

Moot Hall
Colchester Town Hall
A Report on the Organ

William R McVicker BA PhD LRAM ARCO HonFIMIT HonARAM

Organ Curator Royal Festival Hall
Director of Music St Barnabas Dulwich
Organs Adviser Diocese of Southwark
Chairman of the Association of Independent Organ Advisers

Moot Hall, Colchester Town Hall: A Report on the Organ

Background to the Report

This report was commissioned by Councillor Nigel Chapman. The brief was to inspect the instrument, report on its condition, review the submissions by various organ builders and recommend a way forward.

History of the Organ

The organ was constructed in the Moot Hall 1902 by the firm of Norman & Beard (later Hill, Norman & Beard). It is situated at one end of the hall on a platform and is housed in a fine case which is discussed below.

The original specification of the organ was as follows:

W = wood; M = metal

Pedal Organ (30 notes)

Open Diapason	16	Wood
Bourdon	16	Stopped wood
Principal	8	Derived from Open Diapason
Flute	8	Derived from Bourdon
<i>Bombarde</i>	<i>16</i>	<i>prepared for but never installed</i>
<i>Trumpet</i>	<i>8</i>	<i>prepared for but never installed</i>

Choir Organ (61 notes)

Viole d'orchestre	8	M; changed to Sequialtera II in 1972
Lieblich Gedackt	8	W & M; new from c25-c61 in 1972
Dulciana	8	M
Concert Flute	4	M
Orchestral Clarinet	8	M; Changed to Gemshorn 2 in 1972 M
<i>Larigot</i>	<i>1 1/3</i>	<i>M; added 1972 on a clamp</i>
Choir Sub		
Choir Octave		This stop removed in 1972
Tremulant		

Great Organ (61 notes)

Double Open Diapason	16	W & M
Grand Open Diapason	8	M, heavy gauge, leathered lips
Claribel Flute Harmonique	8	W, part harmonic
Octave	4	M
Hohl Flute	4	W
Fifteenth	2	M
Mixture	IV	M, composition: 12:15:19.22

Posaune	8	M, hooded
Clarion	4	M, hooded – independent rank
Reeds Sub Octave		

Swell Organ (61 notes)

Contra Gamba	16	W & M
Open Diapason	8	M
Rohr Flute	8	W and M with wooden stoppers
Viol d'Amour	8	M
Voix Celestes	8	M from Tenor C up
Principal	4	M
Harmonic Gemshorn	2	M Super Octave from 1972 (M)
Mixture	IV	M 15:19:22:26
Horn	8	M
Oboe	8	M
Swell Octave		
Reeds Sub Octave		
Tremulant		

Couplers

Swell to Great
Swell to Choir
Swell to Pedal

Choir to Great
Choir to Pedal

Great to Pedal

3 Composition pedals to Great Organ
4 Composition Pedals to the Swell organ
1 Great to Pedal on and off (reversible)

‘The whole of the pipework to have spotted metal trebles and to be voiced on special principles – producing the finest Orchestral quality of sound.’

‘The action to be Tubular-pneumatic throughout of the most improved principal (patent 18373 [dated] 1891).’

All details for the organ can be found in the Order Book 6, page 192, job 419; in 1937 as Hill, Norman & Beard; job 4079.

The firm of Norman & Beard enjoyed a decade of supremacy in the English organ building world between the death of ‘Father’ Henry Willis in 1901 and the emergence of Harrison & Harrison Ltd as a major competitor during the first decade of the twentieth century.

The instrument in the Moot Hall is vintage stuff and, as such, is an important organ. It is curious that it is not better known in this country – clearly it is a hidden gem, and Colchester has an opportunity to ‘make a noise’ about this fine asset.

The organ was conceived as an orchestral instrument – that is to say one capable of performing orchestral transcriptions, perhaps in lieu of a town orchestra.

The organ is brilliantly designed. There are several features that emerge from a closer examination of the design notes for the instrument. There were only 28 speaking stops and yet the organ gives the impression of being much larger. The main diapason stop is labelled ‘Grand Open Diapason’ and worthy of the label it certainly is. The pipework has leathered lips and is of large scale ‘constructed in a special manner so as to give great power to the whole of the organ’ (the underlining is from the document drawn up in 1901 and reproduced here in the Appendix). The Claribel Flute Harmonique is described as ‘a new stop specially designed for Orchestral Organs. Of fine Solo Quality’. The Great chorus has a good 4-rank mixture – a bold inclusion at a time in English organ-building history when such chorus stops were going out of fashion. The two reeds on the Great have tremendous power and presence. They fill out the sound of the organ and are provided with their own coupler which gives the organ *gravitas* and helps to create the impression that the instrument is much larger than it actually is.

