The

⁸ "'Un-Churchy' Music for Organ: A Brief Survey of John Gardner's Compositions for Organ, compiled in his 80th Birthday Year, *Organists' Review*, Vol. 82, No. 328, November 1997, pp. 272–73.

⁹ He was referring to the slow movement of Mendelssohn's Sonata No. 3 in A, Op. 65, No. 3 (1844).

¹⁰ *Loc. cit.*, p. 273.

¹¹ *Ibid.*

concluding *Allegro molto* [5] is a lively dance set up with real rhythmic impetus over some 25 bars merely by a single melodic line against a low C pedal point. The movement develops (in the words of Ennis) with much ‘bucolic fun’: Gardner niftily subverts the toe-tapping two-in-a-bar metre by inserting irregular bars which only add to the increasingly feverish energy.

Two Variants on Biclescombe, Op. 134 (1976)

Prelude in G minor, Op. 96 (1968)

These miniatures were the result of an initiative by Oxford University Press, the Music Department of which was then headed by Alan Frank,¹² who wanted to publish a series of collections of short, easy pieces by various contemporary composers. The hymn tune ‘Biclescombe’ [6] had been one of a number written by Gardner in 1967 for *The Cambridge Hymnal*, and named after familiar places from his childhood in North Devon. Gardner’s charming *Two Variants on Biclescombe* [7] reworks phrases from the hymn tune, predominantly in textures of two or three voices; the second variant (which follows without interruption) inverts the melody of the first. Op. 134 was written in 1976 and appeared in the OUP volume *Easy Modern Organ Music for Manuals*. The Prelude in G minor, Op. 96 [8], had been written in 1969 and appeared in Volume 2 of *Easy Modern Organ Music*. A granite-like work, within its short duration it uses chromatic block chords which modulate extensively, achieving a true G minor resolution only at the final cadence.

Fantasia and Fugue on a Theme of Anton Bruckner, Op. 185 (1989)

Gardner’s *Fantasia and Fugue on a Theme of Anton Bruckner* [10] is one of two pieces¹³ for which Catherine Ennis suggests Gardner had taken ‘the larger works of the German Romantics as a model’, in which ‘motifs from the principal material are developed with contrapuntal ingenuity, combined with a strong sense of structure and above all, beauty of sound’.¹⁴ The work takes as its basis Bruckner’s short C major *Perger Präludium* of

¹² Head of the OUP Music Department from 1954 to 1975, and married to the composer Phyllis Tate.

¹³ The other being the *Variations and Fugue on Sine Nomine*, Op. 128 (1975).

¹⁴ *Loc. cit.*, p. 272.

1884 (WAB129) [9]. This brief solemn prelude is one of a handful of small-scale organ works composed by Bruckner, who was himself a distinguished organist: his British concerts included recitals at Crystal Palace and the newly opened Royal Albert Hall. Gardner's substantial work was commissioned by Robert Crowley, who gave its first performance on 24 February 1990 in King's College Chapel, Cambridge. Evoking the scale of Bruckner's symphonic orchestral music, Gardner's work immediately demonstrates an affinity with Bruckner's advanced harmonic idiom, drawing on the earlier composer's daring progressions and enharmonic transitions of the liturgical prelude – which begins in C major and which within four chords has reached G flat major. Following the dramatic opening of the *Fantasia*, tempestuous flourishes and restless harmonies subside and Gardner presents Bruckner's work – subtly ornamented – almost complete, though an inner melody of the closing bars soon reveals itself as a fugue subject. Gardner's fugue, a contrapuntal *tour de force*, employs a full gamut of skilful procedures: it slowly builds in intensity and complexity. The opening flourishes of the *Fantasia* are reintroduced ahead of a triumphant apotheosis – the majestic statement, on full organ, of Bruckner's stirring prelude.

