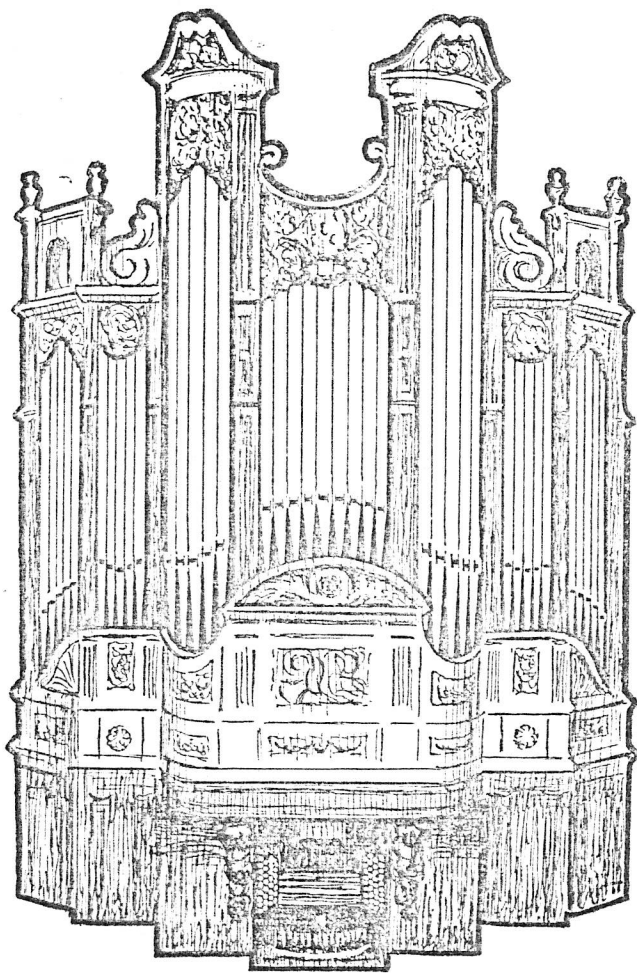
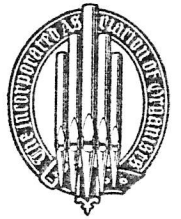


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The Berkshire Organist



Number

23

1970



THE BERKSHIRE ORGANISTS ASSOCIATION

EDITOR

A.E. RIVERS, 200 Kidmore Road,
Caversham, Reading.

HON: SECRETARY

A.H. LUSTY, 60 Pell Street
Reading 53773

A MESSAGE FROM OUR-PRESIDENT

MR. LESLIE. F.B. DAVIS

Greetings and sincere wishes to all members, and may your musical voyage into the 1970's be richly blessed. I cannot recall the entry into any earlier decade being heralded on all sides by so many stimuli towards advancement. We organists must be caught up in this forward progression, and as a starter every member should be highly proud of belonging to an association that ranks among the most active and enterprising I.A.O. branches in the country. During the past year this fact has been convincingly revealed to me by observing the responsibilities taken at local level by the executive, members of council and sub-committees. Perhaps most outstanding during recent years has been the promotion of the Celebrity Recitals and our later involvement in the Festival of Arts at Reading University. This in turn has lead to recognition by the B.B.C. forecasting these events in Music Calendar, to which we have followed-up by investing in more widespread publicity.

The Town Hall Organ Committee works as a team, each member holding special responsibility - secretarial, advertising, ticket bookings, programme design and annotations, press, finance, refreshments, ushers and entertaining of artists. I make no apology for mentioning this administrative effort because I feel that many more of our fellow-members should avail themselves of our functions, particularly the recitals, when famous organists give attractive performances of works, which as an educational study alone should not be missed.

As you already know, in April we shall be presenting the seminar arranged by the Royal College of Organists, an event of value to all organists and students. We are indeed fortunate in Reading, and your representatives are determined to make the utmost use of our facilities and pass them on to all local music lovers.

