

The IOF @ 50

I began compiling this historical guide to 50 years of St Albans International Organ Festival when working through the documents and unidentified photographs in the IOF Archive. Since there was no easy way of finding out when certain things happened in the Festival's 50 years, the innovations and special events which I needed to date, I decided to compile a reference list of facts, names, dates and so on. This proved a great help, and I gradually added more and more information about each Festival as interesting details emerged.

Certain information about the Festival, eg. the music played from 2001, all the artists, ensembles, jury members etc from 1963, has been made available on the IOF website archive page: (www.organfestival.com/archive/index.php).

This chronological summary to the Festival aims to demonstrate: firstly, the Festival's aims (to combine the organ competitions with a music festival and to make it fun);

- how international it was from the start;
- how Peter Hurford wished to encourage and improve improvisation in the UK (which was then rare);
- how broad the range of events offered (it's not just for organists) and finally to show the sociable side of the Festival.

It includes information about the organ competitions, the jurors and all the competition prize-winners; the artists and ensembles; lecturers; cabaret; the innovations; special events, and visits eg. to The Plough, Gt Munden; Finchcocks Musical Museum et al.

If you have ever wondered, or tried to remember, when some events took place in past Festivals - the information can be found here.

eg: When did the Tournemire Prize begin?

- when was the first orchestral concert?
- when did the exhibition of small organs begin and why?
- when did the ox-roast take place?
- when was the Gerard Hoffnung exhibition?
- what was 'Pepys Night'?

Much of the information here was extracted from the Festival programmes, the Organ Competition brochures, International Organ Festival Society Newsletters, Minutes of AGMs and other documents in the IOF Archive.

For fascinating inside stories and details not documented in the Archive I am greatly indebted to Pat Hurford and Di Dean, whose support, ideas and suggestions were immensely helpful. Their background knowledge of the IOF has been invaluable. I would also like to thank Pat Leggatt, Anne and Michael Coffey and others for their contributions.

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The IOF @ 50: a Chronological Summary of the International Organ Festival at St Albans:

Jill Bennett, IOF Archivist

1st IOF 26-30th June 1963. *Chairman:* Peter Hurford

The first Festival consisted of separate competitions for "Organ Playing" and Improvisation, with recitals, lectures and master classes. It was run in co-operation with the BBC, with Harry Croft-Jackson, Chief Assistant to William Glock (BBC Controller of Music) on the panel of jurors.

Other jurors: Marie-Claire Alain (France), Ralph Downes (UK), Piet Kee (the Netherlands), François Rabot (Switzerland).

Catharine Crozier wrote in the Musical Times, August 1963: the IOF *"was the first of its kind to be held in England. Its purpose was to revive a tradition of contrapuntal improvisation, and to encourage a high standard of musical style in performance... those who attended expressed the opinion that this had been a successful venture which should be continued."*

The Cathedral organ used for the competitions was the 1962 Harrison & Harrison organ, from plans drawn up by Ralph Downes in association with Peter Hurford and the organ builders. Its design was revolutionary, being the first cathedral instrument to be voiced and built on classical lines. It incorporated pipework from the previous organ, with the north and south organ cases designed by John Oldrid Scott, dating from 1908. All of the pipework was significantly re-voiced and the tonal design completely new.

The Jury recital was an exciting occasion, for three of the players were the foremost recital organists in their own countries. Each played for about 20 minutes, giving the audience a splendid opportunity for comparison of styles. Piet Kee first played Sweelinck, a C16th Dutch composer, with great brilliance and authority. Later, a theme by Alan Ridout was submitted to him: this was very modern and atonal, yet he improvised a majestic double fugue. Marie-Claire Alain played 'Litanies', written by her brother, Jehan Alain, who was killed in 1940. After the recital, a listener was heard to remark in surprise: *"But she makes it sound like a French organ, and he makes it sound like a Dutch organ"*, at which a beatific smile crossed the face of the Abbey organist - for this was exactly what the designers had hoped. [Ref: Abbey News, August 1963]

Competition Rules: Competitors for Organ Playing had to be under 35, whilst competitors for Improvisation had to be under 40. There were 45 applicants initially for the competitions, of which 22 were selected to play in St Albans, five of whom were women. Six competitors were selected for the Improvisation Competition. The registration fee was £2. During the competitions, each competitor was known only by their registration number. At the finals, the names were given to the audience, but not to the jurors. On some occasions, jury members recognised their own pupils when they started to play, so consequently took no further part in judging that particular competitor.

One hour's practice was allowed on the Cathedral organ. The Organ Playing finals were an evening event, and members of the audience could buy tickets for the organ loft (which held just 28 people). The winners were announced at a Town Hall Reception.

Organ playing competition 1st prize was £30 and a BBC recital, with an extra £10 if the winner lived abroad.

Interpretation prize: Susan Landale (UK)

2nd prize: Martin Neary (UK)

Improvisation - 1st prize was £30 with an extra £10 if the winner lived abroad.

Improvisation prize: Guy Bovet (Switzerland)

2nd prize: Andrew Davis (UK)

The Festival turnover was just over £400 and made a profit of 10 shillings (50p).

2nd IOF 30th June - 4th July 1964. *Chairman*: Peter Hurford

This was again run in cooperation with the BBC, with Harry Croft-Jackson as a juror.

Other jurors: Marie-Claire Alain (France), Ralph Downes (UK), Anton Heiller (Austria), Piet Kee (the Netherlands).

From nearly 50 applicants, the 2 competitions together were limited to 24 competitors who were selected from Canada, France, Germany, the Netherlands, Switzerland, the UK and USA. The Organ Playing Competition was open to organists under the age of 35 on July 1st 1964. The registration fee was £3, which entitled competitors to free admission to all festival events, except as organ-loft spectators, for which the fee was 10s (50p.).

Organ Playing competition 1st prize - £50 and a broadcast recital from the BBC.

Interpretation prize: Gillian Weir (UK)

2nd prize: Alexander Anderson (UK)

The *Improvisation* Competition was open to organists under the age of 40 on July 1st. Eight competitors were selected, who were required to improvise variations and fugue (lasting about 12 minutes) on a choral theme to be given one hour in advance.

Improvisation prize was £50. No improvisation prize was awarded this year.

Improvisation played an important part in the Festival from the beginning, and improvisation themes for the competitions were requested from well-known composers. One was especially written by Marcel Dupré, others came from Anthony Milner and Leo Sowerby. Samuel Barber, Aaron Copland and Olivier Messiaen were also approached. Closed-circuit television was installed for some events so that the audience in the nave could see what was happening in the organ loft.

Recital by Catharine Crozier, Professor of Organ (USA).

Master classes by Piet Kee and Anton Heiller.

Lectures: Marie-Claire Alain gave an illustrated lecture on 'The Art of Improvisation', and Ralph Downes gave a talk on 'The Principles of Organ Design'.



1964 Jurors: Harry Croft-Jackson, Piet Kee, Marie-Claire Alain, Anton Heiller, Ralph Downes

3rd IOF 29th June - 3rd July 1965. *Chairman*: Peter Hurford

Jurors: Marie-Claire Alain (France), Harry Croft-Jackson (UK), Ralph Downes (UK), Anton Heiller (Austria), Piet Kee (the Netherlands).

Competitor numbers were limited to 18 for both competitions.

The fee was 3 guineas (£3. 3s).

Interpretation 1st prize - £50 and a BBC recital. 2nd prize was also a BBC recital.

Interpretation prize: Hans Joachim Bartsch (Germany)

2nd prize: Andrew Davis (UK)

The Improvisation Competition was open to organists under the age of 40 on July 1st. Competitors were required to improvise variations and fugue (lasting about 12 minutes) on a choral theme to be given one hour in advance. 1st prize was £50, with a 2nd prize of £20.

Improvisation prize: André Isoir (France)

2nd prize: Kees van Houten (the Netherlands)

Contributors included Felix Aprahamian, Charles Spinks.

Recitals: Gillian Weir and Peter Hurford.

The programme included the first orchestral concerts: by the London Brass Consort, with Gillian Weir; and Hindemith's Organ Concerto no.1 played by Marie-Claire Alain with the Chamber Orchestra conducted by Anton Heiller.

The wider scope of the Festival, with the first orchestral concerts and more expenditure on advertising, resulting in a loss of £174.

Festival Patrons now numbered 57 (single and corporate). Patrons contributed a minimum of £5, and received one free pass to the Festival.

1966

There was no festival, but a competition was held for two new works written for the organ.

1st prize was £100 and a broadcast performance for concerto for organ and small orchestra.

2nd prize £50 and a broadcast performance for work for solo organ.

It attracted 49 manuscripts from 12 countries. The prizewinner in the concerto category was Robin Holloway (under the *nom de plume* of Julian Aubrey). No prize for solo organ work was awarded.

The absence of a Festival meant a smaller outlay - but no income.

A link was established with the committee of the Schnitgerprijs Zwolle, in the Netherlands, founded in 1963 to promote international interest in the Schnitger organ (in St Michael's Church, Zwolle), which was restored by D A Flentrop. The Foundation holds periodic competitions in organ composition.

4th IOF 27th June - 1st July 1967. (*1st biennial Festival*) *Chairman*: Peter Hurford
Held with financial support from the Arts Council.

Jurors: Marie-Claire Alain (France), Harry Croft-Jackson (UK), Ralph Downes (UK), Anton Heiller (Austria), Piet Kee (the Netherlands), Luigi Ferdinando Tagliavini (Italy).

20 competitors were selected from Australia, Austria, Belgium, France, Spain, Sweden, Switzerland, the UK and USA.

Interpretation prize: Danièle Gullo (France)

2nd prize: Kenneth Weir (UK)

Improvisation - no finals were held, as only one competitor was deemed to be of the required standard - Andrew Davis. He played in a recital with two of the jurors instead.

Recitals: Catharine Crozier, Albert de Klerk, Ralph Downes, Peter Hurford, Gillian Weir.

Master-class: Anton Heiller.

Lectures: 'The Art of Buxtehude' by Piet Kee. The 'Design of Small Organs' by Cecil Clutton. D A Flentrop on contemporary trends in organ design in Europe. Luigi Ferdinando Tagliavini gave a lecture-recital on Italian organ music.

The first exhibition of small (portatif) organs was held in the cathedral. It comprised seven small organs made by six British organ builders. Throughout the Festival, demonstrations of the organs were given, with the builders in attendance. [The exhibition became a feature of most Festivals ever since, as it allowed organ builders to share expertise, and enabled church authorities to consider the purchase of a small organ.]

At the last minute, the Australian Ron Sharp (just appointed to build the Sydney Opera House organ) sent a small portatif organ. He flew over to the IOF to see the other organs and to travel around Europe visiting old organs.

[The design of the Sydney Opera House organ has been both influential and contentious.]

Other events: The Alban Singers sang 'Madrigals under the Stars' in the amphitheatre of St Albans School.

Festival programme cost 3s. There were now 77 Festival patrons (single and corporate).

[From 1967, the Festival paid for a part-time secretary for Peter Hurford, but no-one else was paid for their administrative services.]

5th IOF 23-28th June 1969. (*Chairman*: Peter Hurford

Jurors: Marie-Claire Alain (France), Ralph Downes (UK), Anton Heiller (Austria), Piet Kee (the Netherlands), Luigi Ferdinando Tagliavini (Italy).

22 competitors were selected from Austria, Belgium, Canada, France, Germany, Ireland, the Netherlands, Spain, Switzerland, the UK and USA.

