

## CHAPTER FOUR - THE NINETEEN FIFTIES

Gordon's interest in woodwind instruments continued and in 1950 Hinrichsen published the German Dance in B flat by W. A. Mozart, which Gordon had arranged for Violin I (or Flute), Violin II (or Oboe), Violoncello (or Fagotto) and Piano.

In the same year he published two pieces in Schott's "Woodwind Series". This Series was in four sections and each section comprised six pieces, each of which seems to have been sold as a separate copy, price two shillings. The Flute and Pianoforte section had six pieces, similarly the Oboe and Pianoforte. The Clarinet and Pianoforte had six, of which No. 5 was "Air" by Gordon Phillips; and the last section, entitled, "Cor Anglais, Bassoon, Bass Clarinet" had six, and No. 6 was "Recitative and Slow Dance" for Bass Clarinet and Piano by Gordon Phillips. This piece was dedicated to Walter Lear, who lived in Pinner. Both of Gordon's pieces could be in the key of C major, but contain so many accidentals that it is difficult to tell.

*Pedal Scales - One Octave.*

The image displays a handwritten musical score titled "Pedal Scales - One Octave." It consists of ten staves of music, each representing a different key signature. The keys are: G major, B<sup>b</sup> major, A major, A<sup>b</sup> major, B major, F<sup>#</sup> major, G minor, B minor, A minor, F<sup>#</sup> minor, B<sup>b</sup> minor, and G<sup>#</sup> minor. Each staff shows a single octave of a scale in the bass clef, with notes and accidentals clearly marked. Above and below the notes are small triangles and circles, likely indicating fingerings or breath marks. The handwriting is in black ink on a light-colored background.

**A Sample of Gordon's Music Copy**

Gordon did not compose any more woodwind music until the 1980s when he began short recorder duets for a friend.

In 1950 Gordon wrote his Opus 15 which was "Songs of Mortality" for Tenor Voice and Pianoforte, a setting of words by William Shakespeare, dedicated to Lawrence Watts, who was an experienced singer. The songs were performed at a concert on January 27th. 1951, at Salle Erard on Great Marlborough Street, W1 and would have been accompanied on the piano, probably by Gordon, although the programme is not specific.

At the City Literary Institute, in addition to the Advanced Piano Class teaching, Gordon started Composition classes and classes in Keyboard-Harmony. Throughout the rest of his life his students had the benefit of his excellent keyboard-harmony teaching and he wrote exercises for each individual student, suited to their capabilities at that moment, and then with a gradual progression to more advanced work. He has left pages and pages of keyboard-harmony notes, so clearly written and yet with his seemingly boundless knowledge he could make the humblest beginner feel that they could achieve success.

For two years, 1953 to 1955, Gordon became a Tutor of Organ and Theory of Music at the Royal School of Church Music at Addington Palace. This was where Robert Cruden came into contact with him. Robert had lessons in written and practical harmony, and counterpoint, as well as organ tuition, and he speaks very highly of Gordon's teaching in these subjects. Gordon came to Addington two days a week and taught throughout the day.


On a Sunday Gordon could often be seen at Southwark Cathedral (where Dr. Sidney Campbell was organist between 1953 and 1956, before going to Canterbury), discussing Early English organ music.


By this time Gordon was working with Max Hinrichsen, shown below, to produce the famous "Tallis to Wesley" series. The series must have been started soon after 1950.

There are thirty eight volumes of early English organ music in the series, of which twenty six were edited by Gordon. He used to sit long hours in the British Library copying the manuscripts and then adding the scholarly, but immensely readable, introductions to each volume. The distinctive green covers and well spaced staves are well known to organists the world over, and the music has featured in many recital programmes.



*Gordon Phillips*

  
No. 1695a

  
Maurice Greene

# TALLIS TO WESLEY

A new series of Original English Organ Music - partly - on two staves  
from the sixteenth to the nineteenth century

Number Four

Maurice Greene : Three Voluntaries  
for Organ or Harpsichord

(Gordon Phillips)

The "Tallis to Wesley " volumes are advertised as:

**"Low-priced, amply spaced, practical editions of English Organ Music in the original form - partly on two staves - from the Sixteenth to the Nineteenth Century, with detailed introductions, compiled by well-known authorities. Suitable as Voluntaries:**

**Sixteenth Century: Byrd, Tallis (2 Vols), Tomkins**

**Seventeenth Century: Gibbons, Locke, Purcell**

**Eighteenth Century: Boyce, Greene, Handel (2 Vols), Russell, Stanley, Walond**

**Nineteenth Century: Charles Wesley , Samuel Wesley (4 Vols) Samuel Sebastian Wesley (2 Vols) (all in the Hinrichsen Edition)"**

The above advertisement appeared in "Advent to Whitsuntide" which was published in 1960.