From this you will see we are entering the 1970's well-winded; our expansion is in progress, and individual members may well ask in the first-person, "What am I doing towards this evolution and what am I contributing towards the Organ's emergence"? While it may appear unlikely that you will be commissioned to give a recital on our esteemed Willis, you could give some recitals at your church, perhaps in combination with your choir or other artists; remember it does pay to advertise. Alternatively, try and make your voluntaries worth listening to and suggest that your vicar mentions the title of the piece at the end of his notices; this as a kindly gesture will secure a few more listeners and make you more exacting in your performance. In addition, a monthly list of organ music can be displayed in the porch. Within the bounds of good taste try and make your playing more exciting, a clean rhythmic style plus variety in the choice of registration with occasionally a few extra stops drawn to liven up the scene.

Conservatism could shut down many churches during another generation, but, thank God the clergy are taking a new look beyond the cups of coffee, and organists must likewise do more than peep from between the pipes of their cloistered calls.

In all these words, I have, from outlining the administration and current aims of our association, pointed towards what might be expected of you dear fellow-members, and thereby prompt each one of us to reassess our talents, to consider well what lies in our hands, and to go forward not only to our own and the association's edification, but above all to the manifestation of the infinite majesty of God.

A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH

MR. R.F. WILLIAMS

Greetings and best wishes to all our friends in the Berkshire Organists' Association. Solid state electronics and 50 or so new pence bring organ music into the home. Much may be gleaned by listening to L.P.'s, much more from the "live" organ whatever its state of repair. Newbury boasts of many "live" organs and not a few organists. Visitors to flower festivals held in the various churches in the town last year, have been pleasantly surprised by the talents of local organists - composite recitals being the vogue at such functions.

Newbury Branch, like Windsor last year, is looking forward to a year of growth. The Organ can, I feel provide an answer to the generation gap. My local committee consists of established organists and a school-boy organist (if he will forgive me for describing him so). There is a free exchange of ideas. As chairman, I see my role as something of an organ tuner and it remains to be seen from future syllabuses if our action is right!

I hope you enjoy the celebrations of this the fiftieth year of the I.O.A. and although I wasn't around at the start, I feel very proud of Berkshire's organists who helped to make the celebrations possible.

A CHAIRMAN'S MESSAGE FROM THE WINDSOR BRANCH

DR. H.L. SMITH

Greetings from Windsor to the "Berkshire Organist" and its readers, and our best thanks to the President, Past President, Secretary and Treasurer, and others, for their kindly interest in us.

This year, like all good organists we are looking at organs - from Slough, Bucks to Petersfield, Hants. Mr. Reed is talking on Braille, and a panel of organists and clergy on Church Music. The organ featured largely in our Service of Re-dedication last October, with Chorale Preludes following each hymn sang.

As from labour to refreshment, with our Annual Dinner coming just before Christmas and an informal musical evening in February.

Our meetings are open to all lovers of the organ. We wish you good luck in the name of the Lord.

EDITORIAL

The past year has been one of steady development for the Association. The revival of the United Choirs' Festival, held at All Saints' Church, Reading in the hands of Mr. A.H. Lusty and Mr. R.N. Nash was an unqualified success and we were again invited to arrange the Organ Recital for the Festival of Arts at the University. Through Mr. L. Pratt we were fortunate in obtaining the services of an eminent Canadian recitalist in the person of Mr. Gerald Wheeler of Montreal Cathedral.

Unfortunately Mrs. Glendenning has had to decline the production of this year's, and future issues of the Magazine. With the great help of Mr. L.F.B. Davis and his daughter and Mr. R.N. Nash we have been able to get this number produced and hope to be able to make more permanent arrangements for future years. The thanks of all are due to Mrs. Glendenning for her great help over the past years and to those who have stepped into the breach at short notice this year. Should it prove necessary, in order to keep within the limits of available space, to curtail or omit any of the material submitted the Editor tenders his regrets.

Once again my own thanks to all our helpers and contributors.

HONORARY BOROUGH ORGANIST, READING

Hearty congratulations to our member Mr. Albert Barkus on his appointment to this post, vacant since the death of Mr. J. Eric Few.

Mr. Barkus was an original member of the branch and has been in charge of the music at Trinity Congregational Church, Reading since for some thirty-eight years.

