

# John GARDNER

## COMPLETE ORGAN MUSIC, VOLUME TWO

VARIATIONS AND FUGUE ON SINE NOMINE, OP. 128

INTRODUCTION, GROUND AND CODA, OP. 28

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Tom Winpenny  
organ of Christchurch Priory

# JOHN GARDNER: COMPLETE ORGAN MUSIC, VOLUME TWO

by Chris Gardner and Tom Winpenny

John Linton Gardner was born in 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 an *Intermezzo* for organ for publication – Gardner's first work to appear in print.<sup>1</sup> 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' daughter: 'He is somebody

<sup>1</sup> Recorded on the first of these two albums, TOCC 0724.

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'.<sup>2</sup>

Another figure instrumental in his early career was Thomas Armstrong,<sup>3</sup> 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 Wood<sup>4</sup> 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.<sup>5</sup>

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 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

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<sup>2</sup> 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.

<sup>3</sup> Thomas (later Sir Thomas) Henry Wait Armstrong (1898–1994), English organist, conductor, composer and Principal of the Royal Academy of Music (1955–68).

<sup>4</sup> Thomas Wood (1892–1950), English composer and author.

<sup>5</sup> Essay by John Gardner in *Thomas Armstrong – A Celebration by his Friends*, ed. Rosemary Rapaport, Thames Publishing, London, 1998, p. 71.

arrangements for military band, and in 1946 he composed a set of orchestral variations 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 Motpur 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,<sup>6</sup> he highlighted the *Fantasia and Fugue on a Prelude of Anton Bruckner*<sup>7</sup> 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, heard on this album.<sup>8</sup>

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

<sup>6</sup> Martin Anderson, ‘John Gardner, Symphonist’, Vol. 24, No. 1, September/October 2000, pp. 114–16, 118 and 121, here p. 118.

<sup>7</sup> Recorded on the first of these two albums, TOCC 0724.

<sup>8</sup> 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'.<sup>9</sup> 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.

### ***Wedding March, Op. 17 (1952)***

When the runaway success of his First Symphony allowed Gardner to leave his job at the Royal Opera House, he put his juvenile works firmly to one side and embarked on his first composition for the organ as a professional composer, a *Wedding March*, Op. 17 [1], written in 1952, a gift to James ('Jimmy') Gibson and Mary Beveridge. Gibson was the Head of the Music Staff at the Royal Opera House and Gardner's first post-War employer. They would remain close friends for most of the rest of their lives. The work was first played on 19 November 1952 at the wedding in Holy Trinity Church in the Brompton Road. It is a light-hearted, happy and optimistic march, which makes economical use of small fragments of melodic material, with the apparently effortless mastery of counterpoint which characterises so much of Gardner's musical output.

### ***High Heaven Fantasy, Op. 151 (1980)***

Gardner usually recorded progress on his compositions in his diary, where an aside suggests that his *High Heaven Fantasy* [2] was commissioned by Peter Hurford, who two years earlier had left the post of organist and choirmaster of St Albans Cathedral, where he had worked for two decades, to pursue a freelance career. In the first diary entry, on 23 August 1980, Gardner describes waking up with 'Von Himmel hoch' ('From heaven above to earth I come'), generally attributed to Martin Luther, 'on my mind as the subject of my [Peter] Hurford pieces, so I sketched some of it'. On 11 September he is working 'like a Trojan'. The next few days record steady progress, with the final entry on 25 September noting that the manuscript had been posted to Peter Hurford. Nothing

<sup>9</sup> Anderson, *loc. cit.*, p. 115.

more is said, however, and we have been unable to find any evidence of a performance, nor does the Estate have a copy of a concert programme.