Gordon received the letter below from Max Hinrichsen's wife, Carla, in January 1973.

9 GLENLOCH COURT, GLENLOCH ROAD, LONDON, NW3 4DD

TELEPHONE: 01-722 0699

31st January 1973

Dear Gordon,

Today ends our business year, and last Friday I distributed a bonus to the staff with the enclosed letter.

I would like you to share in it, too. The enclosed cheque represents £100 bonus, and your January fee, which I am increasing to £17.

With warm good wishes,

Carla 

I have to attend the  
9:30 service Sunday.  
Could we meet thereafter?

Carla sent me this letter in November 1994.

CARLA E. HINRICHSEN  
FLAT 9, GLENLOCH COURT, GLENLOCH ROAD, LONDON. NW3 4DD  
Telephone: 0171-722 0699

Nov. 23, 1994

Dear Mrs. Sewell,

At last I can answer your letter of 24th October, with your news and the good photo of Gordon.

When I was married to Max Hinrichsen in 1956, he and Gordon had already been working together for some time. (At our wedding breakfast, he played on the piano Grieg's "Wedding Day at Troldhaugen" as we entered.) He used to come late in the afternoon every two or three weeks to sit with Max and plan the next volumes of the Tallis to Wesley series. After they worked a couple of hours (or more!) with me sitting by listening, we all went to a neighbourhood restaurant for a meal. This continued right up to Max's death in Dec. 1965. Nobody could continue it. Gordon arranged the musical programme for Max's memorial service at All Hallows in January 1966. He got Lloyd-Webber (the father) to play one number. There was quite a crowd, from several countries.

My assiduous colleagues have now produced the enclosed list. It must have been quite a job, but is probably accurate. Some of the Tallis to Wesley numbers are still in demand and appreciated by the "Sunday organists", for whom they were designed. It was a splendid project, always mentioned in the Who's Who of Max Hinrichsen.

I attended All Hallows from 1966 until recent years, when it seemed too far away; still belong ~~xxx~~ to the Friends and read the Bulletins.

Gordon often talked of the historical organs in the Netherlands and Germany, but as far as I know, he never went abroad to hear them. You will know more about his early life than I do; I always think this is most interesting in a biography.

It is fine that a good friend has taken the time and interest to see that Gordon's fine collection of music finds use and a good home. You have the admiration and thanks of everyone, I'm sure.

Sincerely,

*Carla E. Hinrichsen*

CARLA E. HINRICHSEN  
FLAT 9, GLENLOCH COURT, GLENLOCH ROAD, LONDON NW3 4DD  
Telephone: 0171-722 0699

14/3/99

Dear Mrs. Sewell,

Here are some photos of  
Gordon, as he worked with Max  
Hinrichsen in his study one  
evening. For your personal archive!  
With best wishes,  
Carla  
They met fortnightly then.

In 1999 Carla sent me this note with a photo of Gordon working on the Tallis to Wesley series. The photo was taken in December 1964.

After 1960, there may only have been one more edition, "Selected Organ Works of T. A. Walmisley", that was prepared by Gordon before Max Hinrichsen died in 1965, although the series did continue a little longer.



In 1953, Oxford University Press published Gordon's "Toccata", dedicated to H. A. Roberts. Mr. Roberts lived first in London, in Waterfall Road, N11, then moved to Great Amwell, near Ware, in Hertfordshire. He also was an organist, FRCO and FTCL, and had been friendly with Gordon for some time. After the "Elegy" in 1939, Gordon has dedicated "Prelude and Fugue for Organ", Opus 16, to him in 1949. This is in beautiful clear manuscript, but had never been published until

ANIMUS did so in 2007.

Sw. 8ft 4ft 2ft.  
Gr. 8ft 4ft 2ft & mutations + Sw.  
Ch. Full. (uncomp.)  
Ped. 16ft 8ft.  
+ Gr. + Sw.