The age limit for Interpretation was reduced to 31. 1st prize £100 and a broadcast recital.

Competitors in the final round of the Interpretation competition were required to play (with minimal practice time) on a small two-manual instrument with mechanical action, especially made by the Dutch builder Flentrop, as well as the resident Harrison organ.

Interpretation prize: David Sanger (UK).

2nd prize: Norma Stevlingson (USA)

The age limit for Improvisation was reduced to 36. 1st prize £75 and 2nd prize £40.

Improvisation - no prize awarded

Recital: by Anton Heiller at the Royal College of Organists in London.

Artists appearing: The Alban Singers, John Birch, Christopher Bowers-Broadbent, Carl Dometsch Ensemble, the Jacques Orchestra, Charles de Wolff.

Lectures: 'Trends in N American organ building' by Laurence Phelps. 'C20th British Organ Music' by Malcolm Williamson, played by Christopher Bowers-Broadbent (for which seats in the organ-loft cost 12s 6d.). 'The English organ renaissance - where now?' by Peter Hurford.

There was no Organ Exhibition this year; but the renowned Dutch firm of Flentrop sent over a small organ for use during the IOF. [After this, European builders sometimes sent exhibits - which suggested how influential the IOF was becoming in the world of organ building.]

Other events: A personal choice of recent organ records selected by Felix Aprahamian, Stanley Webb and Gillian Widdicombe.

English anthems of C16th and C17th were sung by the Cathedral Choir.

The Alban Singers sang madrigals in St Albans School (outdoor) Amphitheatre.



The Festival now had a turnover of £3,000, and needed a more permanent continuity in order to continue, so in 1970 the International Organ Festival Society was founded as a charity with a Board of Trustees to help finance the Festival and broaden its activities. This lifted an immense burden from the shoulders of the Artistic Director, Peter Hurford, gave supporters a channel to express their views, and brought in a body of expertise without which the Festival could never have developed as it has.

6th IOF 28th June - 3rd July 1971. *Artistic Director*: Peter Hurford.

Jurors: Marie-Claire Alain (France), Ralph Downes UK), Geraint Jones (UK), Bernard Lagacé (Canada).

The last minute indisposition of Jury members Anton Heiller and Piet Kee resulted in many phone calls "all over Europe" to fill the gaps. Richard Arnell and André Isoir were able to contribute instead, concerts and themes were re-arranged, and Peter Hurford took the Improvisation master-class himself. John Birch was also unable to come as planned.

20 competitors came from Canada, Germany, the Netherlands, Switzerland, the UK and USA.

Interpretation 1st prize £100, a BBC recital and a concert at the Royal Festival Hall. 2nd prize £50. Inauguration of the Audience prize: at the Interpretation Finals, audience members were invited to make their own judgement as to the merits of the performers by indicating on a form provided. The competitor receiving the most votes won a special prize of £20, donated anonymously. The audience was given the competitors' names, but not the jurors.

Interpretation prize: Larry Cortner (USA)

2nd prize & Audience prize: Helène Dugal (Canada)

Improvisation 1st prize £75, donated by St Albans City Council. 2nd prize £40.

Improvisation prize: Hans Eugen Frischknecht (Switzerland)

Artists appearing: Montserrat Alavedra, John Birch, Virginia Black, James Bowman, Oliver Brookes, John Dankworth, the Early Music Consort, Christopher Hogwood, André Isoir, Geraint Jones Orchestra, David Munrow, James Tyler.

One concert combined the playing of André Isoir with John Dankworth in works varying from C16th to 1971.

Recitals: Gustav Leonhardt, Christopher Bowers-Broadbent, Ralph Downes.

Lectures: 'Renaissance woodwind instruments' by David Munrow with Gillian Reid. 'Authenticity - myth or bust?' by Ivor Keys. 'Developments in Organ Design since 1965' by Josef von Glatter-Goetz', 'The organ in architecture' with Michael Gillingham and Peter Hurford.

Organ Exhibition: Ten organs were on display from nine builders. When the exhibition began in 1967, building a small organ with mechanical action was a new idea to traditional organ builders, but had now become widely accepted. This year builders were invited to display instruments costing less than £2,000 - a price which many small churches might afford, and a direct competition to electronic substitutes.

Visit: to the Royal National Rose Society, Gardens of the Rose, St Albans.

Other events: 'Ad s'hoc hour' - a very informal happening with the Queen of Sheba: those taking part included Peter Hurford, John Birch, Jury members and some competitors. Festival party devised by David Elliott, included a sketch with Rosalind Runcie, wife of the Bishop of St Albans.

Cabaret: Julian Chagrin; Cleo Laine.

Madrigals sung by the Alban Singers in the School Amphitheatre.

The Festival was an outstanding success with a 50% increase in turnover since 1969.

The Festival programme cost 35p. and the IOF mailing list was now over 3,000.

Peter Hurford playing one of the portatif organs in the Abbey



Applause in the Cathedral

For years it had been considered inappropriate to allow applause after concerts in the Cathedral.

In 1966 there were suggestions in the *Abbey Magazine* that the audience would like to express their appreciation to the musicians, to acknowledge their musicianship. But on one occasion only was it written in the Festival programme that "the audience might applaud at the interval, or at the end, if they wished" - this was for a humorous concert on Mon. 23rd June 1969: "Organ Festivity with John Birch, Peter Hurford and sundry other persons playing upon the Harrison Organ (1962), the Flentrop Organ (1969), the Haase Organ (1684), and percussion instruments of doubtful date".

Audience applause after a concert was finally introduced by Peter Hurford after the first Dankworth concert on 1st July 1971. [Ref: *IOFS Newsletter*, June 2010, p5, article by Pat Hurford, in which she mentions this incident, when marking the death of Sir John Dankworth.]

By the 2nd AGM of the IOF Society, 4th Nov. 1972, a member asked "what was the current position on applause in the Abbey?" The reply was "that there would be a note in the programme to the effect that applause was permitted in the Abbey for all events except the B Minor Mass."

By comparison, applause first occurred during the Three Choirs Festivals in 1969, at Worcester, following an orchestral concert by the National Youth Orchestra, when the audience spontaneously applauded after the Trumpet Concerto in E flat by Hummel. Sustained applause greeted each work for the rest of the concert, although not for successive concerts during that Festival. Not everyone agreed on allowing applause in the cathedral and a lively correspondence ensued in Worcester and Hereford newspapers during 1969-70, but applause was gradually accepted. [Ref: Anthony Boden's '*Three Choirs: a History of the Festival*', 1992, publ. by Alan Sutton.]

7th IOF 24-30th June 1973. *Artistic Director*: Peter Hurford.

Jurors: John Birch (UK), Catharine Crozier (USA), Hans Haselboeck (Austria), Piet Kee (the Netherlands), Luigi Tagliavini (Italy).

The age limit was the same for both competitions - 31. 24 competitors were selected from Canada, France, the Netherlands, Norway, Switzerland, the UK and USA. The fees were £4 for the Interpretation Competition and £5 for the Improvisation Competition.

The Tournemire Prize (of £150) for Improvisation was inaugurated. The prize was given by Madame Tournemire in memory of her husband, Charles Tournemire. Only competitors selected for the Interpretation competition were eligible for the Tournemire competition; it could not be entered on its own. Competitors had to play a short, free improvisation on a given diatonic theme, and hand in a brief interpretational study of the works required, for the finals.

Interpretation 1st prize £100 (donated by St Albans City Council), a recital of the Royal Festival Hall and a BBC recital. 2nd prize £60 and a broadcast recital.

1st prize for Interpretation was not awarded.

joint 2nd prize: Jan Overduin + Audience prize (Canada)

Walter Glyn Jenkins (UK)

Tournemire prize: Kees van Eersel (the Netherlands)

Artists: Bournemouth Symphony Orchestra, James Bowman, Oliver Brookes, Frans Brüggen, Early Music Consort, Andrew Davis, Wynford Evans, Christopher Hogwood, Peter Hurford, Philip Jones Brass Ensemble, Gustav Leonhardt, Simon Lindley, David Munrow, Felicity Palmer, Simon Preston, Michael Rippon, St Albans Bach Choir, St Albans Cathedral Choir, Tilford Bach Festival Orchestra, James Tyler, Sarah Walker, John Williams.

For the first time St Albans Bach Choir took part in the Festival, which they have done ever since.

The programme included the first full symphony concert and a major choral-orchestral performance.

Recitals: Catharine Crozier.

Peter Hurford introduced the idea of Bach Corners daily at 5 - 5.30pm Monday to Friday - free concerts to showcase young British organists. Stephen Cleobury, Richard Coulson, Carys Hughes, Desmond Hunter, Ronald Leith and Simon Lindley took part.

Lectures: 'The organ as seen by painters and designers' by M A Vente. 'The art of improvisation' by Felix Aprahamian. 'A little something from the colonies' by Lee Bristol.

Organ Exhibition: Fourteen organs from thirteen builders were demonstrated by Simon Lindley.

Visit: St Albans Organ Museum

Cabaret: The King's Singers, Donald Swann and the Cyngers, Madrigals from the Alban Singers.

A Members' Garden Party was held in the grounds of the Bishop's residence.

The first Festival Club was established in the Abbey Institute (Romeland), to provide a sociable place where people could meet, drink and eat. It was open 11am - 7pm, membership 30p. There was also a swim party on Friday.

Other events: The Festival ended with a huge party in the Abbey Orchard, with an Ox-Roast, a steel band, drama from the Company of Ten, St Albans Folk Music Club, Morris Men, Salvation Army Band.

An appeal for funds for a new organ for the IOFS, was launched in 1973.

The 1973 Festival had some especially memorable features:

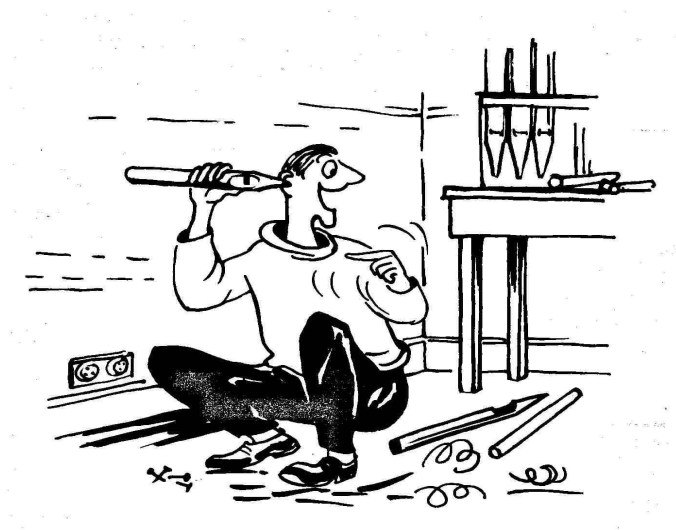
On the first day, the Cathedral bell-ringers heralded the B Minor Mass with a quarter peal of 1260 changes of Stedman Triples.

The final concert was broadcast live by the BBC - but half an hour before the concert began, a member of the Bournemouth Symphony Orchestra appeared at the office saying nervously that he had forgotten his 'cello. Naturally, one was found for him just in time for the performance.

The BBC recording of Catherine Crozier's recital on the final Saturday afternoon was audibly 'threatened' by a pop group warming up their amplifying equipment in the Abbey orchard (for the last-night party) and vying with the noise of an airship overhead! Simon Lindley had to telephone Leavesden to call off their airship, whilst Pat Leggatt went to teach the pop group the meaning of the word *diminuendo*.