SECRETARIAL

The high light of the current Syllabus is the R.C.O. Seminar with which our own half day Conference is to be combined on April 18th. next.

As many of you know these Seminars are being held in various parts of the country as part of the Regional Activities of the recently re-juvenated Royal College of Organists.

An encouraging number of members have already provisionally promised their support and it is hoped that, as the date draws nearer many more will find it possible to attend. Get your diaries out and send in your acceptance.

FORTHCOMING EVENTS

Weds. 4th. March. Celebrity Recital, Reading Town Hall, by Jean Langlais. 7.30.p.m.

Sat. 18th. April. Half Day Conference and Seminar of the Royal College of Organists. All Saints Hall, Reading. 2.45.p.m. Lecture by Dr. Douglas Hopkins, Recital by Mr. Robert Joyce.

Windsor:-

- Mar. 7th. Lecture by Mr. T.E. Reed, "The writing and publication of music in Braille" (illustrated). At Dr. H.L. Smith's residence, 151, Clarence Road, Windsor at 7.p.m.
- May 9th. A Composite Recital by three members, organised by Mr. H.C. Macey at 3.p.m. Tea at 4-30.p.m. followed by 16th. Annual General Meeting, at Sunningdale Parish Church and Hall.
- June. Date and time will be announced.
A visit to Henry Willis's Organ Works at Petersfield. Arranged by Dr. H.L. Smith.

BENEVOLENT FUND

You will have read the Benevolent Fund Report in the October Organists Review which includes the statement:- "We have about seven years in which to acquire through subscriptions, a capital sum sufficient to yield at least an additional £400. per annum in interest". Please help to make Berkshire's contribution a worthy one.

A.E.R.

HONOUR

Congratulations to Mr. Paul Wright (Maidenhead) on gaining ARCO, who has been elected Organ Scholar to St. Catherine's College, Cambridge.

V.G.C.

OBITUARY

Mr. E.D. Curtis

Mr. Curtis, who had been a member of the Association for several years was formerly Organist of St. William's Roman Catholic Church, Reading. After his removal to Llandudno five years ago Mr. Curtis retained his membership with us. He continued playing in Wales until shortly before his death in October.

APPOINTMENTS

Mr. S. Athill, Holy Trinity Church, Knaphill, from All Saints' Church,
Binfield.
Miss. M.S. Coombs, joint Organist, Tilehurst Methodist Church.
Mr. R.H. Downes, All Saints' and St. Mark's Churches, Binfield from
Finchampstead Parish Church.
Mr. J.P. Hawkins, Waltham St. Lawrence Parish Church.
Mr. F.G. Wigmore, Thatcham Parish Church.
Mr. P.W.J. Folkes, Easthampstead Parish Church from All Souls' Church, South
Ascot.
Miss. B. Reid, St. Agnes Church, Spital, Windsor.

RESIGNATIONS

Mr. W.B. Green, as Organist of Holy Trinity Church, Reading.
Mr. C. Hunt, as Organist of Caversham Free Church.
Mr. R.S. Hall, resigned membership - leaving district.
Mr. P.W. Hodges, resigned membership - leaving district.
Mr. H. Jeskins, resigned membership - leaving district.
Rev. R.E.J. Packer, resigned membership.
Mr. N.E. Waite, resigned membership - leaving district.
Mr. B. Armfield, resigned membership - leaving district.
Mr. B. Ford, resigned membership - leaving district.

DEPUTIES

The following members are available to act as Deputies and application should be made direct to them:-

Miss. O.H. Hayward, with car. (Phone 52531)
Mr. L.M. Hobson, with car.
Mr. R.L. White, with car. (West Forest 4991)
WINDSOR DISTRICT
Mr. J.A. Blaber, with car (Evensong only)
Mr. M. Allured, with car.

MUSIC RECEIVED

From the Oxford University Press:-
The Church Organist, by Henry Coleman. (16/-)
First published in 1955 as The Amateur Organist and now revised and enlarged.
Anthems:- Almighty God who hast me brought. T. Ford 1580.
Two-part. Easy Anthem No. 119. arr L.H. Davies. 9d.
The Heavens are telling. Haydn.
Two-part. East Anthem No. 115. arr L.H. Davies. 2/-.