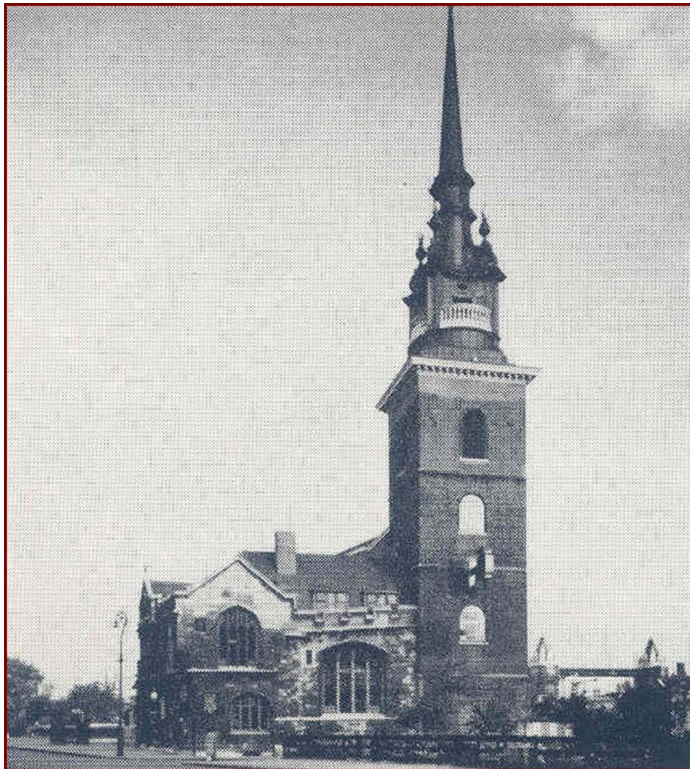
Toccata  
Gordon Phillips

Allegro moderato [♩ = 88-92]

Man.  
Ped.

The "Toccata" was priced at 4s 0d net, and although there is no record in Gordon's repertoire notebook of him playing it, he must have done, because three of his copies are falling apart, and have fingering and pedal markings in them, and several torn pages are secured with sellotape. The "Toccata" is the fourth movement of his Suite No. 2 in C major, and, fortunately for all of us, ANIMUS published the whole suite in 2005. The second movement is Aria Semplice, and Gordon has mentioned this in his repertoire notebook and that it took five minutes to play (Adagio speed). The registration is for Swell Soft 8ft., Great 8ft. flute, Choir Solo Reed, Pedal Soft 16ft + Swell.

The year after concluding his work as Tutor at the Royal School of Church Music, and whilst still being Lecturer at the City Literary Institute, Gordon was offered the post of Organist and Director of Music at All Hallows by the Tower. This was in 1956 and the vicar was Rev. Philip Clayton (Tubby) , founder of Toc H. The church was originally called "All Hallows Berkyngechirche By - The - Tower". It dates back to Saxon times, when it was a dependency of the famous Abbey of Barking, and was built in AD 675 on the site of a Roman house, the floor of which may be seen at the entrance to the Undercroft.



**All Hallows by the Tower**

The church, being so close to the Tower of London, has been famous throughout its history. The bodies of many victims, including Cardinal John Fisher, Henry Howard Earl of Surrey, Lord Thomas Grey (father of Lady Jane Grey), and William Laud, Archbishop of Canterbury were brought into the Crypt after being beheaded.

Samuel Pepys watched the Great Fire from the church tower in 1666, but the church was saved by Sir William Penn, later Admiral Penn, who had been baptised there and whose son William was the founder of Pennsylvania in 1681.

The sixth President of America, John Quincy Adams, was married in All Hallows in the Eighteenth Century.

In the Twentieth Century the church was known for being the headquarters of Toc H, founded by the Vicar, the Revd. Philip T. B. Clayton, 1885 - 1972.

It was "Tubby" who invited Gordon to become Organist and Director of Music. It could not have been a better position for Gordon. The organ had been destroyed in 1940-

1941 by bombing and his work would be to design a completely new organ, on which he would be required to give weekly recitals, and there would be no choir.