The Festival finale was an Ox Roast in the Abbey orchard, reputedly attended by about 6,000 people. One of the hard-pressed waiting staff at the Ox Roast, after serving hundreds of slices of ox, was dumbfounded by a gentleman who handed one back saying he preferred it medium rare.

The Society was invited to stage a Festival at Sydney Opera House, Australia, from 28th August-4th September 1976, to mark the debut of the new organ at Sydney Opera House. (Peter Hurford had been involved in the design of the SOH organ.) But this did not come to fruition.



'What the organ builder heard ...'

8th IOF 22-28th June 1975. *Artistic Director*: Peter Hurford

Jurors: Piet Kee (the Netherlands), Ferdinand Klinda (Czechoslovakia), Nicolas Kynaston (UK), Jean Langlais (France), Heinz Wunderlich (Germany).

26 competitors were selected from Austria, Canada, Czechoslovakia, France, Germany, the Netherlands, South Africa, Sweden, the UK and USA.

Interpretation 1st prize £300 (donated by St Albans District Council), a BBC broadcast, a Festival Hall recital and Eastern Arts Association funded recitals. 2nd prize £150 and a broadcast. The Interpretation competitors' own choice of music featured a good deal of Reger. After the eliminations a note appeared on the Cathedral prayer board; "*Please may no one play any more Reger.*"

Interpretation prize: Lynne Davis (USA)

2nd prize: Desmond Hunter (N. Ireland)

Improvisation Only competitors selected for the Interpretation competition were eligible for Improvisation. Competitors had to play a short, free improvisation on a given diatonic theme and were required to prepare a brief interpretational study of the works required for the finals. Prize £150.

Tournemire prize: Nathan Ensign (USA)

Artists: Academy of St Martin-in-the-Fields, Marie-Claire Alain, James Bowman, Rogers Covey-Crump, Meredith Davies, English Chamber Orchestra, the Festival Chorus, Eve Fisher, Kenneth Heath, Christopher Hogwood, Peter Hurford, David Ireson, Philip Jones Brass Ensemble, Nicholas Kynaston, Manoug Parikian, Jean-Pierre Rampal, Cherry Rhodes, Marion Rowlatt, Jane Ryan, David Sanger, St Albans Bach Choir, St Albans Cathedral Choir, Robert Spencer, Tilford Bach Festival Orchestra.

Recitals: Marie-Claire Alain, Cherry Rhodes, David Sanger. Recordings made in 1931 of Charles Tournemire. Master class by Peter Hurford and Piet Kee.

Bach Corners: David Butterworth, John Clough, James Lancelot, Anne Marsden Thomas, Jonathan Rees-Williams, Harry Wood.

Organ Exhibition: Ten organs were exhibited by nine builders.

There was an exhibition of about 200 original drawings by Gerard Hoffnung in the Abbey Institute, with some of his publications on sale. Gerald Priestland gave a lecture, and Annette Hoffnung gave a talk on Hoffnung the Artist, Musician, Raconteur, the Quaker and the Man. Dennis Hunt gave a presentation on the music of Tournemire.

For children: 'Playing for a song' with Robert Spencer and Jill Nott-Bower.

Visits: Roman Museum at Verulamium, St Albans Organ Museum, Gardens of the Rose.

Cabaret: the Alban Singers, Fayrfax Consort, the King's Singers, Humphrey Lyttleton's Band, Music Hall by the Company of Ten (Abbey Theatre), the New Excelsior Talking Machine.

Festival Club at the Abbey Institute, open 10 - 7pm Mon - Sat.

9th IOF 28th June - 9th July 1977. *Artistic Director*: Peter Hurford.

The 1977 Festival was treated as part of FestAlban, which marked the 900th anniversary of the Norman Abbey, and 100 years since it became a Cathedral. [A range of other events were held to mark FestAlban]

Jurors: Guy Bovet (Switzerland), Stanislas Deriemaeker (Belgium), Piet Kee (the Netherlands), Peter Planyavsky (Austria), Frederick Swann (USA), Gillian Weir (UK).

25 competitors were selected from Austria, France, Ireland, Italy, the Netherlands, Poland, West Germany, the UK and US.

Interpretation 1st prize £400 (from St Albans District Council), recitals and a broadcast. 2nd prize £200 and a broadcast recital. Audience prize (given anonymously) of £50.

Interpretation 1st prize was not awarded.

joint 2nd. Peggy Haas (USA) and Marcus Huxley (UK)

Improvisation - 5 competitors from France, the Netherlands, and UK were selected from those eligible for the Interpretation competition. They had to play a short, free improvisation on a given diatonic theme and prepare a brief interpretational study of Tournemire's *Fantaisie sur le Te Deum et Guirlandes Alleluiatiques* from no. 1 of *L'Orgues Mystique* to be assessed before the finals. Prize £150 donated by Mme Tournemire.

Tournemire prize: Jos van der Kooy (the Netherlands)

Artists: The Academy of St Martin-in-the-Fields, David Atherton, the BBC Singers, BBC Symphony Orchestra, Anna Bernadin, Neil Black, Alan Byers, John Clough, Rogers Covey-Crump, Wendy Eathorne, Jack Edwards, the English Concert, Paul Esswood, the Festival Singers, Ian Gammie, Michael George, George Guest, Ameral Gunson, Hertfordshire County Youth Orchestra, Leonard Hirsch, Peter Hurford, Rachel Isserlis, Richard Jackson, Philip Jones Brass Ensemble, Julie Kennard, Sarah Leonard, Simon Lindley, Prudence Lloyd, Trevor Pinnock, John Poole, Simon Preston, Anthony Rolfe Johnson, Bernard Rose, St Albans Bach Choir, the Tilford Ensemble, Gillian Weir, John Westcombe, John Williams.

The First 'Three Choirs Concert' was held, with choirs from Magdalen College, Oxford and St John's College, Cambridge joining the choir of St Albans Cathedral.

Recitals: Michel Chapuis, Simon Lindley, Simon Preston, Frederick Swann.

Bach Corners: John Clough, Roger Firman, Francis Grier, John Kitchen, John Scott, John Scott Whiteley.

Lectures: 'Carrying the Audience with You' by Stanislaus DeRiemaeker. 'Music by the back door' by Paul Jennings.

Other events: Musical evening in an Edwardian parlour', with Phyllis Swindlehurst and the Company of Ten. St Albans Operatic Society, with Isabel Beyer and Harvey Dagul. Children's concert with Christopher Hogwood.

Six new works were commissioned

Visits: Ashridge College Chapel: organ demonstration by Simon Lindley. The Odeon Cinema, Leicester Square to hear the theatre organ played by Robin Richmond and Florence de Jong. Hatfield House: demonstration on the restored 1609 Hahn organ by Guy Bovet. The Plough, Gt Munden: demonstration by David Shepherd on their three-manual Compton theatre organ, previously used in the Gaumont Theatre, Finchley. Gardens of the Rose. Roman Museum at Verulamium. St Albans Organ Museum.

Cabaret: Automatic Punchline Company, Julian Chagrin, Fayrfax Ensemble, Folk Music Club, 'The Goat' Ceilidh Band, and the Alban Singers in the School Amphitheatre.

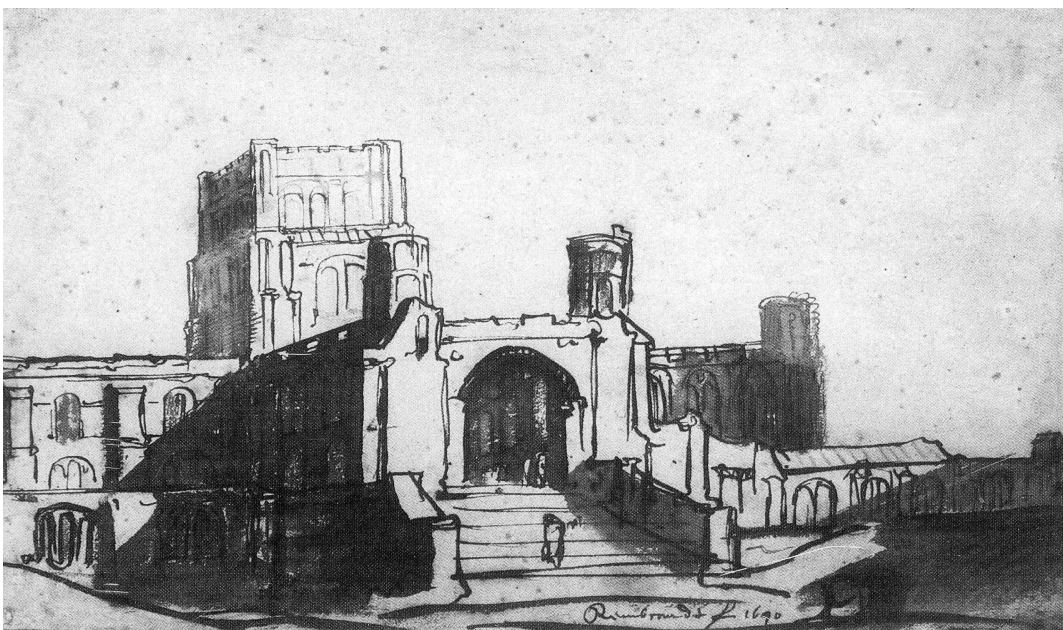
'Pepys Night' with Rogers Covey-Crump, Jack Edwards, Ian Gammie and John Clough. Society membership now stood at 188 full members, 80 associate members. Art and Craft Market.

The fund for the Society's own organ was approaching £10,000.

'Pepys Night' with Rogers Covey-Crump, Jack Edwards, Ian Gammie and John Clough.



A Rembrandt drawing of St Albans Abbey was on the cover of the Festival brochure in 1977 and 1979. It was drawn by Rembrandt - but he didn't visit St Albans - he drew it in Holland from a contemporary engraving. Being the dramatic artist he was, he added a glorious flight of steps like a huge stage set. The original Rembrandt was identified at Chatsworth House by Madeleine Mainstone, Head of Education at the V&A, and IOFS member, in about 1976/7 - when she also identified it as portraying St Albans Abbey.



10th IOF 1 - 7th July 1979. *Artistic Director*: Peter Hurford.

Jurors: Michio Akimoto (Japan), Catharine Crozier (USA), Raymond Daveluy (Canada), Karl Hochreither (Germany), Allan Wicks (UK).

17 competitors were selected from Canada, Denmark, France, Ireland, the Netherlands, W. Germany, the UK and USA. Only those selected for the Interpretation competition were eligible for Improvisation.

Interpretation 1st prize £800 and a recital at the Royal Festival Hall. 2nd £400 and a broadcast recital. 3rd £200. The new Bach prize of £150, given by Peter Hurford to mark the 10th Festival, for the best performance of Bach during the 2nd round or the finals. Audience prize £50.

Interpretation prize: Thomas Trotter (UK)

2nd prize: Keith John (UK)

3rd prize: Peter Solomon (UK)

Improvisation 3 competitors came from Ireland, the UK and USA. They had to play a short, free improvisation on a given diatonic theme and were required to prepare a brief interpretational study of Tournemire's *Trois poèmes* op.59 no.2, to be assessed before the finals. Prize: £200.