The Swell Organ has plenty of colours. The Rohr Flute is made to a design from *Modern Organ Building* by W & T Lewis (London: Reeves, 1890s); the Harmonic Gemshorn (replaced in 1972) carried through the principle of orchestral tone. As with the Great Organ, the reeds have their own sub-octave coupler which ‘doubles the power of the Swell Horn and Oboe, as well as producing very beautiful Orchestral effects’.

The Choir Organ was conceived as a miniature Solo Organ to add further orchestral effects, rather than as a secondary chorus. The reeds for the Pedal Organ were never constructed. These stops were supposed to add the finishing touch of magnificence and were to be ‘made with specially shaped Reeds for producing a majestic tone’. Were they, one wonders, designed to be similar to T.C. Lewis’s Pedal reeds at Southwark Cathedral? Certainly they were intended to have similar names: Bombarde and Trumpet. Alas, we can only speculate. But the earlier reference to ‘specially shaped Reeds’ in the original document does tempt such speculation.

The organ contract was signed on 21 April 1902 at a cost of £1000 and was supposed to be completed by 24 May. Graffiti inside the organ indicates that the instrument was opened by C.W. Perkins – then organist of Birmingham Town Hall – on 15 May 1902.

In 1938 the organ was given an overhaul and some minor changes were made to the tonal scheme. The old-style trigger swell pedal was replaced by a balanced pedal; thumb pistons were added to the keyboards to replace the original mechanical composition pedal mechanism. A drawstop was added to couple 'Great Pistons to Pedal Compositions'.

The pitch of the organ was formerly C=517Hz (A=435Hz) which was known as 'Normal Continental Queen's Hall USA PMA 1891 or French New Pitch'. This was changed to modern pitch (A=440Hz) between 5 August and 19 September 1952. Further faults were corrected – 'runnings' on the Choir Organ and changes made to the piston settings, the cost being £450.

A further overhaul took place in 1964 between 20 July and 28 August; the work included renewing the leatherwork to the book motors for the pistons at a cost of £822. 18. 6.

The last time that the organ was overhauled was in 1972 when major building alterations were carried out to the town hall. A new heating system was added, together with air conditioning; the organ was included in the scheme of improvement. Hill, Norman & Beard replaced the doors in front of the Choir Organ with a mesh; the painting, which was in the way, was re-hung in another location; the Swell Harmonic Gemshorn was replaced by a 2ft Super Octave – the tone of the former stop, apparently, having become irregular. The Choir Organ was remodelled as a Positif division. The Lieblich Gedeckt received new treble pipes; a new Gemshorn 2ft was added, together with a Larigot 1½ft (on a clamp at the front of the soundboard) and a two-rank Sesquialtera. The pipework was imported from Stinkens of Holland. The total cost of all this work was reported to have been £3,700.

Quality of the Instrument

There can be no doubting the quality of this organ – one might say that it 'takes its hat off' to the listener in an impressive way.

For a medium-sized instrument it is built to a grand design, and the features outlined above give the organ a genuine presence. When the choruses are used together it all sounds as though it might be a cathedral organ. The blend of the sound and its tonal architectural massing is very fine. It is an interesting and curious amalgamation of the best chorus work of the Victorians – particularly that of T.C. Lewis – and the emerging trend of the Edwardians and their penchant for fatter reed tone.

Condition of the instrument

When I visited the organ in February 2004 it was not possible to play on it. The stop actions (added in 1938) seemed to be permanently charged

and there was not enough time to do anything about this. The organ could not be used for concerts and recitals, as it is now in a poor state and must be considered to be unreliable. However, the organ's character still shines through; the quality of the original build is very high.

Changes to the Organ

It is important to note that the organ has been changed since 1901, as this may have a bearing on grant applications.

The original scheme was more integrated. In my view the alterations made in the 1970s were unfortunate, but quite typical of this period. The organ was designed to be orchestral in character and the 'neo-baroque' additions are at odds with this concept. It was common in the 1960s and 70s to try to give organs a greater 'baroque' identity. Having said that, the work was well done and it may be better to accept these changes – but they will remain a matter for further discussion if any grant applications are to be made.