### **The New Organ**

The new organ was built by Harrison & Harrison of Durham and was completed in June 1957. It stood in the West Gallery in a similar position to the old organ and had forty four speaking stops. The specification was drawn up by Gordon.



### SPECIFICATION

The specification was drawn up by Gordon Phillips, Esq., the organist of the Church, in consultation with the builders.

The organ stands in the West Gallery, a similar position to that of the old organ, which was destroyed, together with the Church, by enemy action in 1941.

#### PEDAL ORGAN

|   | FEET |
|---|------|
| 1. Open Metal .....                             | 16   |
| 2. Sub Bass .....                               | 16   |
| 3. Spitzflute ..... (from No. 21) .....         | 16   |
| 4. Octave ..... (20 from No. 1) .....           | 8    |
| 5. Bourdon ..... (20 from No. 2) .....          | 8    |
| 6. Superoctave ..... (20 from Nos. 1 & 4) ..... | 4    |
| 7. Mixture .....                                | III  |
| 8. Posaune .....                                | 16   |
| 9. Trumpet ..... (20 from No. 8) .....          | 8    |
| 10. Schalmei .....                              | 4    |

- I. Choir to Pedal.*
- II. Great to Pedal.*
- III. Swell to Pedal.*

#### CHOIR ORGAN (enclosed)

|                            |     |
|----------------------------|-----|
| 11. Stopped Diapason ..... | 3   |
| 12. Principal .....        | 4   |
| 13. Rohrflute .....        | 4   |
| 14. Octave .....           | 2   |
| 15. Blockflute .....       | 2   |
| 16. Sesquialtera .....     | II  |
| 17. Mixture .....          | III |
| 18. Cromorne .....         | 8   |

#### *IV. Tremulant.*

|   |   |
|---|---|
| 19. Harmonic Trumpet (from Great) ..... | 8 |
| 20. Harmonic Clarion (from Great) ..... | 4 |

- V. Swell to Choir.*
- VI. Swell Suboctave to Choir*
- VII. Sub Octave.*
- VIII. Choir on Great.*

#### GREAT ORGAN

|                            |                 |
|----------------------------|-----------------|
| 21. Spitzflute .....       | 16              |
| 22. Open Diapason .....    | 8               |
| 23. Open Flute .....       | 8               |
| 24. Rohrflute .....        | 8               |
| 25. Octave .....           | 4               |
| 26. Stopped Flute .....    | 4               |
| 27. Quint .....            | 2 $\frac{3}{4}$ |
| 28. Superoctave .....      | 2               |
| 29. Mixture .....          | IV              |
| 30. Harmonic Trumpet ..... | 8               |
| 31. Harmonic Clarion ..... | 4               |

(Nos. 30 and 31 in a swell box).

- IX. Choir to Great.*
- X. Swell to Great.*

**SWELL ORGAN**

|                                 |                 |
|---------------------------------|-----------------|
| 32. Spitzflute .....            | 8               |
| 33. Quintadena .....            | 8               |
| 34. Viola .....                 | 8               |
| 35. Celeste ..... (Ten C) ..... | 8               |
| 36. Principal .....             | 4               |
| 37. Open Flute .....            | 4               |
| 38. Nazard .....                | 2 $\frac{2}{3}$ |
| 39. Gemshorn .....              | 2               |
| 40. Tierce .....                | 1 $\frac{3}{8}$ |
| 41. Cymbel .....                | III             |
| 42. Fagotto .....               | 16              |
| 43. Trumpet .....               | 8               |
| 44. Clarion .....               | 4               |

- XI. Tremulant.
- XII. Octave.
- XIII. Sub Octave.
- XIV. Unison Off.

**COMBINATION COUPLERS**

- XV. Great and Pedal combinations coupled.
- XVI. General Tutti.