49th. Annual Report.

1. Officers elected at the Annual General Meeting, February 22nd, 1969 at St. Mary's Church House, Reading.

PRESIDENT	Mr. L.F.B. Davis.
VICE PRESIDENTS	Prof. H.G. Barnard, M.A., D.Litt., FTCL: Mr. A.H. Lusty, Hon. FTCL., LTCL., ARCO. Mr. L. Pratt, LTCL. Mr. R. Nash. Miss E.G. Goodship, ATCL.
HON. SECRETARY	Mr. A.H. Lusty. Hon FTCL., LTCL., ARCO.
HON. TREASURER	Mr. L. Pratt. LTCL
BENEVOLENT STEWARD	Mr. A.E. Rivers.

COUNCIL:-

Miss E. Hewett,	Mr. Donovan Jones to retire 1970.
Miss O. Hayward, LRAM., LTCL., ARCO.,	Mr. R. White, GGSM., AGSM., ARCO., ARCM., " 1971.
Mr. R.H. Downs,	Mr. J.C. Lawes, " 1972.

EX-OFFICIO,

Mr. L.J. Newman (NEWBURY)
Dr. H.L. Smith,
Mus.D.(Lond)., FRCO., FTCL., FTSC., ARCM(TD).,
MRST., (Windsor)
Mr. V. Cave (Windsor)
Mr. G.T. Hook (Newbury)

MAGAZINE COMMITTEE:-

Mr. A.E. Rivers (Editor).
Mr. L.F.B. Davis.
Mr. W.H. Rowe, MBE., ARCO.,
Mr. F.G. Spriggs.
Representative from Windsor, Mr. T.E. Reed, FRCO., LTCL., CHCM.,
Correspondent for Newbury, Mr. G.T. Hook.

TOWN HALL ORGAN COMMITTEE

The President and Hon. Treasurer, ex-officio.
Miss E.G. Goodship, Mr. H. Hartley, MA., BSC., Mr. P. Marr, ARCO.,
GTCL.,
Mr. R. Nash, Mr. F.G. Spriggs.

2. Celebrity Recital by Fernando Germani, Reading Town Hall, Mar. 12th. 1969.
3. Half Day Conference in All Saints' Hall, Reading. Talk by Dr. H.L. Smith on "Microtones" followed by Recital in All Saints' Church. Apl. 19th. 1969.

4. United Choirs' Festival in All Saints' Church, Reading. Conducted by Mr. A.H. Lusty. Organist Mr. Roy N. Nash June 7th. 1969.
5. Presidential Service and Reception at Christ Church, Reading. Sep. 27th. 1969.
6. Celebrity Recital by Simon Preston, Town Hall, Reading. Oct. 1st. 1969.
7. Magazine Evening presented by Mr. W.H. Rowe, St. Mary's Church House, Reading. Oct. 25th. 1969.
8. Annual Dinner at The Traveller's Rest, Reading. Guest of Honour, the Bishop of Reading. Nov. 29th. 1969.
9. The following meetings have been held by the Windsor Branch during 1969:-
 - (a) Annual General Meeting. Windsor Methodist Church Room, May 3rd. 1969.
 - (b) Annual Service of Re-dedication for Organists and Choirmasters - St. John the Baptist Church, Windsor. Oct. 11th. 1969.
 - (c) Composite Organ Recital - Slough Grammar School. Nov. 8th. 1969.
 - (d) Annual Dinner at the Castle Hotel, Windsor - Guest of Honour Mr. Gordon Reynolds, ARCM., (Chapel Royal, Hampton Court Palace.)

Congratulations to Mr. Paul Wright on gaining ARCO. and elected Organ Scholar to St. Catherine's College, Cambridge.
10. Your Council regret to record the death of Mr. E.D. Curtis in October.
11. Your Council have met twice during the year.
12. Your Council wish to place on record their sincere appreciation of the continued success of the "Berkshire Organist", the 22nd edition of which appeared in February 1969, all thanks to the Editor Mr. A.E. Rivers and his committee.
13. The amount forwarded to the Benevolent Fund during the year was £23. 3s. 9d.
- 14.. The total Membership on Dec. 31st. 1969. was 181.
15. All thanks are extended to the Ladies Committee for their care to us during the year.