A summary of changes to the organ are as follows:

Choir Organ

Viole d'orchestre	8	changed to Sequialtera II in 1972
Lieblich Gedackt	8	new from c25-c61 in 1972
Orchestral Clarinet	8	changed to Gemshorn 2 in 1972
Larigot	1 ½	added 1972 on a clamp, replacing the Choir Octave drawstop

Swell Organ

Harmonic Gemshorn	2	replaced by Super Octave, 1972
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Balanced swell pedal, pneumatic stop action and combination coupler installed in 1938

Pitch altered to modern concert standard in 1951

Key actions

A significant element of the organ is the action which transmits the key touch through to the opening of the pallets beneath the pipes. This transmission system is tubular pneumatic and would respond well to a thorough overhaul and restoration. It has lasted a century and with restoration would probably last a further fifty years and perhaps more without needing much attention.

Of the two quotations for works to the organ by The Village Workshop and Vleugels, I have greater sympathy with the latter report, principally because of their respect for the organ's existing mechanism. They advocate a restoration of the organ and its actions and state that 'the pneumatic ... action is of excellent construction and repeats very fast'. The key repetition is indeed still very good and this must stand as a testimony to the original build-quality.

There is no doubt that this pneumatic action could be removed and an electrical transmission put in its place. But such a system would probably have a shorter lifespan of perhaps thirty years before its electrical components would need replacing. Such a course of action may not be looked on favourably by grant-awarding bodies.

The pneumatic system, therefore, was a good initial investment and its restoration would provide value for money. The problem is that it will cost quite a lot to undertake such work, and not all organ builders are good at it. Experience in having handled pneumatic systems is imperative when embarking on work of this kind.

Console

The general condition of the console may be described as being good. Of course there is evidence of wear and tear: the travel in the keys and pedals is now worn and they have some lateral movement in them in the mid ranges. This slack would be taken up during a refurbishment. The console is constructed in high quality oak and the keys are covered in thick ivory. The console speaks of an age – long gone – when no detail was left to chance. It would respond well to restoration.

Casework

The case is both interesting and important. It is important because it was designed by the architect of the Town Hall – John Belcher ARA. It is a good example of an architect having had the opportunity to design the fittings as well as the general architecture. This strengthens the case for grant applications, because – depending on the architectural listing of the Town Hall fabric – the casework would probably be considered part of the listing.

The solid oak case was carved by Fabrucci & McCrossan and constructed by Kerridge & Shaw of Cambridge. The case pipes were originally constructed in unadorned zinc – a dull metal – and were gilded in 1938 to improve its appearance. They were painted – perhaps in 1972 – and now look slightly odd in such a handsome case.

Pipework

The pipework is of excellent quality for the period, although it is now very dirty. Most – if not all – of the treble pipes are constructed in

spotted metal – a high-quality material thought to encourage brightness of tone.

The materials of which the individual ranks are constructed are noted above in the specification. The pipework added in 1972 is also of good quality and came from the Dutch firm of Stinkens.

In general the pipework is in good condition and would respond well to restoration.

Winding

The wind system is in reasonably poor condition. The organ does not have enough wind to play full organ and this appears to have been the case since the 1970s, judging by remarks written in the organ log books which can be found in the back of the instrument. There are various reasons for this, the principal one being that the general deterioration of the leatherwork and shrinkage of joints and splits in the timber trunking (which conveys the wind to the soundboards) has caused air to leak from the system. Some leatherwork has been patched and some motors have been reworked, but the bellows and action motors throughout the instrument now need to be re-leathered — and to achieve all this the reservoirs will have to be removed from the instrument.

The blower – which appears to be in good working order – was not inspected because there was too much junk piled on top of it. The interior of the organ is exceptionally dirty and this is a cause for some concern, particularly in view of the amount of flammable material and paper stored in the back of the instrument. This material should be cleared out.

The humidification unit is a recent installation. Both the blower and humidifier are under a separate maintenance contract from the organ.

Soundboards

It was not possible to test the condition of the soundboards because the organ's stop action was permanently engaged, and the tests require all stops to be pushed in to establish if there are leaks – or 'runnings' – in the soundboards.

Given the hot climate in the all on the day I visited, the evidence from the maintenance log and the presence of a new humidifier, one should assume the worst – that is to say that the soundboards will need to be comprehensively overhauled.