**ACCESSORIES**

FIVE FOOT PISTONS TO THE PEDAL ORGAN  
 FOUR PISTONS TO THE CHOIR ORGAN  
 FIVE PISTONS TO THE GREAT ORGAN  
 FIVE PISTONS TO THE SWELL ORGAN  
 ONE GENERAL PISTON ENABLING ANY STOP OR STOPS IN THE ORGAN  
 TO BE SET THEREON  
 GENERAL CANCEL PISTON  
 REVERSIBLE PISTON TO GREAT TO PEDAL  
 REVERSIBLE PISTON TO SWELL TO PEDAL  
 REVERSIBLE PISTON TO SWELL TO GREAT  
 REVERSIBLE PISTON TO CHOIR TO GREAT  
 TWO REVERSIBLE FOOT PISTONS TO GREAT TO PEDAL  
 REVERSIBLE FOOT PISTON TO SWELL TO PEDAL  
 REVERSIBLE FOOT PISTON TO CHOIR TO PEDAL  
 BALANCED CRESCENDO PEDALS TO CHOIR, SWELL AND GREAT  
 REEDS  
 ALL COMBINATION PISTONS ARE ADJUSTABLE BY SWITCH

**WIND PRESSURES**

PIPE WIND 3 TO 5 INCHES  
 ACTION WIND ABOUT 12 INCHES

THE MANUAL COMPASS IS CC TO C, 61 NOTES; AND THE PEDAL  
 CCC TO G, 32 NOTES  
 THE MECHANISM IS ELECTRO-PNEUMATIC  
 THE PITCH IS C=523.3 (A=440) VIBRATIONS PER SECOND AT 60  
 DEGREES FAHRENHEIT.

The new organ caused quite a sensation at the International Congress of Organists in 1957. Felix Aprahamian called it "The finest concert organ in the city" and it was an ideal instrument for the complete organ repertoire, as well as for church services, and Gordon made full use of it, giving two organ recitals each Thursday. The first was on 05 September 1957 and the programme is shown below.

AS the maintenance of the Music of this Church is necessarily somewhat costly, Music lovers are asked to contribute as generously as they can to the Music Fund.

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THURSDAY, 5th September.

1) 12.15 - 1.0 p.m.

1. Voluntary in C. for Cornet & Trumpet.  
Henry Purcell.
2. Fantasia & Fugue in G minor. J.S. Bach.
3. Four Pieces for a Musical Clock. J. Haydn.
4. Prelude & Fugue on BACH. F. Liszt.
5. Aria semplice. Gordon Phillips.
6. Postlude in C. Henry Smart.

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2) 1.15 - 2 p.m.

1. Toccata & Fugue in D minor. J.S. Bach.
2. Voluntary in E major. W. Walond.
3. Sonata No. 2. in C minor. F. Mendelssohn.  
(Grave - Adagio - Allegro maestoso  
e vivace - Allegro moderato.)
4. Le jardin suspendu. J. Alain.
5. The Modal Trumpet. F. Karam.
6. Partita on a Plainsong Hymn.  
Gordon Phillips.

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**Recital Programme for 05 September 1957**

The programmes for the following three Thursdays follow.

THURSDAY, 12th September.

3) 12.15 - 1.0 p.m.

1. Toccata & Fugue in D minor. J.S. Bach.
2. Voluntary in E Major. W. Walond.
3. Sonata No.2 in C minor F. Mendelssohn  
(Grave - Adagio - Allegro maestoso  
e vivace - Allegro moderato.)
4. Le jardin suspendu. J. Alain.
5. The Modal Trumpet. F. Karam.
6. Partita on a Plainsong Hymn.  
Gordon Phillips.

4) 1.15 - 2 p.m.

1. Voluntary in C for Cornet & Trumpet.  
Henry Purcell.
2. Fantasia & Fugue in G minor. J.S. Bach.
3. Four Pieces for a Musical Clock. J. Haydn.
4. Prelude & Fugue on BACH. F. Liszt.
5. Aria semplice. Gordon Phillips.
6. Postlude in C. Henry Smart.

THURSDAY, 19th September.

5) 12.15 - 1 p.m.

1. Fantasia in G. J.S. Bach.
2. Elevation in C. D. Zipoli.
3. Fugue in G minor. G. Muffat.
4. Choral in A minor. César Franck
5. Larghetto in F sharp minor S.S. Wesley.
6. (a) Berceuse ) - - L. Vierne.  
(b) Carillon. ) - -

**Recital Programme for 12 September 1957  
and the 12:15 Recital for  
19 September 1957**

THURSDAY, 19th September.

6) 1.15 - 2. p.m.

1. 'Toccata' for a Double Organ. Matthew Locke.
  2. Prelude & Fugue in G major. J.S. Bach.
  3. Pastorale. César Franck.
  4. Sonata No. 5 in C minor. A. Guilmant.  
(Preludio - Adagio - Fuga)
  5. Sarabande Seth Bingham.
  6. Toccata in A minor. Söderholm.
- 

THURSDAY, 26th September.