Five Hymn Tune Preludes, Op. 44 (1959)

The *Five Hymn Tune Preludes* were the result of a commission from Louis Halsey¹⁵ for an organ piece for John Birch¹⁶ to play at a concert at the Church of St Martin-in-the-Fields on 15 October 1959. Halsey had founded the Elizabethan Singers a few years earlier and championed many British composers over the following decades, commissioning many more pieces from Gardner in the process. Gardner often found it difficult to start on a new piece and on 28 August 1959 (a few weeks before the first performance) his diary records that 'Halsey rang and pinned me down to an exact

¹⁵ Louis Halsey (born 1929), who founded the Elizabethan Singers and the Louis Halsey Singers, was a stalwart champion of Gardner's choral music.

¹⁶ John Birch (1929–2012), organist at Chichester Cathedral from 1958 to 1980, and then Director of Music at Temple Church. Responsible for commissioning music from composers such as Bernstein and Walton, as well as Gardner (*Sonata da Chiesa*, Op. 136).



John Gardner at around 40, about the same time as the Five Hymn Tune Preludes

statement of what I'm producing for Birch to play at his St Martin's concert. I've given him five titles and hope to God I can cope'.¹⁷

After the performance Gardner offered the work to Oxford University Press which, in the hands of Hubert Foss, and then Norman Peterkin, had published most of his works. The new incumbent, Alan Frank, turned it down, whereby it became the first of a number of Gardner's works to be published by Novello & Co.

'Old Hundredth' [11], dedicated to Louis Halsey, employs a trio texture, initially for the manuals alone. A *staccato* walking-bass left-hand line contrasts with the *legato* hymn melody, an entire verse of which is heard in canon at the fifth in the right hand. As the uppermost line concludes, the pedal enters, beginning with an ascending line – the hymn melody in inversion – as the itinerant left hand is freed of its role as the bass, and explores scales throughout a wide compass of the manuals.

'Dundee' [12], inscribed 'for John Birch', is a quiet and highly chromatic setting, its shadowy textures reflecting the mood of the text of the hymn: 'The people that in darkness sat'. Only the general contours of the melody are apparent, its familiar intervals having all been chromatically altered.

The setting of 'Darwall's 148th' [13] (a melody by the eighteenth-century clergyman John Darwall for a metrical version of Psalm 148), is marked 'for David Wilkins' (an organist) and is a deft trio, marked *Scherzando*. Full of rhythmic vitality and exultant descending scales, it responds to the text of the hymn: 'Ye holy angels bright who wait at God's right hand'. The phrases are derived from the arpeggiated melody, which is heard in *staccato* notes in the pedal.

Ralph Vaughan Williams' well-known tune 'Down Ampney' is named after the village of his birth and was composed for the evocative Pentecost text 'Come down, O Love divine'. In this fourth prelude [14], which bears a dedication to Walter Stanton, Gardner treats the melody in a highly expressive manner, almost camouflaged by copious ornamentation, but retaining prominence by virtue of the prevalent two-part

¹⁷ Gardner's diaries, covering most of his professional career as a composer, are preserved in the Gardner family archive.

texture. The right hand introduces a high refrain, in canon, at the end of each phrase, perhaps evoking the descent of the spirit.

The contrasting concluding prelude, ‘Veni Creator Spiritus’ [15], inscribed to David Brewer, sets another Pentecost melody – here an ancient plainsong hymn, which is treated in a busy trio texture. At its second statement the accompanying figurations become re-energised, breaking into faster triplet rhythms, eventually reaching the top of the keyboard, at which point the rhythmic activity is transferred to the pedals to set up a blazing conclusion.

Piece for Organ, Op. 10 (Old Series) (Spring 1934)

The prosaically entitled *Piece for Organ* [16] was Gardner’s first composition for the instrument, written while he was a pupil at Wellington. Music was his focus now, and he was also working on an orchestral overture for entry in a *Daily Telegraph* competition (which he did not win). The piece is uncharacteristic, but comes from a period of exploration and learning, and is written in a harmonic language which is quite unlike other pieces he wrote at this time.

Finale (from *Intrada and Finale*, Op. 241)

This album closes with the spirited *Finale* from Op. 241 [17]. The medical professionals assembled at the first performance would have made their exit to this lively and sometimes lop-sided jig. If it was intended to entice them to dance their way out, one wonders if they would have ended up with their legs tied in knots by the frequent changes of time-signature. The piece is a typically quirky and catchy final movement.

Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where his duties include accompanying the daily choral services and directing the Cathedral Girls’ Choir. Previously, he was Sub-Organist at St Paul’s Cathedral, during which time he performed with the Cathedral Choir at the American Guild of Organists National Convention, performed in Mahler’s Symphony No. 8 with the London Symphony Orchestra and played for many major state occasions. He has also broadcast frequently on BBC Radio and been featured on ‘Pipedreams’ on American Public Media.

Earlier in his career he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist on recordings for EMI Classics. His many solo-organ recordings include works by Arnold Cooke, Peter Racine Fricker, Gerald Hendrie, John Joubert, Elisabeth Lutyens, Vincent Persichetti and Malcolm Williamson (Toccata Classics), and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (Resonus Classics). For Naxos he has recorded *Christus*, Francis Pott's monumental 'Passion Symphony' for organ, two volumes of music by Judith Bingham and five volumes of the organ works of Olivier Messiaen, including *Les Corps Glorieux* – awarded five stars by the French magazine *Diapason* – and the *Livre d'Orgue*, which achieved the editorial 'star review' of the magazine *Choir & Organ*. His recent Naxos recording of Elgar's complete works for organ was a 2022 'Critic's Choice' in *Gramophone*, and he directed St Albans Cathedral Girls' Choir in recordings of choral works by Elizabeth Poston, Michael Haydn, Mendelssohn and William Mathias, also on Naxos. He has taken part in the first performance of works by Judith Bingham, Peter Dickinson, Jonathan Dove, Francis Grier, Cecilia McDowall, Francis Pott, Alec Roth, Carl Rützi and Judith Weir.

He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. He subsequently studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008 Miami International Organ Competition.

In recent years he has given recitals at Grace Cathedral in San Francisco, Westminster Cathedral, St Stephen's Cathedral in Vienna and Hallgrímskirkja in Reykjavík. He has also featured as organ soloist in John Rutter's 'Christmas Celebration' concerts at the Royal Albert Hall. He currently serves as a member of the Trustee Council of the Royal College of Organists.



Photograph: Graham Laddo

THE ORGAN OF CHRISTCHURCH PRIORY

by Tom Winpenny

Worship has taken place on the site of Christchurch Priory for over 1,200 years.¹ The present building was begun in 1094 and is – following many structural additions over ensuing centuries – one of the largest parish churches in the British Isles. The monastic priory was surrendered to King Henry VIII in 1539, but the intervention of the local population prevented the ruin of the building, the monarch relenting and allowing it to be used as the Parish Church.

The organ now installed there was completed in 1999 by Nicholson & Co., with financial support from the Heritage Lottery Fund. It incorporates a certain amount of historic pipework from the previous organ (by Father Willis, though much-rebuilt), which had lain silent for over 25 years, an electronic instrument having been used in its place. The new case, designed by David Graebe, sits in the south transept and features a projecting 'chaire' case housing a choir division based on the chorus of the first organ in the building – built in 1788 by Alexander Cumming – and incorporating some of those eighteenth-



Photograph: Simon Earl

¹ Christchurch straddles the River Stour in Dorset, to the east of Bournemouth, just inland from the Channel coast.

century ranks of pipes. The pipework of the Great and Swell integrates historic Willis pipework with newly made ranks. The instrument is playable either by a mechanical-action console in the gallery or a mobile four-manual console situated in the nave. A restored nave division, sited in the triforium and originally built by Degens and Rippin in 1964, is playable from the fourth manual of the console. In 2017, through the initiative of Geoffrey Morgan, the Priory Organist from 2002 to 2021, a new nine-rank solo division, also in the triforium, was added, providing the instrument with an enhanced wealth of colourful voices especially suited to choral accompaniment.