Tournemire prize: Christoph Tietze (USA)

Artists: Ena Baga, Alexander Baillie, Maurice Bourgue, Howard Burrell, Anthony Camden, June Clark, Stephen Darlington, Andrew Davis, Deirdre Dundas Grant, Grimethorpe Colliery Band, Harlow Chorus, Elizabeth Harwood, Hatfield Philharmonic, Hatfield Philharmonic Chorus, Elgar Howarth, Florence de Jong, Colette Kling, John Lubbock, Benjamin Luxon, Yuri Mazurkevich, North East London Polytechnic Chorus, Orchestra of St John's, Smith Square, Ian Partridge, Dana Pomeranz-Mazurkevich, Tommy Reilly, Peter Roberts, Bernard Rose, Royal Liverpool Philharmonic Orchestra, St Albans Bach Choir, Uri Segal, Rodney Slatford, Trinity College of Music Junior Choir, Allan Wicks.

Three Choirs concert: Magdalen College Oxford, Canterbury Cathedral and St Albans Cathedral.

Recitals: Catharine Crozier, Stephen Darlington, Andrew Parnell.

Bach Corner: David Hill, Alan Horsey.

Lectures: 'Why do we need a new book on Bach's organ music?' by Peter Williams. 'The Organ in Japan' by Michio Akimoto

Critics' choice: Felix Aprahamian, Nicholas Webber and Stanley Webb played recordings of organ music

Visits: The Plough, Gt Munden. Gaumont State Film Centre. Peter Collins' organ workshop. Shaw's Corner, and Palladian parish church, Ayot St Lawrence to hear the C18th. organ.

Cabaret: Richard Rodney Bennett, Counterpoint, the Fayrfax Consort led by David Ireson, Instant Sunshine, Marian Montgomery.

The Festival Club was in the Board Room of the Diocesan Offices, Holywell Hill.

Art and craft market was held at St Albans School.

11th IOF 4-11th July 1981. *Artistic Director*: Stephen Darlington
Jurors: Piet Kee (the Netherlands), Ferdinand Klinda (Czechoslovakia), Hugh McLean (Canada), Simon Preston (UK), Gillian Weir (UK).

17 competitors were selected from a very large international entry.

Interpretation 1st prize £1,000, a BBC broadcast recital and a recital in the Royal Festival Hall. 2nd prize £500 and a recital in St Albans. 3rd prize £250. Audience prize £50.

1st prize for *Interpretation* was not awarded.

2nd prize: David Rowland (UK)

joint 3rd prize: Nigel Spooner (UK) & William Welch (USA)

Improvisation Only candidates selected for the Interpretation competition were eligible for this competition, which could not be entered on its own. Two competitors were selected from Canada and the UK. Prize £200. They were required to play a short, free improvisation on a given diatonic theme, and to prepare a brief interpretational study of the Tournemire work to be played in the final.

No finals were held as the competitors did not attain sufficiently high marks in the 2nd round. Instead, 2 of the Interpretation finalists gave a concert of music they had played in the 2 final stages of the competition.

Artists: Academy of Ancient Music, Allegri String Quartet, Bournemouth Sinfonietta, John Carewe, Stephen Darlington, the Fires of London, Pierre Fournier, Eiddwen Harrhy, Christopher Hogwood, Marek Janowski, Hugh McLean, Peter Maxwell-Davies, Philip Moore, Ian Partridge, John Porter, Christopher Robinson, Royal Liverpool Philharmonic Orchestra, St Albans Bach Choir, John Tomlinson, Peter Wright.

Three Choirs concert: Guildford Cathedral, St George's Chapel, Windsor and St Albans Cathedral.

Recitals: Stephen Darlington, Peter Hurford, Piet Kee, John Porter, Gillian Weir, Peter Wright.

Bach Corners: Andrew Millington, Adrian Partington, Colin Walsh.

Lectures: 'The Concerted Organ Chorale' by Hugh McLean. 'the Organ in Czechoslovakia' by Ferdinand Klinda.

Organ Exhibition: Six organs were exhibited from six builders. Also a mechanical organ exhibition outside the Cathedral.

Visits: Ashridge House, a demonstration by Andrew Parnell on the organ built 1818. Also a visit to Fenton House, Hampstead.

Cabaret: Alkharmony, the Cambridge Buskers, the Demon Barbers, the Fayrfax Consort with David Ireson, London Saxophone Quartet, Richard Stilgoe.

Art and Craft market was held at the School.

12th IOF 2-9th July 1983. *Artistic Director*: Stephen Darlington

Jurors: Albert de Clerk (the Netherlands), David Lumsden (UK), Almut Rossler (W Germany), Frederick Swann (USA), Gerald Wheeler (Canada).

13 competitors were selected from Canada, France, W Germany, Japan, the Netherlands, Sweden, the UK and USA.

Interpretation 1st prize £1,500 and recital at the Royal Festival Hall. 2nd prize £750 and a recital at St Albans Cathedral. 3rd prize £350. The Audience prize was raised to £100.

Interpretation prize: Kevin Bowyer (UK) 2nd and 3rd prizes not awarded

Improvisation competitors were now able to enter just for the Tournemire Prize, and were required to prepare a brief interpretational study of Tournemire's '*Deux fresques symphoniques sacrées*' No.2, to be assessed before the finals. Prize of £500 and a Tournemire medal.

Tournemire prize: Naji Hakim (France)



1983 jurors L-R: David Lumsden, Gerald Wheeler, Frederick Swann, Albert de Clerk, Almut Rossler

Artists: the Albion Ensemble, Bernard d'Ascoli, Alexander Baillie, Richard Baker, Theresa Caudle, Stephen Darlington, Raymond Daveluy, Margaret Davies, Meredith Davies, Norman Del Mar, the English Concert, Alan Ewing, Hatfield Philharmonic, Edward Higginbottom, David Ireson, Peter King, the London Cornet and Sackbut Ensemble, John Lubbock, Jane Manning, the Nash Ensemble, Opus One, Orchestra of St John's Smith Square, Andrew Parnell, Trevor Pinnock, Jonathan Rees-Williams, Stephen Rose, Royal Liverpool Philharmonic, St Albans Bach Choir, John Shirley-Quirk, Linda Strachan, Kathron Sturrock, Sarah Walker, Welwyn Garden City Band, Yolande Wrigley.

Three Choirs concert: Lichfield Cathedral, New College, Oxford and St Albans Cathedral
Recitals: Albert de Klerk, Stefano Grondona (guitar), Frederick Swann, Yolande Wrigley (piano).

Bach Corners: Mark Blatchly, David Briggs, Paul Trepte.

Lectures: 'Brandenburgs past and present' by Nicholas Kenyon. 'Introduction to Charles Tournemire' by Nicholas Kaye. 'The Compleat Organist' by David Lumsden. 'Speech and song' by Nicholas Kenyon.

Organ Exhibition: Eleven organs came from ten builders.

Visits: to Ashridge House for a demonstration by Andrew Parnell on the organ built 1818. Keith Harding's Workshop.

Cabaret: the Fayrfax Consort, the Light Blues, the London Ragtime Orchestra, Jake Thackray

Festival Club 10.00 - 19.00 daily, in the Board Room of the Diocesan Offices, Holywell Hill. Society membership was now 211 full members, 46 associate members.

The production of Britten's '*Noye's Fludde*' on 6th July 1983 coincided with extremely heavy rain. About 200 local school children took part, and splashed into the Cathedral nave in their colourful wellie boots, bringing with them plenty of water. The organisers felt they couldn't have put on a better context if they'd tried.



Well they said it would be realistic ...

13th IOF 6 -13th July 1985. *Artistic Director*: Stephen Darlington.
Jurors: Josef Bucher (Switzerland), Raymond Daveluy (Canada), Ferdinand Klinda (Czechoslovakia), Douglas Lawrence (Australia), Gillian Weir (UK).

Interpretation 12 competitors were selected from France, the UK and USA. 1st prize was now £1,800, with a recital at the Royal Festival Hall and a BBC recording. 2nd prize £900 and a recital in St Albans. 3rd £450. Audience prize £100. For the 1st time, the finalists played three set pieces with Hatfield Philharmonic.

Interpretation prize: Kimberley Marshall (USA). 2nd prize: Diane Belcher (USA)
3rd prize: Alexander Dichmont (UK)

Improvisation 5 competitors were selected for the competition. They had to prepare a brief interpretational study of Tournemire's *Deux fresques symphoniques sacrées*, op.75, no.1, to be handed in at registration; the marks awarded added significantly to the jurors' assessment. Prize £600 and a Tournemire medal.

Tournemire prize: Marie-Bernadette Dufourcet-Hakim (France)

Artists: the Academy of Ancient Music, Aquarius, the Belgrade Strings, Sandra Beli, Bournemouth Symphony Orchestra, Howard Burrell, Mark Caudle, Nicholas Cleobury, Micaela Comberti, Stephen Darlington, the Fayrfax Consort, David Flood, Vernon Handley, Hatfield Philharmonic Orchestra, Christopher Hirons, Christopher Hogwood, Monica Huggett, Patrizia Kwella, Catherine Mackintosh, Andrew Millington, Suzanne Murphy, Andrew Parnell, Aleksandar Pavlovi, David Rendell, Royal Liverpool Philharmonic, St Albans Bach Choir, Sarah Walker, Walter Weller, Timothy West, Willard White, Allan Wicks, Barry Wordsworth.

Three Choirs concert: Canterbury Cathedral, Guildford Cathedral and St Albans Cathedral.

Recitals: Neil Kelley and Alastair Miles (flute), Andrew Parnell, Laszlo Revesz, Imrich Szabo at St Michael's Church, Peter Hurford at the Cathedral, Marek Wolak.

Bach Corner: Andrew Parnell.

Organ Exhibition: Eight organs came from eight builders, demonstrated by Sheila Lawrence.

Lectures: 'The barrel organ and mechanical music' by Robert Minney. '1975-1985 in Australian organ building' by Douglas Lawrence. 'Organ reeds' by Klaus Furtwängler.

Other events: Children's Prom, with Richard Baker, Royal Liverpool Philharmonic, Raymond Daveluy

Visit: Mander's Organ Works, London.

Cabaret: Instant Sunshine, Sawdust, 'the Progress of Love', Stackyard Stompers.

Other events: 'Victorian Pleasure' with the Company of Ten (Abbey Theatre).

Festival Club, open daily 11am to midnight, at The Abbey Theatre, Westminster Lodge. (Mini-bus shuttle service from Sumpter Yard).

Photographic exhibition by St Albans Photographic Society in the foyer of Abbey Theatre.

14th IOF 3-11th July 1987. *Artistic Director*: Colin Walsh.

Jurors: Nicholas Danby (UK), Ton Koopman (the Netherlands), Sergio di Pieri (Italy), Peter Planyavsky (Austria), Daniel Roth (France).

Links with other international competitions provided 2 new recitals for St Albans' winners: at Chartres Cathedral and St Bavo, Haarlem.

Interpretation 12 competitors were selected from Canada, France, Poland, New Zealand, the Netherlands and UK. 1st prize was now £2,000, recitals at Royal Festival Hall, London; Chartres Cathedral and St Bavo, Haarlem. 2nd prize £1,000 and recital in St Abans. 3rd prize £500. Audience prize £100. The Finals included a concerto with the City of London Sinfonia conducted by Richard Hickox.

1st prize for Interpretation was not awarded.

2nd prize & Audience prize: Bas de Vroome (the Netherlands).

(3rd prize not awarded)

Trustees prize: Mattias Wager (Sweden)

Improvisation 5 competitors were selected from Australia, the UK and USA. They had to prepare a brief interpretational study of Tournemire's *Fantasie symphonique* op.64, to be handed in at registration; the marks awarded added significantly to the jurors' assessment. Prize £750 and a Tournemire medal.