In common with the *Variations and Fugue on Sine Nomine*, Op. 128 [4], this work demonstrates Gardner's versatility and skill as a contrapuntist. The work begins in a bold manner, the usually four-in-a-bar melody being heard in triple time, punctuated by rests. The safe ground of F major is soon eroded by the appearance of B naturals, and after four variations on the melody, the music is lifted, without any warning, into F sharp major. Each iteration explores different voicings and different embellishments, and begins to peck away at the melody itself. In the sixth, the melody thunders out as a solo on the pedals, answered economically on the manuals. This section subsides gently over a long pedal F, into a section marked *sempre legatissimo e pianissimo ma con espressione*. This idea builds up, becoming louder and faster, until a scherzo in  $\frac{3}{8}$  is reached, and the final section of the work begins. From a quiet and delicate start it grows in intensity and elaboration, accelerating to a final *Allegro molto*, and giving the illusion of concluding in F sharp major, it takes a final, sudden and surprising turn back to the original F major, in a highly characteristic and slightly cheeky 'John Gardner ending'.

### ***Prelude on Dominus Regit Me*, Op. 127 (1975)**

Commissioned by Oxford University Press and included in the album *Chorale Preludes on English Tunes*,<sup>10</sup> this richly chromatic prelude [3] is a meditative setting of John Bacchus Dykes' melody for the hymn 'The King of Love my Shepherd is'.<sup>11</sup> Beginning in two-part counterpoint, the hymn tune is heard in full in the right hand, the accompanying counterpoint soon developing into four voices, before the melody is restated alongside increasingly rich harmonies. The expected G major final cadence of the tune is subverted by an exquisite adjustment to F sharp major. This chromatic sleight-of-hand begins an extended coda underpinned initially by a pedal C sharp, before resolving at last to G major.

<sup>10</sup> *Chorale Preludes on English Tunes: Seven Pieces by Contemporary British Composers*, Oxford University Press, London, 1977.

<sup>11</sup> Dykes (1823–76) composed some 300 hymn tunes, some of which were criticised for their chromaticism, doubtless a reflection of his awareness of contemporary developments among European composers, not least Liszt and Wagner.

### **Variations and Fugue on Sine Nomine, Op. 128 (1975)**

Gardner's *Variations and Fugue on Sine Nomine* was commissioned by the West Riding Cathedrals Festival Committee with funds provided by the Arts Council of Great Britain and was first performed by Jonathan Bielby at Wakefield Cathedral on 18 October 1975.

The piece which Gardner delivered to Bielby was a *tour de force*, as well as his longest single-span work, and appears to have been written in the course of only a few days. On 30 June 1975, Gardner had noted in his diary that he had finished the *Prelude on Dominus Regit Me*, Op. 127, and was beginning work on a commission from the West Riding Cathedrals Festival, for performance in Wakefield Cathedral on 18 October. A single diary entry, on 4 July, confirms the early activity on this front: 'I went on with the Sine Nomine Fugue'. By September, little work appears to have been done, and an entry on the 6th of that month indicates that Gardner had been waylaid into writing a musical tribute to his old friend, Alan Frank, head of the OUP music department, husband of the composer Phyllis Tate, and who was about to retire.

This delay resulted in frantic activity to complete the organ piece in early September, with the performance having been scheduled little over a month ahead. On 7 September Gardner records that he 'thought distractedly about Op. 128 – must finish this week'. On the 12th he 'went on famously with ink score of Op. 128. Quite pleased, all things considered'. He finished work on 16 September and sent the score to Jonathan Bielby. The diary entry for the performance on 18 October notes simply: 'Op. 128 went well. I have my doubts over the Scherzo. Needs more body here'.

The work unfolds with increasing complexity, presenting the theme – Vaughan Williams' famous hymn-tune 'Sine nomine', known to the text 'For all the saints' [4] – in imaginative guises. The first variation [5] incorporates the melody in canon in the right hand against a *staccato* running bass in the left. The second [6] is a trio, the *staccato* bass line being continued (now in the pedals), and the ornamented melody given to the middle voice. In the following variation [7], the tune is in the pedals, punctuated by off-beat manual chords. A French overture-style dotted rhythm dominates the fourth variation [8], the melody being heard in chords in the manuals. Next the mood changes abruptly [9]: the melody, now in the minor key, and soon embellished, is set