Swell Box

The Swell box is of good, thick construction with vertical shutters and dynamic changes are very effective. The mechanism was changed in

1938 from a trigger-type device to a centrally-placed (but rather narrow) balanced pedal.

Pedal Reeds

It was suggested that the Pedal reeds 16ft and 8ft could be installed as part of a scheme of restoration. This does seem an attractive option. But where would they go? There is very little space. Vleugels' scheme has many knock-on costs – such as removal of the blower to accommodate the reeds, as well as enlarging the hole in the wall and so forth. But where would the blower be relocated? It is just possible that the winding provision may need to be revised. The organ is already short of wind and further demand on the system by additional pipework means that the capacity of the blower would need to be checked to ensure the output is adequate.

An alternative scheme might be to add electronic simulations instead of these stops. This could certainly be done. I dislike them – they just about work at 32ft pitch but, as a replacement for a characterful 16ft Pedal reed, I would have serious reservations. Furthermore, their inclusion in a scheme of work will probably stymie any grant application. Few English organ builders would be interested in adding such material.

Summary

The organ is worn out, although the existing components – pipework and actions – are of a very high build quality and would respond well to cleaning and restoration.

Grant awards

A burning question is that of how the money for a restoration project would be obtained. There are few bodies to which the authorities could apply for a grant and so the money for the work would have to be obtained from a combination of fund raising and applications to local and national grant-awarding bodies. It would be wise to take advice from someone in the region who knows what trust funds exist – particularly for the developments of the arts – to which an application could be made for the organ project. Then there is the question of whether or not this instrument would attract a grant from the national bodies. There are few organisations that the Town Hall could approach for a grant and they are listed below.

A good question to have answered at an early stage is that of whether or not as a point of principle the authorities would be prepared to apply for (and accept) Lottery money.

If the authorities are not prepared to entertain this notion, then the possibility of a grant award disappears into a speck on the horizon. The fact is that the Government has decided to hand out its state aid through

the Lottery scheme in conjunction with the heritage bodies. There are no schemes of state aid in the UK (as there are on the Continent of Europe) which are financed independently by the Government.

Grant bodies are not keen to give money to projects that might be undone by leaking roofs or poor fabric repairs – but the environment in the hall seems to be good – and this is an important factor in attempting to obtain a grant.

Heritage value

The organ's claim for grant aid is principally vested in the quality of its original design.

Although in the past the Lottery funding bodies have favoured conservationist schemes of work, preferring to reverse later changes to an instrument's construction, this attitude seems to have become more relaxed in favour of ensuring public access. That the organ has been altered tonally will probably not work against the potential acquisition of a grant.

However, one should be clear from the outset that an application for a grant to restore the organ would have to be carefully crafted – a heritage body would not want to see the organ developed further – and so the addition of electronic console gadgetry, or electronic reed stops for the Pedals is probably out of the question. They would also prefer restoration of the pneumatic actions rather than their replacement by an electronic transmission.

I doubt that the Arts Lottery body would consider such additions, but, in any case, they seem to be more concerned with the development of an arts programme than the technical ins and outs of the scheme of work. But knowing the advisers who recommend grant awards, I think this would be difficult path to go down. In any case they have awarded very few grants for organs.

The Heritage Lottery scheme is now much more concerned with how the restoration of an heritage object fits into the local arts culture and how the public would gain access to it.

Your Heritage Scheme

Under the Your Heritage scheme churches can apply for grants of up to £50,000, the criteria being (in this order) firstly that the object awarded a grant must be open to access by members of the public and secondly that it has intrinsic heritage merit. In my view there is a good prospect that the authorities could obtain money from this source.

The key issues are to do with being able to assure the grant-awarding body that money spent is in the greater public good and that the public

would have access to hearing the organ. That the Town Hall is open to the public for concerts (as opposed to open all day, every day) would satisfy the criteria.

An important part of any grant application is that the awarding body likes to see that those making the application are genuinely interested in fundraising themselves. So the application would need to be accompanied by evidence that other monies are available and what proportion of the scheme of work they would be funding.

Filling the forms in with the correct Government-speak is essential to the success of the paperwork – so a hasty application is best avoided. There is also a pre-application pack that can be filled in to avoid the disappointment of applying for something that falls outside the criteria.

Several organs have been awarded grants recently – including pneumatic, turn-of-the-century schemes such as that in the Moot Hall.