Tournemire prize: David Drury (Australia)

Artists: Academy of Ancient Music Chamber Ensemble, Alison Bury, City of Birmingham Symphony Orchestra, City of London Sinfonia, the English Brass Ensemble, Fayrfax Consort, Louis Fremaux, Richard Hickox, David Hill, John Holloway, Liverpool University Music Theatre Group, Catherine Mackintosh, Jane Manning, Simon Preston, David Rendell, Royal Liverpool Philharmonic, St Albans Bach Choir, Richard Seal, Peter Strudwick, Bryden Thomson, Thomas Trotter, Elizabeth Wallfisch, Barry Wordsworth.

Three Choirs concert: Westminster Cathedral, Salisbury Cathedral and St Albans Cathedral.

Recitals: Peter Hurford, David Briggs.

Bach Corners: Andrew Lumsden, Iain Simcock.

Lectures: 'French organ music' by Daniel Roth. 'From the Enlightenment into the Romantic' by Nicholas Danby.

Organ Exhibition: Eight organs came from eight builders, demonstrated by Catherine Ennis.

Other events: 'The Hollow Crown' by the Company of Ten (Abbey Theatre); Liverpool University Music Theatre Group. St Albans Chamber Opera and Chorus, the Nightingale Quartet, Andrew Cleary, David Ireson. Children's Prom with Royal Liverpool Philharmonic, Richard Baker, Michael Bond.

Jazz Workshop for Children, Michael Garrick. Singing Workshop for Children, Andrew Parnell. Children's Workshop on Art and Painting, Ann Gall. Children's Workshop on Drama, Rosemarie Partridge. Children's Visit to the Organ Museum

Visit: St Lawrence Church and Shaw's Corner at Ayot St Lawrence.

Cabaret: Hilliard Ensemble, Peter Skellern, Stackyard Stompers, Richard Stilgoe, the Carnival Band.

Festival Club held at the Abbey Theatre.

Festival Silver Jubilee

In 1988 the IOF celebrated its 25th anniversary with a 'party' on 2nd July, beginning with a meeting at St Saviour's Church to hear about the new IOF organ which was to be installed there in due course. Peter Hurford and Peter Collins were on hand to describe the organ and answer questions. Later that afternoon, Gillian Weir gave a recital on the Cathedral organ. A buffet supper for IOFS members was held in the Refectory, followed by the Rendell Trust concert in the Cathedral, with the Symphony Orchestra of the Royal Academy of Music, conducted by Mark Wigglesworth with Alan Brind, violinist. The evening was completed by madrigals from the Fayrfax Consort in St Albans' School Amphitheatre.



Gillian Weir helps to blow out candles on the IOF 25th anniversary cake, with Peter and Pat Hurford, and others looking on

By autumn 1988, work began on installing the new IOFS organ in St Saviour's Church.

From 1988 the IOF took over the organisation of the Saturday Organ Recitals from the Cathedral.

15th IOF 7-15th July 1989. *Artistic Director*: Susan Sturrock

Jurors: Guy Bovet (Switzerland), Naji Hakim (France), Ewald Kooiman (the Netherlands), Leo Krämer (Germany), David Sanger (UK).

Some competition rounds were now played on the IOFS organ in St Saviour's Church, designed and built by Peter Collins (1989) in the style of Andreas Silbermann, and the French branch of the Silbermann family. The action is suspended in the true French manner.

Interpretation 19 competitors were selected from Australia, France, Germany, Hungary, Italy, the Netherlands, Sweden, the UK and USA. 1st prize £2,000 and recitals in Chartres Cathedral, St Bavo, Haarlem and Oundle International Organ Week. 2nd prize £1,000 and recitals in St Albans Cathedral and King's College Chapel, Cambridge. 3rd prize £500. The Bach prize of £250 given by the President for the best performance of a work by JS Bach during the competitions. Audience prize £100.

Interpretation prize: Mikael Wahlin (Sweden)

2nd prize: Stephen Farr (UK)

3rd prize: Roger Sayer (UK)

Audience prize: Christopher Wrench (Australia)

Improvisation competitors had to prepare a brief interpretational study of Tournemire's *Sept-chorals poèmes d'orgues ...op.67*, with particular reference to No.1. This was handed in at registration; the marks awarded added significantly to the jurors' assessment. The prize was £750 and recitals at Ste Clothilde, Paris; and St Albans Cathedral.

Tournemire prize not awarded.

Artists: Bill Ashton, Maurice Brett, Howard Burrell, Carillon, Stephen Darlington, Norman Del Mar, Jane Eaglen, Fayrfax Consort, Reinhard Goebel, Phillip Guy-Bromley, Hatfield Philharmonic, Jennifer Higgins, Robert Hudson, Elizabeth Lane, Simon Lindley, London Brass, Wayne Marshall, John Mitchinson, Musica Antiqua Köln, National Youth Jazz Orchestra, Andrew Parnell, the Philharmonia Orchestra and Chorus, Frank Renton, Barry Rose, Royal Military School of Music, St Albans Bach Choir, St Albans Chamber Choir, Alan Thurlow, John Williams.

Three Choirs concert: Christ Church, Oxford, Chichester Cathedral and St Albans Cathedral.

Recitals: David Gammie, Wayne Marshall. Recital by pupils from St Albans High School. Demonstration/lecture on the new IOFS organ at St Saviour's with Peter Collins and Margaret Phillips. A recital was given on the new organ by Peter Hurford.

This was the first Festival to spread to other venues - St Saviour's Church and Maltings Arts Centre. There were also days of 'national themes' - countries represented by one or two works each, lectures, illustrated talks and masterclass. Daily changes in national flavour were reflected in food and wine at the Festival Club.

Lectures: 'The Mystic Image' triptychs by Tom Walker, exhibited at the Maltings Art Centre to mark the 50th anniversary of the death of Charles Tournemire. 'The Organ in Europe' by John Brennan. 'Gastronomic Europe', by Susan Nowak. 'Revolutions and Revolutionaries' by Felix Aprahamian. 'The Alain organ' by Guy Bovet. 'I do not regret this journey,' commentary by Robert Hudson with slides on Scott's Antarctic expedition, to tie-in with the performance of *Sinfonia Antarctica* later that day.

Organ Exhibition: Six organs came from six builders, demonstrated by Margaret Phillips, Andrew Parnell, Peter Dyke, Nicholas Robinson.

Visits: The Plough, Great Munden for an organist's lunch and to hear the Compton Theatre organ played by Mervyn Bury. Royal National Rose Society Garden.

Other events: Mime workshops with John Mowat. Musical mystery tour with Lucie and Roddy Skeaping. Dance display by Colour Supplement; 'Art as Therapy' with Caroline Case.

Cabaret: All Hands Around, Harmoniemusik, the Fairer Sax, Instant Sunshine, John Ladle, John Mowat, the Ver Poets, Chinese musicians Guo Yue and Guo Yi.

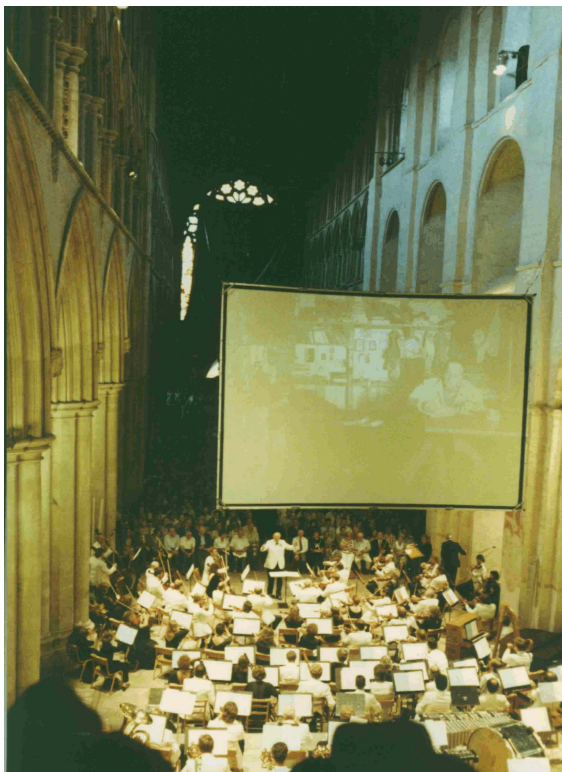
1989 Prize-winners
with Susan Sturrock and
the Bishop of St Albans
watching the Chinese
musicians at IOFS
members' garden party



Anarctica in St Albans

The final music on the last night of the 1989 Festival was Vaughan Williams' *Antarctic Symphony*, with the Philharmonia Orchestra. A set of the original lantern slides of Scott's expedition were shown in the afternoon at St Albans School. During the concert, images of Scott's expedition were to be back-projected on a screen above the orchestra, using slides loaned by the Royal Geographical Society, with narration by Robert Hudson. It was an especially hot sunny day, and at the afternoon rehearsal, it was realised that during the evening performance, the setting sun would stream directly through the West window - rendering the projection invisible.

IOFS member Colin Innes-Hopkins (who was doing the projection and lighting) rescued the situation. He bought a large quantity of black plastic from a garden centre, made it up into an enormous Roman blind, which he then fitted over the West window with the help of the 'heavy gang' of volunteers.



For maximum effect, he wanted to fade out all the lights at the end, when the strings dissolve into the sound of the wind machine.

But the conductor said no, the string players need to see the music. However, when approached, the musicians said it would be no problem as they were just tremoloing on the same note.

So at the performance, as the final notes died away, Colin switched off the lights. The Abbey faded into darkness, then silence - leaving the final slide of Scott on the screen above the orchestra. The pin-drop silence lasted for about 90 seconds before enormous applause broke out.

The conductor later agreed it was appropriate, and it was one of the most dramatic moments he had experienced.

16th IOF 4-13th July 1991. *Artistic Director*: Susan Sturrock

Jurors: Ullrich Böhme (Germany), Hans Fagius (Sweden), Naji Hakim (France), Bernard Lagacé (Canada), Simon Preston (UK).

Interpretation 19 competitors were selected from Austria, Canada, Denmark, France, Germany, Hungary, Italy, Japan, the Netherlands, Sweden, the UK and USA.

1st prize £3,500, recitals at Chartres Cathedral, St Bavo, Haarlem and Oundle, plus a Travel Bursary from BT. 2nd prize £2,000, recitals at King's College, Cambridge and St Albans plus Travel Bursary. 3rd prize £1,000. Audience prize £100.

The Trustees prize of £300 was awarded to a competitor who is not the recipient of any other prize, for the best performance on the IOFS organ of any competition piece in the elimination and semi-final rounds.

Interpretation prize: Joseph Adam (USA)

2nd prize: Luca Antoniotti (Italy)

3rd prize: Christopher Nickol (UK)

Improvisation 9 competitors were selected from France, Germany, the Netherlands, Sweden and the UK. They had to prepare a brief interpretational study of the Tournemire work to be played in the finals, to be handed in at registration; the marks awarded added significantly to the jurors' assessment. Prize £1,000 and recitals at Ste Clotilde, Paris, Paisley Abbey and St Albans.