against florid right-hand passagework. The uncertain mood continues in the next variation [10], as the chromaticism increases, leading into the extremely quiet *Adagio molto* of Variation 7 [11], which is characterised by shimmering cluster chords. There now emerges a delicate scherzo [12], initially over a drone bass, which evolves over the next four variations, arriving at another *Adagio molto* midway through Variation 11 [15] and within a few bars a tongue-in-cheek quotation from Berg's Violin Concerto, with the inscription 'Es ist genug!' ('It is enough!').<sup>12</sup> Thereafter a return to G major heralds the start of the *Finale fugato* (Variation 12) [16], initially subdued, but building inexorably – while ingeniously employing almost every conceivable contrapuntal device – towards a majestic conclusion.

### **Interlude, Op. 143 (1978)**

Written in January 1978, the Interlude, Op. 143 [17], was published by Oxford University Press in *A Second Album of Preludes and Interludes* as part of its series of volumes of short contemporary organ works.<sup>13</sup> Gardner thoughtfully added ideas for which bars could be repeated and which left out, in order to tailor the length of the work to meet the prevailing circumstances. It is a sinuous and well-crafted piece in compound metre, characterised by a cheerful dotted-note figure and frequent cross-rhythms.

### **Introduction, Ground and Coda, Op. 28 (1936), and Coronation Postlude, Op. 40 (1937) (both Old Series)**

These two works were considered by the composer to be juvenilia, and their opus numbers are of the 'Old Series' before he began numbering his acknowledged mature works anew. Although he had put his juvenile works aside, Gardner did ensure that the manuscripts survived even though, with hardly any exception, he would regard the music as 'withdrawn'. He had them bound professionally, and, unlike some composers, he never seems to have destroyed anything he wrote. Whether he would have approved

<sup>12</sup> The German Lutheran hymn 'Es ist genug', with a text by Franz Joachim Burmeister (1633–72) and a melody by Johann Rudolph Ahle (1625–73), was used by Bach as the closing chorale in his cantata *O Ewigkeit, du Donnerwort*, BWV60, which is quoted by Berg in the last movement of his Violin Concerto.

<sup>13</sup> *A Second Album of Preludes and Interludes: Six Pieces by Contemporary British Composers*, Oxford University Press, London, 1979.



Photograph: Geoffrey Framglen

*John Gardner at the age of 47*

of their recording and release today is unknown, but these early works do reveal the composer in the making, and are a valuable and interesting part of his complete *œuvre*.

The *Introduction, Ground and Coda* dates from mid-1936,<sup>14</sup> when he was already a published composer (since his *Intermezzo* for Organ from 1934 was now in print with OUP) and Organ Scholar at Exeter College, Oxford. The piece demonstrates his affinity with, and enjoyment of, counterpoint and demonstrates a keen study of organ works of the Baroque. The four- and five-part texture of the opening stirring Introduction [18] also reveals a youthful penchant for harmonic ambiguity, with frequent false relations as the section progresses. Much double-pedal writing serves to thicken the sonority: in combination with the liberal use of mordents the composer evokes the sound-world of organ works of the early Renaissance. The ensuing Ground [19] is constructed of forty statements of a simple five-note descending pedal figure, overlaid with passages of considerable rhythmic vitality and imaginative textures. The final, dotted-rhythm, variation leads without a break into the Coda [20] which reasserts the brooding, densely chromatic style of the opening Introduction.

The *Coronation Postlude*, composed in May 1937 [21], is a short upbeat *pièce d'occasion*. The imposing opening fanfare figure sets the scene most appropriately. It is counterbalanced by contrapuntal passages which soon build to further grand reassertions of the bold opening gesture. It would seem reasonable to assume that the work was performed by its composer on the Exeter College Organ at the end of a service on 12 May, the day of the Coronation of George VI and Queen Elizabeth.