The address from which papers can be obtained is:

Your Heritage
London Development Team
7 Holbein Place
London SW1W 8RN

The ON Organ Fund

This is a fund giving grants of up to £1000. No-one is normally refused, but awards are small – particularly as the value of the fund has been badly affected by the fall in the stock market.

Further details can be obtained from

Alex Voice Esq.,
Honorary Secretary
8 Hove Park Manor
Goldstone Crescent
Hove BN3 6LX

Restore the organ?

My own recommendations would be to restore the organ to its 1902 condition, reversing later tonal alterations made in 1972.

With regard to the Pedal reeds, I am not certain where they would go. Perhaps Norman & Beard thought the pipes could be fitted between the main body of the organ and the Choir division, or below the Choir division next to the blower. Either way this would need careful drawing work and will, of course, add to the expense. I would not advocate the addition of electronic substitutes, for reasons outlined above.

A fall-back position is that, if grant applications failed and the funding for a full restoration was not available, the organ's transmission system could be electrified as a cheaper alternative to restoration and the tonal changes made in 1972 accepted. This would not be my preferred recommendation, but it is certainly a possible scheme of work.

Analysis of the tenders received

With regard to the reports received from The Village Workshop and Vleugels, they are, unfortunately, for dissimilar work, and so it is difficult to make a direct comparison. This explains the disparity in pricing. Whilst Vleugels' price is expensive it is not surprising; if such work had been quoted for by a UK builder I would expect restoration work of this type to be less than the price quoted by Vleugels. The price might be in the order of £150,000, excluding VAT and extras.

The two tenders received are priced as follows:

The Village Workshop	£ 79,650
Excludes	
Costing for Pedal reeds	
Electrical	
Work to the blower	
Scaffold	
Transport	
Fabric repair	
VAT	

Note that this scheme of work includes electrification of the transmission system, a scheme which would probably not attract a grant.

Vleugels	€142,680
	x 1.4756 = £210,538
Excludes	
Electrical	
Work to the blower, and relocation	
Repainting the case pipes	
Accommodation costs and <i>per diem</i>	
Scaffold	
Transport	
Fabric repair	
Building work to enlarge hole in the wall	
VAT	

It is in the best interests of the client to ask the organ-builders to provide examples of restored pneumatic actions in order to be satisfied that they could responsibly take on the task. It would be straightforward to follow-up information supplied by them and ask their clients (incumbents and directors of music) if they were satisfied with the results.

Recommendations

The project needs careful thought – and, ideally, should begin again. A useful place to start would be deciding what the organ's future will be. This is a key ingredient when seeking grants.

- Decide on an arts strategy for the use of the organ, both for lunchtime recitals (as in previous years) and for its use in combination with other instruments – for example, a recital or concert series held in conjunction with a local college or music school
- Decide who would be responsible for the organ; Colchester civic authorities or 'Friends of the Moot Hall organ'?
- Establish a realistic scheme of work for the instrument
- Seek consultancy advice to determine a robust budget, based on the preferred scheme of work
- Re-tender for the scheme such that the returned tenders can be compared; Vleugels' scheme could stand, that returned by The Village Workshop would need to be redone
- Decide on a fund-raising strategy and identify where the funding will come from
- Establish whether or not the authorities would, as a point of principle, accept a Lottery grant
- If the authorities feel unable to support such a course of action, it will need to fundraise for the monies required to restore the organ
- If there is a mind to pursue Lottery grant aid, then appoint someone with experience in filling out application forms – someone with patience who will not submit an application prematurely without full consultation
- Write to all the grant awarding bodies; fill in the pre-application advice form for the Lottery and await their response
- Take advice before the forms are finally posted. Draft them in pencil first. This will ensure that the correct phrases are used to complete the forms to maximise the chances of obtaining a grant
- Send the application forms to all the grant-awarding bodies ensuring that the forms are correctly filled in and include a robust arts strategy
- Remember that grant-awarding bodies like to see that an organisation is also prepared to raise funds itself, or that it has a financial resource upon which it can draw. Grant-awarding bodies like to enter into joint ventures and not into schemes in which it is the principal financier
- Ensure that the chosen organ-builder has had a chance to update their quotations prior to sending off application forms.