Tournemire prize: Christoph Kuhlmann (Germany)

Artists: Amici Chamber Choir, Brian Bannantyne-Scott, Isabel Beyer, Susan Blake, Lowri Blake, Peter Buckoke, Howard Burrell, Carillon, Stephen Cleobury, David Cox, Harvey Dagul, Iestyn Davies, Fayrfax Consort, Fretwork, Evelyn Glennie, Roy Goodman, Grimethorpe Colliery Band, George Guest, Anthony Halstead, the Hanover Band, Hatfield Philharmonic, Heinz Holliger, Julian Jensen, Gordon Jones, Ann-Marie Keaney, Neil Mackie, Alexander Martin, Andrew Parnell, the Philharmonia Orchestra, William Purefoy, Llewellyn Rayappen, Frank Renton, Barry Rose, St Albans Bach Choir, St Albans Chamber Choir, St Albans High School Choir, Robert Sharpe, Nigel Springthorne, Thomas Trotter, David Ward, Jeremy Huw Williams, Simon Williams, Arthur Wills, William Wray, Thomas Zehetmair.

Three Choirs concert: St John's College, Cambridge, King's College, Cambridge and St Albans Abbey.

Bach Plus: Alexander Fiseisky, Peter Barley, David Burchell, Andrew Parnell at St Michael's Church.

Improvisation workshop with Naji Hakim.

The Organ Builder's Art, with Peter Collins and Barry Rose; Robert Sharpe; Stephen Bicknell, Andrew Parnell, Tony Coles, Derek Riley.

Organ Exhibition: from five organ builders.

Other events: Cosi Fan Tutte at Maltings Arts Centre. 'The Marriage of True Minds' - a recital of words and music by Shakespeare and Mozart, David Ward and William Wray. 'Sight and Sound', an audio-visual exploration of the links between music and the visual arts, with Tom Walker and David Ollosson at St Peter's church. Dartington Gamelan workshop. Percussion roadshow.

Visit: Finchcocks, Kent (collection of historic keyboard instruments)

Cabaret: Arundo Clarinet Quartet, A Man, a Woman and a Double bass, London Serpent Trio, Miles and Milner, Piccadilly Dance Orchestra, Steelband and Strawberries.

Photographic exhibition by St Albans Photographic Society at Festival Club, at St Albans School.

17th IOF 8-17th July 1993. *Artistic Director*: Susan Sturrock

Jurors: Marie-Bernadette Dufourcet-Hakim (France), Jos van der Kooy (the Netherlands), Lionel Rogg (Switzerland), David Sanger (UK), Oleg Yanchenko (Russia).

Interpretation Eight competitors were selected from Denmark, France, Germany, Japan, Norway, Sweden, the UK and USA.

1st prize £3,500 + recitals at St Bavo, Haarlem, Notre Dame des Champs, Thomaskirche, Leipzig, and St Paul's Cathedral. 2nd prize £2,500, recitals at King's College Cambridge, St Giles' Cripplegate and St Albans Cathedral. 3rd prize £1,250. Jury's special award £400 for any competitor not a recipient of any other prize, for the best performance on the IOFS organ. Douglas May Bursary of £500 Audience prize £100.

Interpretation prize: Gabriel Marghieri (France)

joint 2nd prize: Peter Dyke (UK) & Jeremy Filsell (UK)

3rd prize: Carleton Etherington (UK)

Jury's special award: Rie Hiroe (Japan)

Improvisation Six competitors were selected from France, Germany, Sweden and the UK. Prize £1,250, recitals at St Albans and Ste. Clotilde, Paris.

Tournemire prize: David Briggs (UK)

Artists: the Arundo Quartet, Christopher Betts, James Bowman, the Brockett Consort, Howard Burrell, Carillon, City of Birmingham Symphony Orchestra, Extempore String Ensemble, David Halls, Hatfield Philharmonic, Grayston Ives, Robert King and the King's Consort, the King's Singers, Humphrey Lyttleton and his band, James O'Donnell, Andrew Parnell, Barry Rose, St Albans Bach Choir, St Albans Chamber Choir, St Albans Chamber Opera, Richard Seal, Christopher Seaman, Richard Tanner, Thomas Trotter, David Wilson-Johnson.

Three Choirs concert: Magdalen College, Oxford, Salisbury Cathedral Girls Choir, St Albans Cathedral

Bach Plus: Andrew Parnell, Christopher Hughes, Joseph Adam, Christopher Nickol.

Lectures: 'Organists - robots or an endangered species' with Derek Batten, Bruce Buchanan, Lionel Rogg and David Sanger. 'French Organ School in the C20th' by Marie-Bernadette Dufourcet-Hakim. 'Musical Threads in a Travelling Life' by Peter Hurford with Susan Sturrock.

Organ Exhibition: from seven organ builders demonstrated by Barry Rose, Simon Williams.

Other events: Workshops in South Indian Dance with Sanchari. Schools Workshops with Simon Williams and Peter Collins.

Visits: St Albans Organ Museum; also an organ tour of 4 churches in the region.

Cabaret: Dizzy Lips, the Kimbara Brothers, Crooks Anonymous, the Jazz Devils, the Norwich Waits.

Festival Club named 'The Organ Stop' at St Albans School.

18th IOF 7-15th July 1995. *Artistic Director*: Susan Sturrock

Jurors: Alexander Fiseisky (Russia), Jos van der Kooy (the Netherlands), Susan Landale (France), Thomas Trotter (UK), Todd Wilson (USA).

15 competitors were selected, for the Interpretation competition only, from Croatia, Denmark, France, Germany, Italy, Japan, the Netherlands, Norway, Russia, Sweden, and the UK. The jury, having assessed the recordings submitted for the first round of the Improvisation competition decided that it should not proceed further.

Interpretation 1st prize £4,000, recitals at St Bavo, Haarlem, Notre Dame des Champs and St Paul's Cathedral. 2nd prize £2,500, recitals at King's College Cambridge, St Giles' Cripplegate and St Albans Cathedral. 3rd prize £1,500. The Douglas May Award of £500 was given to any competitor not a recipient of any other prize, for the best performance on the IOFS organ. Audience prize £100.

Interpretation prize: Mattias Wager (Sweden)

2nd prize & Audience prize: Holger Gehring (Germany)

joint 3rd prize: Stephen Farr (UK) & Hanne Kuhlmann (Denmark)

Tournemire prize. No Improvisation competition was held following assessment of tapes submitted by competitors.

Artists: the Baker Collection, BBC Philharmonic, Jeni Bern, Christopher Betts, Christopher Bowers-Broadbent, Kevin Bowyer, Howard Burrell, Carillon, City of London Sinfonia, Siwsann George, Hatfield Philharmonic, Emma Kirkby, Christopher Larkin, London Gabrieli Brass Ensemble, Jacques Loussier Trio, Richard Marlow, Andrew Millington, Geoffrey Morgan, Andrew Parnell, Marisa Robles, Barry Rose, St Albans Bach Choir, St Albans Chamber Choir, Jan Pascal Tortelier, Andrew Watkinson, Jeremy White.

Three Choirs concert: Guildford Cathedral, Trinity College, Cambridge and St Albans Cathedral.

Bach Plus: David Briggs, Carleton Etherington, Andrew Parnell.

Organ Exhibition: from six organ builders, demonstrated by Anne Page, Andrew Parnell.

Lectures: 'Take it or Leave it' by Ian Carson. 'Fiddells of Purcell's England' (C17th Oxford fiddle maker) by Peter Trevelyan. 'Fairest Isles?' by Roderick Swanston. David Briggs on transcribing music for the organ.

Other events: Magical Mystery Tour for children by Lucie and Roderick Skeaping.

Visits: Fenton House (collection of early keyboard instruments). Manders Workshop. St Albans Organ Museum. Guided walk: Historic St Albans, also a ghost walk.

Cabaret: Instant Sunshine, the Morellos, the Sax Pack.



19th IOF 10-19th July 1997. *Artistic Director*: Peter Hewitt.

Jurors: Hans Fagius (Sweden), Martin Haselböck (Austria), Susan Landale (France), Margaret Phillips (UK), Donald Sutherland (USA).

A total of 24 competitors were selected from Australia, Denmark, France, Germany, Hungary, Japan, Poland, the UK and USA.

Interpretation 1st prize £4,000 and recitals at St Bavo, Harlem; St Paul's Cathedral; Westminster Cathedral; Notre Dame des Champs, Paris; York Minster; St Giles' Edinburgh. 2nd prize £2,500 and recitals at King's College, Cambridge and St Albans Cathedral. 3rd prize £1,500. The Douglas May award of £500 was given to any competitor not a recipient of any other prize, for the best performance on the IOFS organ. Audience prize £100.

Interpretation 1st prize was not awarded.

2nd prize: & Audience prize David Goode (UK)

joint 3rd prize: Erwan le Prado (France) & Ann Elise Smoot (USA)

Improvisation the age limit for competitors was raised to 35 to attract more entrants. 5 competitors were selected for the competition, with the prize of £2,000 and recitals at Ste Clotilde, Paris; Gloucester Cathedral and St Albans Cathedral.

Tournemire prize: Martin Baker (UK)

2nd prize: Alexander Mason (UK)

[In effect, this was the last Tournemire prize awarded until 2013]

Artists: BBC National Orchestra of Wales, Matthew Best, Brenda Blewitt, Kevin Bowyer, Britten Sinfonia, Carillon, City of London Sinfonia, Nicholas Cleobury, Peter Davis, Peter Dyke, Stephen Farr, David Hill, Steven Isserlis, Guy Johnston, Lea Singers, Jacques Loussier Trio, the Nash Ensemble, Tadaaki Otaka, Andrew Parnell, Jean Rigby, Christopher Robinson, Barry Rose, St Albans Cathedral Girls' Choir, St Albans Bach Choir, St Albans Chamber Choir, St Albans String Orchestra, Adrian Thompson, Thomas Trotter.

Three Choirs concert: St John's College Cambridge, Winchester Cathedral and St Albans Cathedral.

Bach Plus: from students of the Royal Academy of Music.

Lectures: 'The Swedish Romantic' by Hans Fagius. 'The Tournemire connection', a talk by Dennis Hunt on Charles and Alice Tournemire. [Mme Tournemire contributed to the prize until her death in 1996] 'From Iceland to Australia' by Neil Collier.

Organ Exhibition: from six organ builders, demonstrated by Andrew Parnell.

Visits: to five Oxford Colleges to hear the organs. Gardens of the Rose. St Albans Organ Museum. Guided walk: Historic St Albans, also a ghost walk.

Cabaret: Arundo Clarinet Quartet, Claridge's Hungarian Quartet, Diversion, Saxploitation. Percussion Workshop with Ensemble Bash.

20th IOF 8-17th July 1999. *Artistic Director*: Peter Hewitt

Jurors: Naji Hakim (France), David Higgs (USA), Ben van Oosten (the Netherlands), Margaret Phillips (UK), Peter Planyavsky (Austria).

The 20th Festival attracted the smallest number of competitors - just 25: 11 from the UK and 14 from overseas. 19 applications for the Interpretation competition, 5 for Improvisation, and only one entered both competitions.

Interpretation 13 competitors were selected from Finland, Germany, Ireland, Italy, South Korea, Sweden, and the UK.

1st prize £5,500 and recitals at 11 venues. 2nd prize £3,000 and 7 recitals. 3rd prize £1,500. The Douglas May award of £500 was given to any competitor not a recipient of any other prize, for the best performance on the IOFS organ. Audience prize £100 and a recital at Bath Abbey.

Interpretation prize: Pier-Damiano Peretti (Italy)

2nd prize: Charles Harrison (UK)

3rd prize: & Audience prize - Colm Carey (Ireland)

Douglas May prize: Jonathon Scott (UK)

The *Improvisation* competition was not held, following assessment of competitors' tapes. In place of the final, David Briggs gave a recital.