### ***Fantasy on Byrd's Non Nobis, Op. 30 (1955)***

Gardner's second 'mature' organ work would be for his own wedding, on 19 February 1955 at St Pancras Church, Lewes, Sussex. Like the earlier *Wedding March*, the *Fantasy on Byrd's Non Nobis* [22] is a highly contrapuntal work but this time the mood is deeper, being contemplative rather than celebratory, and intended for a different part of the wedding ceremony. The four-part contrapuntal accompaniment is established in the

<sup>14</sup> A more precise dating may be difficult to establish: the piece is bound into a hardback volume with 'March– June 1936' on the contents page, but on the manuscript pages it is stated as having been written 'March– October 1936'.

first six bars and in bar 7 Byrd's melody is heard for the first time in the tenor part. It is iterated several times in the left hand and the pedals during the course of the piece, while in the upper voices instrumental obbligato-style passagework wends its way in the right hand.

### ***Five Dances for Organ, Op. 179 (1988)***

Judging by their popularity amongst organists and audiences alike, the *Five Dances for Organ*, Op. 179, fill an important gap in the organ repertoire. They were written in 1988 for Catherine Ennis, then organist of St Lawrence Jewry in the City of London, and were first performed by her at Holy Trinity Church, Reading, on 4 June 1988. In view of Gardner's statement to Martin Anderson that he thought the two 'best things in music' were counterpoint and jazz,<sup>15</sup> it is no surprise that both these elements find their way into the *Dances*, as they do in most of his best-loved works.

The first, *Lavolta* [23], is marked 'brisk' and although basically in  $\frac{3}{4}$  it does contain the sort of catchy changes of time-signature one has come to expect from the composer of *Tomorrow shall be My Dancing Day*. The *Pavin* [24] exploits another rich vein of Gardner's creativity, the use of Baroque procedures. This poised and stately dance reaches its climax in a chord of D major with a jazzy flattened third on the top. The *Jig* [25] is marked 'Liltingly – Slightly laid back', with an instruction to swing the dotted notes rather than play them as written, and usually brings a smile to the audience's faces as the haunting and whimsical melody weaves its way through various transformations before concluding in typically throwaway manner. The *Jig* has a Scottish flavour to it, which continues with the haunting *Lament* [26]. It is 'slow with an unbending tempo' over a pedal D, although it is suggested the organist can wedge the note 'open' on a manual. One can imagine this movement being played on a bagpipe, as the elaborate use of precisely written ornamentation evokes the sound and tone of a set of pipes. The suite finishes with a rip-roaring *Fling* [27] (marked simply 'fast') with an exciting finish with a *glissando* on the black notes of the keyboard followed by a couple of punchy and jazzy chords.

<sup>15</sup> *Loc. cit.*

*Chris Gardner is one of John Gardner's three children. With his sisters, Emily and Lucy, he administers the estate of their father by promoting his music, sponsoring the production of recordings and making unpublished works available in new typeset editions. He enjoys life as an amateur composer, conductor and performer, having held executive jobs with PRS as Director of IT and ICE – the International Copyright Enterprise, of which he was the first Managing Director. The organisation has grown to collect and distribute €1bn worth of music royalties annually.*

**Tom Winpenny** has held posts as Assistant Master of the Music at St Albans Cathedral (where he directed the Cathedral Girls Choir) and Sub-Organist at St Paul's Cathedral, during which time he performed with the Cathedral Choir at the American Guild of Organists National Convention, and played for many major state occasions. He has broadcast regularly on BBC Radio and been featured on 'Pipedreams' on American Public Media. 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. 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



Photograph: Graham Laidao

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 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.

In recent years he has given recitals at the Cathedral of the Madeleine, Salt Lake City, 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 and has worked with the BBC Singers, accompanying their contemporary Christmas carols concert. He currently serves as a member of the Trustee Council of the Royal College of Organists.

# THE ORGAN OF CHRISTCHURCH PRIORY

by Tom Winpenny

Worship has taken place on the site of Christchurch Priory for over 1,200 years.<sup>1</sup> 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

<sup>1</sup> Christchurch straddles the River Stour in Dorset, to the east of Bournemouth, just inland from the coast of the English Channel.

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

New ranks \*1999 and †2006 (Nicholson & Co.)

## 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



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Producer, engineer and editor: Andrew Post (Vif Records)

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