In the event that applications to the various funding bodies are unsuccessful the authorities then will need to consider

- Raising all the money itself or joint funding
- Other courses of action which may include partial restoration

Dr William McVicker

11 May 2004/ Rev 3 Nov 2008

**William McVicker BA PhD LRAM ARCO HonFIMIT HonARAM INDEPENDENT
CONSULTANT**

William McVicker is Organ Curator of the Royal Festival Hall and Queen Elizabeth Hall organs and is responsible for the artistic direction and revival of the RFH Organ Recital Series. He was organ scholar at the College of St Hild and St Bede at Durham University and in 1984 he won a scholarship which enabled him to study in Paris with Daniel Roth. He has also studied with David Sanger, David Hill, and Ian Shaw and taken part in a masterclass with Dame Gillian Weir. He read Music at Durham where he was also awarded his PhD for a thesis on technical aspects of organ construction and later became Caedmon Fellow in Music there. He was Director of Music at the University of Portsmouth between 1990 and 1998 and now combines a freelance career with the posts of Director of Music St Barnabas Church, Dulwich (since 1988) and Organ Curator at the South Bank. His work with the University of Portsmouth Dramatic and Musical Society (both here and in Germany) won an award for excellence from the National Operatic and Dramatic Association of Great Britain for its staging of *The Pirates of Penzance* in 1995.

William has worked as a conductor on recordings and broadcasts for BBC and independent radio and television. He has performed and conducted on Radios 2, 3, 4 and the World Service. He has made 15 recordings and in 1996 he ran a choral workshop at the Royal Festival Hall which was featured in BBC TV's Young Musicians series. His organ duet partnership with Jeremy Barham has taken him to cathedrals, concert halls and festivals throughout the United Kingdom and Europe. Highlights have included appearances at the Royal Albert Hall, King's College Chapel in Cambridge, Ballymena Festival, Dumfries & Galloway Festival, the Mananan International Festival, Tübingen's Stadtfest and several tours in Germany.

In October 1997 his CD of Great Organ Classics, recorded on the new instrument in St Barnabas for Classic FM and BMG/Conifer, enjoyed success in the national classical charts. Concerts highlights have included Saint-Saëns's Organ Symphony with the Royal Philharmonic Orchestra under Carl Davis and with Orquesta Filarmónica de Gran Canaria. He has been invited to Las Palmas on a number of occasions to perform solo organ concerts and was recently guest soloist in a televised performance of Janáček's *Glagolitic Mass* for the Canary Islands Festival, with a second performance in Santa Cruz, Tenerife. He returned there in March 2001 to perform Poulenc's Organ Concerto. In 2000 he directed a number of performances of Britten's children's opera *Noye's Fludde*, as part of the Millennium Awards for All Scheme. In November and December 2002 William went to the Esplanade concert hall in Singapore to run an education event in connection with the opening of the new Klais organ and to and Kuala Lumpur to undertake consultancy work.

As a writer, William has published articles on a variety of subjects, including choral music, organ design and choir training. He edited thirty-three monographs on the history of music for Linguaphone and has published four books on music education for Schott & Co with the distinguished educationalist Dr Dorothy Taylor.

He is Organs Advisor for the Diocese of Southwark, a member of the Organs Committee of the Council for the Care of Churches (CCC), an accredited member of the Association of Independent Organ Advisors (AIOA) and is a former Council member for the British Institute of Organ Studies (BIOS). He has been responsible for many rebuilding schemes and these include the new 35-stop mechanical action Tickell organ at St Barnabas Church in Dulwich after a disastrous fire, the transplant of the fine TC Lewis organ, after a silence of twenty years, to St Augustine's Tooting and the restoration of the 'Father' Willis organ in St Peter's College, Oxford. William is supervisor in postgraduate organ historiography at the University of Reading and visiting lecturer in organology at the Royal Academy of Music. He was recently awarded an Honorary Fellowship by the Institute of Musical Instrument Technology.

Current 'live' projects include works to the organ as part of the auditorium and acoustic refurbishment at the Royal Festival Hall (SBC), Christ Church Watford, Christ's Chapel Dulwich (Dulwich Estate), Worcester College Oxford, The Lord Mayor's Chapel in Bristol (Bristol City Council), Yatton Parish Church, St Mary Redcliffe Bristol and Organ Curator of Yeghiche's Armenian Church in Fulham, Consultant Curator at Reading Town Hall.

Advice contained in any report is offered by the author and not on behalf of any of the organisations listed above.