Artists: Academy of St Martin in the Fields, the Brook Street Band, Rita Cullis, John Dankworth, Neal Davies, Edward Higginbottom, Herts. County Youth Orchestra, Robert Hudson, Cleo Laine, Andrew Lucas, Andrew Parnell, Philharmonia Orchestra, Margaret Phillips, Pro Corda, the Purcell School, Pascal Rogé, Royal College of Music Junior Dept., St Albans Bach Choir, John Scott, Peter Stark, Jane Watts, Catherine Wyn-Rogers.

Three Choirs concert: New College, Oxford, St Paul's Cathedral and St Albans Cathedral

Recitals: Alison Baker, David Briggs, Ben van Oosten.

Bach Corner: Simon Bell, Matthew Martin.

Lectures: 'C19th French Organ Symphonists' by Ben van Oosten. Critics Forum: a debate on the recording industry between Paul Hale, Brian Hick and Marc Rochester.

Organ Exhibition: from five organ builders, demonstrated by Michael Nicholas, Andrew Parnell.

Other events: 'Pipe Dreams' - brass, percussion and organ workshop for children with Blackadder Brass and Catherine Ennis.

Visits: 3 schools organ tour - Haberdashers' Aske, Queenswood and Haileybury to see one historic organ, one rebuilt and one new organ.

Cabaret with Wayne Marshall and Kim Criswell, Herts. Youth Jazz Ensemble.

21st IOF 12-21st July 2001. *Artistic Director:* Andrew Lucas

Jurors: Marie-Claire Alain (France), David Higgs (USA), Piet Kee (the Netherlands), Ben van Oosten (the Netherlands), Thomas Trotter (UK).

A new addition to the competitions was the formation of a network of International Ambassadors [initially seven, now nine] around the world, each of whom has first-hand knowledge of the St Albans competitions, and is available for guidance and questions from prospective competitors.



2001 jurors L-R: Ben van Oosten, David Higgs, Marie-Claire Alain, Piet Kee, Thomas Trotter

Interpretation 14 competitors were selected from Austria, Germany, Norway, South Africa, South Korea, Spain, the UK and USA.

1st prize £5,000, a recording, 9 recitals, and one season's representation. 2nd prize £3,000 and 8 recitals. 3rd prize £1,500 and a recital at St Saviour's. The Douglas May award of £500 was given to any competitor not a recipient of any other prize, for the best performance on the IOFS organ. Audience prize raised to £500 and recitals at Bath Abbey and Durham Cathedral.

Interpretation prize: Johannes Unger (Germany)

2nd prize: Clive Driskill-Smith (UK)

joint 3rd prize: Dong-III Shin (Korea) & Rupert Gough (UK)

Douglas May prize: Simon Bell (UK)

Improvisation Four competitors selected from Germany, the Netherlands, Sweden and the UK. Prize £4,000 and 5 recitals.

Improvisation: 1st prize not awarded

joint 2nd prize: Hayo Boerema (Netherlands) and Thomas Lennartz (Germany).

Artists: BBC Concert Orchestra, BBC Singers, Robert Cherry, City of London Sinfonia, Michael Copley, John Dankworth, Richard Dickins, Stephen Disley, Paul Griffiths, Susan Gritton, Guy Johnston, Graeme Kay, Emma Kirkby, Cleo Laine, London Baroque, Andrew Lucas, Susan McKenzie, Anne Mason, James O'Donnell, Andrew Parnell, Pier Damiano Peretti, Tom Poster, the Purcell School, Andrew Reid, Royal College of Music Junior Dept. Symphony Orchestra, Oliver Martin-Smith, St Albans Abbey Girls Choir, St Albans Bach Choir, Adrian Thompson, Raphael Wallfisch, David Wilson-Johnson, Peter Wright.

Three Choirs concert: Westminster Abbey, Southwark Cathedral and St Albans Cathedral. *Back to Bach*, with Peter Hurford.

Lectures: 'Will the real Bach stand up?' by Roderick Swanston

Organ Exhibition: from six organ builders, demonstrated by Catherine Ennis, Andrew Parnell, Thomas Trotter.

Other events: Percussion Extravaganza, a workshop for schoolchildren led by Kevin Hathaway & Prince Consort Percussion.

Visits: Awayday to Oundle International Festival. St Albans Organ Museum with demonstration by Donal Mackenzie, and picnic lunch.

The Festival featured the UK premiere of Piet Kee's '*The World*', a setting of the first seven lines of a poem by Henry Vaughan (1622-95) - a poem much loved by the composer. All five of this year's jurors took part in the world premiere of Piet Kee's '*Festival Spirit*' for five organs.

The Abbey Girls Choir played an unseen role in the performance of *Elijah*. As Angels, they sang unseen - initially their voices came from the quire, floating into the nave over the screen. But, hidden from the audience, they silently entered the nave and sang from behind the Bach Choir, this time facing the screen - so their voices bounced back to the audience. They took a well-deserved bow at the end.



The 2001 finalists by St Albans Cathedral
L-R: Rupert Gough, Simon Bell, Clive Driskill-Smith, Hayo Boerema,
Johannes Unger, Thomas Lennartz, Dong-Il Shin.

22nd IOF 10-19th July 2003. *Artistic Director:* Andrew Lucas

Jurors: David Briggs (UK), Hans Fagius (Sweden), David Higgs (USA), Ben van Oosten (the Netherlands), Thomas Trotter (UK)

Interpretation from 51 international entries, 14 competitors were selected from Belarus, Czech Republic, France, the Netherlands, South Africa, South Korea, the UK and USA.

1st prize £5,500, a recording, 9 recitals, and one season's representation. 2nd prize £3,000 and 8 recitals. [No 3rd prize] Audience prize £500 and recital at Bath Abbey. The Douglas May award of £750 to any competitor not a recipient of any other prize, for the best performance on the IOFS organ.

Interpretation prize: Herman Jordaan (South Africa)

2nd prize: Andrew Dewar (UK)

Douglas May prize: Konstantin Volostnov (Russia)

Improvisation Five competitors were selected from Germany, Hungary, Italy, and the Netherlands. Prize £4,000 and 5 recitals.

Improvisation prize: Robert Houssart (The Netherlands)

Artists: Sir Thomas Allen, Lorna Anderson, the Bach Choir of Bethlehem and Bach Festival Orchestra, Martin Baker, BBC Radio Big Band, Simon Bell, David Briggs, Benjamin Butterfield, City of London Sinfonia, Rita Cullis, Barbara Dennerlein, Alex Flood, Greg Funfgeld, Paul Hale, Simon Johnson, Robert King and the King's Consort, Rosa Lamoreaux, Daniel Lichti, Andrew Lucas, Malcolm Martineau, Tamara Matthews, James O'Donnell, Robert Quinney, Stephen Roberts, Margaret Roest, Royal College of Music Junior Dept., St Albans Bach Choir, Daniel Taylor, Jiggs Whigham.

Three Choirs concert: Westminster Cathedral, Southwell Minster and St Albans Cathedral. (Attended by IOF Patrons Sir Edward Heath, and Richard Baker)

Bach masterclass with Peter Hurford.

Lectures: Peter Hurford 'On the effect of recording on his musical journey'.

Organ Exhibition: from six organ builders, demonstrated by Simon Johnson, David Briggs, James McVinnie

Visits: Blenheim Palace.

Other events: Themed buffet supper at the Festival Club 'Phantoms, ghosts and ghouls', followed by the silent film 'Phantom of the Opera' with David Briggs providing an improvised accompaniment.



23rd IOF 7-16th July 2005 *Artistic Director:* Andrew Lucas

Jurors: Jos van der Kooy (the Netherlands), Ludger Lohmann (Germany), Erwan le Prado (France), John Scott (UK), Jane Watts (UK)

For the first time, the names of the competitors were announced in advance, but their anonymity for the jury was preserved throughout the competition: they were identified by number only.

Interpretation 14 competitors were selected from Belarus, France, Japan, the Netherlands, Slovakia, South Korea, the UK and USA.

1st prize £5,500 and 10 recitals and one season's representation. 2nd prize £3,000 and 6 recitals. Audience prize £500 and recitals at Bath Abbey and St Saviour's Church, St Albans. The Douglas May award of £750 to any competitor not a recipient of any other prize, for the best performance on the IOFS organ.

Interpretation prize & Audience prize: Andrew Dewar (UK)

2nd prize: Henry Fairs (UK)

Douglas May prize: Simon Bell (UK)

Improvisation Six competitors were selected from Denmark, France, Germany, the Netherlands and the USA. Prize £4,000 and 5 recitals. Competitors were given their literary theme earlier this time, at Registration on 6th July, allowing them until 12th July to produce a piece.

Improvisation prize: Gerben Mourik (the Netherlands)

Artists: Robin Blaze, City of London Sinfonia, Sophie Daneman, Richard Dickins, Michael George, Benjamin Hulett, Peter Hurford, Simon Johnson, Emma Kirkby, James Lancelot, London Baroque, Andrew Lucas, Andrew Lumsden, Andrew Parnell, Julian Perkins, Royal College of Music Junior Dept. Symphony Orchestra, St Albans Bach Choir, Silas Standage, the Swingle Singers.

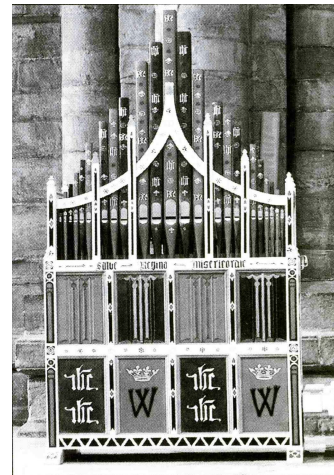
Three Choirs concert: Durham Cathedral, Winchester Cathedral and St Albans Cathedral.

Lecture: 'Painted Pipes make Merrier Music' by Paul Hale.
(Tracing the history of English organ decoration)

Organ Exhibition: from five organ builders, demonstrated by David Briggs, Simon Johnson, James Davy.

Schools workshops with Simon Williams and Jeremy Sampson featuring the WOOFYT (Wooden One Octave Organ for Young Technologists).

Visits: Awayday to the Royal Academy of Music with Anne Page and David Titterington



Other events: 'Trial by Jury' in the Victorian court house, with the Regeneration Theatre Company.

Silent film 'The King of Kings' with David Briggs providing an improvised accompaniment.

24th IOF 12-21st July 2007. *Artistic Director:* Andrew Lucas

Jurors: Martin Baker (UK), Lynne Davis (USA), Paul Jacobs (USA), Ludger Lohmann (Germany), David Titterington (UK)

Interpretation 14 competitors were selected from the Czech Republic, France, Germany, Hungary, Italy, Poland, Russia, South Africa, South Korea, the Netherlands, and the UK. 1st prize £6,000 and one season's representation and recitals at venues including: St Albans Cathedral; St Bavo, Haarlem; Chartres Cathedral; St Giles' Cathedral, Edinburgh; Birmingham Symphony Hall and Worms Cathedral. 2nd prize £2,500 and recitals to include: King's College Cambridge; Christ Church Cathedral Oxford; St Marylebone Parish Church London; and St John's Smith Square, London. Audience prize £500 and recital engagements. The Douglas May award of £800 to any competitor not a recipient of any other prize, for the best performance on the IOFS organ. Langlais prize of Euro 1,000 for the best performance in the quarter final of 'la cinquième trompette'.