7) 12.15 - 1.0 p.m.

1. 'Toccata' for a Double Organ. Matthew Locke.
  2. Prelude & Fugue in G major. J.S. Bach.
  3. Pastorale. César Franck.
  4. Sonata No. 5 in C minor A. Guilmant.  
(Preludio - Adagio - Fuga)
  5. Sarabande. Seth Bingham.
  6. Toccata in A minor. Söderholm.
- 

8) 1.15 - 2.0 p.m.

1. Fantasia in G. J.S. Bach.
  2. Elevation in C D. Zipoli.
  3. Fugue in G minor. G. Muffat.
  4. Choral in A minor. César Franck.
  5. Larghetto in F sharp minor. S. S. Wesley.
  6. (a) Berceuse } --  
(b) Carillon. } --
- 

**Recital Programme for the 1:15 Recital on 19 September 1957  
and for 26 September 1957**




**Gordon Phillips in 1957**

In October 1957 Gordon changed the recital programmes so that both the 12:15 and the 1:15 recitals included only five items and each programme began with a Bach piece. On 03 October the 12:15 recital opened with Prelude and Fugue in C major and the later recital started with Prelude and Fugue in E minor.

These programmes took place in reverse order the following week and then on 17 October both recitals were devoted entirely to compositions by J. S. Bach.

By 1958 the church had changed its name to "All Hallows Barking - by - the Tower" and this remained in force until May 1960 when it became "All Hallows Barking - by - the Tower with St. Dunstan - in - the - East".

In April 1959 the recital times had been clarified, and were advertised as 12.15 - 12.55 and 1.15 - 1.55pm.



*The London County Council presents*

**GORDON PHILLIPS**  
(All Hallows', Barking-by-Tower)

IN AN ORGAN RECITAL

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|  |                     |
|--|---------------------|
| Allabreve pro organo pleno, BWV 589          | <i>Bach</i>         |
| Chorale Preludes:                            | <i>Bach</i>         |
| Herr Gott, nun schloess . . . , BWV 617      |                     |
| O Mensch, bewein' . . . , BWV 622            |                     |
| Fantasia and Fugue in C minor, BWV 537       | <i>Bach</i>         |
| Voluntary No. 5 in G (1752)                  | <i>Waland</i>       |
| Sonata No. 5 in D                            | <i>Mendelssohn</i>  |
| Larghetto in F sharp minor                   | <i>S. S. Wesley</i> |
| Paraphrase-Carillon<br>(L'Orgue Mystique 35) | <i>Tournemire</i>   |

WEDNESDAY 4 MARCH 1959 at 5:55 p.m.

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The right is reserved to make alterations in the programme if necessary in accordance with the requirements of the London County Council.

(i) The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.

(ii) All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.

(iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

**ROYAL FESTIVAL HALL**  
General Manager: T. E. Bean, C.B.E.

**SOUTHWARK CATHEDRAL**  
RECITALS ON TUESDAYS  
6.15 p.m.

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**GORDON PHILLIPS**  
November 22nd, 1955

|  |                                |
|--|--------------------------------|
| Grand Jeu ... ..                                   | <i>Pierre du Mage</i>          |
| Elevation ... ..                                   | <i>Domenico Zipoli</i>         |
| Chorale Preludes ... ..                            | <i>Johann Sebastian Bach</i>   |
| (a) "Von Himmel hoch."                             |                                |
| (b) "Nun Komm, der Heiden Heiland."                |                                |
| Prelude and Fugue in G Major ... ..                | <i>Johann Sebastian Bach</i>   |
| Larghetto in F Sharp Minor ... ..                  | <i>Samuel Sebastian Wesley</i> |
| (a) Echo. (b) Humoresque—L'Organo Primitivo ... .. | <i>Pietro Yon</i>              |
| Choral No. 3 ... ..                                | <i>Hendrik Andriessen</i>      |
| Carol Prelude ... ..                               | <i>Gordon Phillips</i>         |
| "The Moon Shines Bright."                          |                                |
| Tocatta ... ..                                     | <i>Maurice Duruflé</i>         |

**Two Other Recitals in a Busy Schedule**