Pedal Organ

1. Sub Bass 32'
2. Open Diapason 16'
3. Open Wood 16'
4. Bourdon 16'
5. Octave* 8'
6. Bass Flute 8'
7. Tapered Octave* 4'
8. Mixture III
9. Harmonics of 32'† III–IV
10. Ophicleide 16'
11. Posaune* 8'

Nave Pedal Organ

12. Contra Bass 16'
13. Bourdon 16'
14. Contra Bombarde 32'
15. Bombarde 16'
16. Clarinet 16'
17. Posaune 16'

Choir Organ

18. Open Diapason 8'
19. Stopped Diapason 8'

20. Dulciana 8'
21. Principal 4'
22. Chimney Flute * 4'
23. Twelfth 2 $\frac{2}{3}$ '
24. Fifteenth 2v
25. Blockflute 2'
26. Tierce 1 $\frac{3}{5}$ '
27. Sesquialtera III
28. Mixture III
29. Corno di Bassetto 8'
30. Tremulant

Great Organ

31. Double Open Diapason* 16'
32. Open Diapason I 8'
33. Open Diapason II 8'
34. Claribel Flute 8'
35. Gamba 8'
36. Octave* 4'
37. Harmonic Flute 4'
38. Superoctave* 2'
39. Fourniture IV
40. Sharp Mixture III
41. Trumpet 8'

42. Clarion 4'

Swell Organ

43. Lieblich Bourdon 16'
44. Open Diapason 8'
45. Lieblich Gedackt 8'
46. Viole d'amour 8'
47. Salicional† 8'
48. Vox Angelica 8'
49. Principal 4'
50. Tapered Flute 4'
51. Fifteenth 2'
52. Sesquialtera II
53. Contra Fagotto 16'
54. Trumpet* 8'
55. Hautboy 8'
56. Clarion 4'
57. Tremulant

Nave Organ

58. Open Diapason 8'
59. Harmonic Flute† 8'
60. Octave 4'
61. Superoctave* 2'
62. Grand Chorus V

- 63. Tuba Mirabilis 8'
- 64. Tuba Clarion 4'
- 65. Contra Posaune 16'
- 66. Posaune 8'

Solo Organ (2017)

- 67. Wald Flute 8'
- 68. Viole d'Orchestre 8'
- 69. Viole Celeste 8'
- 70. Lieblich Flute 4'
- 71. Piccolo 2'

- 72. Double Clarinet 16'
- 73. Clarinet 8'
- 74. Orchestral Oboe 8'
- 75. Vox Humana 8'
- 76. Tremulant

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CATHERINE ENNIS

by Tom Winpenny

These recordings are dedicated to the memory of Catherine Ennis (1955–2020). Many of John Gardner’s organ works were composed for Catherine, a teaching colleague at the Royal Academy of Music in the late 1970s and 1980s and organist of the St Marylebone Parish Church across the road. A trailblazing organist, Catherine had been Organ Scholar at St Hugh’s College, Oxford, before becoming Assistant Organist at Christ Church – one of the first female organists to hold a cathedral position.

Catherine was renowned for her stylish musical artistry and vivacious personality, which is reflected in the works Gardner composed for her, and of which she gave the first performances. She possessed much warmth as an encouraging teacher, winning over students with her enthusiasm and gentle humour. Her determination and energy resulted in the construction of four important new organs in London, not least the Rieger organ (1987) at St Marylebone and – in her subsequent church post – the Klais instrument (2001) at St Lawrence Jewry in the City of London. Amongst countless other initiatives, Catherine developed the John Hill Organ Series for young organists and co-founded the London Organ Concerts Guide. She was a patron of the Society of Women Organists and president of the Incorporated Association of Organists (2003–5). She was president of the Royal College of Organists (2012–14) in its centenary year, later receiving its Gold Medal ‘for distinguished achievement in organ playing and her distinguished service to the College’.



Photograph: Clive Barda



Recorded on 31 May, 1 and 2 June and 5 September 2023 at Christchurch Priory, Dorset,
by kind permission of the Vicar and the Parish Churchwardens
Producer, engineer and editor: Andrew Post (Vif Records)

Recording made by kind permission of the Vicar and the Parish Churchwardens
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