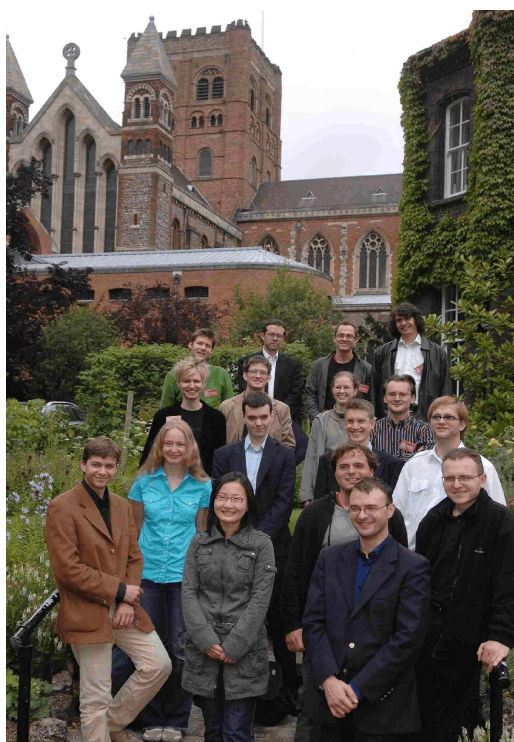
Interpretation prize: Ulrich Walther (Germany)

2nd prize: Rudy de Vos (South Africa)

Douglas May prize: Bálint Karosi (Hungary)

Langlais prize: Linda Sitková (Czech Republic)

The 2007 competitors in the Deanery Garden with St Albans Cathedral in the background



Improvisation 4 competitors were selected from France, Germany, the Netherlands and the UK. Prize £4,000 and recitals to include St Albans Cathedral and Ste Clothilde, Paris.

Improvisation prize not awarded to either finalist.

Artists: Black Voices, Catherine Bott, John Dankworth, Susan Gritton, Stephen Henderson, David Hill, the Hilliard Ensemble, Simon Johnson, Abdul Salam Kheir, Cleo Laine, John Lill, Andrew Lucas, David Miller, Stephen Roberts, John Scott, Sinfonia Verdi, St Albans Bach Choir, Andrew Staples, Catherine Wyn-Rogers.

Three Choirs concert: St John's College, Cambridge, St Thomas Church, Fifth Avenue, New York City and St Albans Cathedral.

The new Mander organ at St Peter's Church was demonstrated with John Mander, Alexander Flood and Simon Johnson.

Organ Exhibition: from six organ builders demonstrated by Terence Charlston, Simon Johnson, Richard Pinel.

Schools workshops with Simon Williams and Jeremy Sampson featuring the WOOFYT (Wooden One Octave Organ for Young Technologists).

Visits: Awayday to Chelmsford Cathedral, and historic organs in the parish churches of Thaxted and Gt Bardfield, demonstrated by Anne Page and Robert Poyser.

25th IOF. 8-19th July 2009. *Artistic Director:* David Titterington

Jurors: James David Christie (USA), Jon Laukvik (Norway), Philippe Lefebvre (France), John Scott (UK), Thomas Trotter (UK)

Interpretation 14 competitors were selected from Australia, Czech Republic, Germany, Hungary, Russia, S. Korea, Switzerland, and the USA.

1st prize £6,000, one season's representation and recitals at venues including: St Albans Cathedral; St Bavo, Haarlem; Chartres Cathedral; King's College Cambridge and St John's Smith Sq, London; plus a solo recording. 2nd prize £2,500 and recitals to include Christ Church Cathedral Oxford; St Giles' Cathedral, Edinburgh and Birmingham Symphony Hall. The Peter Hurford Prize £1,000 (given by organ builders'Harrison & Harrison, and Peter Collins) to the competitor who gives the best performance of JS Bach in any round of either competition. Douglas May Award £800. Audience prize £500 and recital engagements.

Interpretation prize: Konstantin Volostnov (Russia) also the Peter Hurford, Casken & Audience prizes

2nd prize: Linda Šitková (Czech Republic)

Improvisation Five competitors were selected from France, Germany, Hungary, Italy and the USA. Prize £6,000 and recitals to include St Albans Cathedral and Ste Clothilde, Paris.

Improvisation prize: Jean-Baptiste Dupont (France)

Artists: Richard Rodney Bennett, Andrew Blankfield, Britten-Pears Ensemble, Stephen Cleobury, Fiesta, Richard Garnett, Michael George, Angela Hewitt, Emma Johnson, Julie Kennard, Andrew Lucas, Claire Martin, James O'Donnell, Anne Page, Julian Perkins, Barbara Rearick, Royal Academy of Music students, Royal Academy of Music Symphonic Brass Ensemble, the Royal String Quartet, St Albans Bach Choir, Sinfonia Verdi, Tom Winpenny.

Three Choirs concert: King's College, Cambridge, Westminster Abbey, St Albans Cathedral.

Bach by Candlelight - 3 late night concerts with Julian Perkins, clavichord.

Lectures: 'Around the world in 80 minutes of organs and recordings' by Neil Collier. Sir Roy Strong was indisposed, and Brian Sewell gave a talk instead.

Organ Exhibition by seven organ builders demonstrated by William McVicker.

Visits: Awayday arranged to Eton College and Douai Abbey, but had to be cancelled.

Other events: Harmonium demonstrated by Anne Page with students from RAM. Family concert at St Peter's Church. Members' buffet lunch.



1st prize-winners Jean-Baptiste Dupont and Konstantin Volostnov at the Festival lunch

26th IOF. 7-16th July 2011. *Artistic Director:* David Titterington

Jurors: Bine Katrine Bryndorf (Denmark), Helmut Deutsch (Germany), Martin Jean (USA), Tong-Soon Kwak (South Korea), Richard Morrison (UK), Simon Preston (UK), Daniel Roth (France).

For the first time, the identity of the competitors was known to the jury in all rounds in St Albans, but not for the preliminary recorded rounds. The audience was now encouraged to applaud following the competition rounds.

The age limit for both competitions was now 33.

Some rounds of the competitions were now played on the new Mander organ (2006) in St Peter's Church, a 3-manual mechanical (tracker) action instrument with 39 stops.

Interpretation 14 competitors were selected from Germany, Hungary, Italy, Japan, South Korea, the UK and USA.

1st prize £6,000 (donated by the Williams Church Music Trust), one season's representation and recitals at venues including: St Albans Cathedral; St Bavo, Haarlem; Chartres Cathedral; King's College, Cambridge; St John's Smith Sq, London; St Giles' Cathedral, Edinburgh and Birmingham Symphony Hall, plus a solo recording. 2nd prize £2,500. The Peter Hurford Prize £1,000 (donated by Mrs Elisabeth Wells) to the competitor who gives the best performance of JS Bach in any round of either competition. Douglas May Award £800 for the best performance of a competition work in the quarter or semi final of either competition. Audience Prize £500 for the most enjoyable performance in the interpretation final. The John McCabe prize - £500 (given by Daniel van Allmen) for the best performance of the commissioned work 'Esperanza'.

Interpretation prize & Audience prize: David Baskeyfield (UK)

2nd Prize & John McCabe prize: Ka Young Lee (South Korea)

Peter Hurford prize: Simone Vebber (Italy)

Douglas May prize: Kyle Babin (USA)

Improvisation 8 competitors selected from France, Germany, the Netherlands and USA

Improvisation prize: Paul Goussot (France)

Artists: 4-mality, Lawrence Cummings, Desford Colliery Band, Edward Higginbottom, His Majesty's Sagbutts and Cornetts, Peter Holder, Liu Ji, Guy Johnston, Stephen Kovacevich, Lawes Chamber Orchestra, Felicity Lott, Andrew Lucas, Andrew Lumsden, Leon McCawley, David Miller, Mosaic Chamber Choir, Rachel Podger, Stephen Roberts, St Albans Bach Choir, Sinfonia Verdi, Howard Snell, Toby Spence, the Thom String Quartet, Tom Winpenny, Sebastian Wybrew, Catherine Wyn-Rogers.

Three Choirs concert: New College, Oxford, Winchester Cathedral and St Albans Cathedral.

Three late night concerts at St Michael's Church with Rachel Podger, David Miller, James Johnstone and Laurence Cumming.

Lectures: 'Heaven and Hell: the highs and lows of life as a music critic' by Richard Morrison.

Organ Exhibition: the Early English organ project with the Wingfield organ and Wetheringsett organ, Tudor organs re-created from 2 antique soundboards discovered in Suffolk, demonstrated by Magnus Williamson and Tom Winpenny.

Other events: Film - 'Martinker Rondeau'. Festival Art Exhibition at Kingsbury Barn.

27th IOF . 11-20th July 2013. *Artistic Director:* David Titterington

The 50th anniversary of the Festival, marked by the establishment of a gold medal for 1st prize Interpretation. The Tournemire prize was reinstated for Improvisation (last awarded in 1997). Bach Corners were re-introduced - free concerts to showcase young British organists, first introduced by Peter Hurford in 1973.

Jurors: Stefan Engels (Germany), Thierry Escaich (France), Lorenzo Ghielmi (Italy), Kalevi Kiviniemi (Finland), Kei Koito (Japan/Switzerland), Susan Landale (UK), Alan Morrison (USA).

For the first time, the competitors were named publicly in advance of the Competitions.

Interpretation 17 competitors were selected from Croatia, Germany, Hong Kong, Italy, Japan, S Korea, the UK and USA. First prize £6,000 (donated by the Williams Church Music Trust) a gold medal, recital engagements and a recording. 2nd prize £2,500. The Peter Hurford Bach prize £1,000 (donated by Mrs Elizabeth Wells for the best performance of JS Bach in any round. Audience prize £500. Jon Laukvik prize £500 (donated by Dr Daniel von Allmen) for the best performance of the commissioned work. The Douglas May Award £800 for the best performance of a competition work in the quarter or semi-final rounds of either competition.

Improvisation 4 competitors were selected from France, Germany and the UK. First prize £6,000 plus recital engagements.

The 'Choir & Organ' Composition Competition for solo organ was won by David J. Loxley-Blount, the music to be played at the prize-winners' concert.

Artists: David Adams, John Mark Ainsley, Sir Richard Armstrong, Matthew Barley, Colin Booth, Brecon Baroque, Britten Sinfonia, Mark Braithwaite, Sophie-Véronique Cauchefér-Choplin, Choristers of St Albans Cathedral, Bojan Ćirić, Benjamin Frith, Lucy Gould and the Gould Piano Trio, David Halls, Wolfgang Holzmair, Abigail Hyde-Smith, Andrew Lucas, Alison McGillivray, Geraldine McGreevy, Benjamin Nabarro, National Youth Jazz Orchestra, Alice Neary, David Pipe, Rachel Podger, Johannes Pramsohler, Jane Rogers, St Albans Bach Choir, Robert Sharpe, Jan Spencer, Sabine Stoffer, Marcin Wiśniewski, Alessandro Taverna, Tom Winpenny.

Three Choirs concert: The boy and girl choristers and lay clerks of Salisbury Cathedral, St Albans Cathedral and York Minster.

Bach corner: Ben Bloor, Rishard Gowers, Peter Holder, Jooho Park,

Lecture: 'Bach Today: changing styles in the performance of his music' by Sir Nicholas Kenyon.

Organ Exhibition: the craft of the organ builder.

Other events: Festival Art Exhibition at Kingsbury Barn and 'IOF @ 50', and an exhibition of photographs and papers from the IOF Archives.