PROGRAMMES - 1969.

March. 12th. Town Hall, Reading. Celebrity Recital by Fernando Germani.

Concerto in C major (BWV 594) Bach (after Vivaldi): Noel sur les jeux d'anches sans tremblant, L. C. D'Aquin;
Prelude and Fugue in E minor (BWV 548) Bach. Grand Piece Symphonique, Cesar Franck, Fantasia on the chorale "Wachet auf!", Max Reger.
As an encore, Toccata and Fugue in D minor, Bach.

April 19th. All Saints Church, Reading. Recital by Dr. H.L. Smith.

Chorale Prelude on Luther's Baptism Hymn - Christ our Lord to Jordan came, Bach;
Pieces for a Musical Clock, Haydn;
Sonata No. 14. in C., J. Rheinberger; Flourish for an Occasion, W. Harris.

June 7th. All Saints Church, Reading. United Choirs Festival.

Prelude on the Old 124th., H. Willan; Adagio for Glass Harmonica (K 356) Mozart;
Preludes "Machs mit mir, Gott, nach deiner gut" "Der Tag ist hin", "Mein Jesu bey mir bleibe", J.G. Oley;
Solemn Procession, Lloyd Webber.
Introit, Call to remembrance, O Lord, Farrant; Canticles,
T.A. Walmisley in D Minor, Anthem, With a voice of singing, Martin Shaw.
Postlude, Healey Willan.

June 25th. Reading University, Gerald Wheeler.

Piece Heroique, Cesar Franck, Voluntary in E. minor, J. Stanley;
Voluntary in D major, W. Boyce; Chorale Prelue, O Lamm Gotts unschuldig, Bach,
Three Small Preludes - Toccata - Ritornell, Ariemmit Varianten,
Hermann Schroeder, Divertimento for flute stop, Frederick Karam; Introduction,
Passucaglia & Fugue in E flat minor, Healey Willan.

Sep. 27th. Christ Church, Reading. Presidential Service.

Organ, 37th. Psalm Prelude, Howells, Introit, Ave Verum Corpus, Byrd, Responses,
Wm. Smith; Canticles in G., Stanford, Anthem, I was glad when they said unto me,
Parry;
Organ, Fantasia and Fugue on B.A.C.H., Liszt.

1st. Oct. Town Hall, Reading. Celebrity Recital by Simon Preston.

Fantasia in C minor (BWV 562) Bach; Voluntary in D minor, Blow;
Voluntary in G., H. Purcell; Voluntary in A minor, J. Stanley;
Prelude and Fugue on the name, BACH., Liszt; Toccata and Fugue in D minor and
D major, Op. 59., Reger; Chorale No. 3. in A minor, Franck; Finale from
Symphony 1. Vierne.

Oct. 25th. St. Mary's Church House, Reading. Magazine Evening arranged by Mr. W. H. Rowe.

(Tape). A Bridal Fanfare and Procession and a tune for "O Thou who at Thy eucharist didst pray" by W.H. Rowe. A paper:- "Looking Back", Mr Eric Smith, "Autumn" by Mr. A.H. Lusty sung by members of the Reading Amateur Operatic Society. (Autumn is published by Banks of York, (Ed.)), Kyrie, composed by Mr. L.P. Fowler; Advertisements, read by Mr. A.E. Rivers; Four songs - Spring - Summer - Autumn - Winter, with guitar accompaniment, written, played and sung by Miss O. Hayward; A poem "Handy Hints for Organists" followed by a tune on the OCARINA by Mr. R.A. Seaton; A short Anthem "O God, who knowest us to be set in the middle of so many and great dangers" for two treble voices, written by Mr. J.G. Stilwell and sung by boys from Crowthorne Church; Some embarrassing moments, Mr. F.G. Spriggs; (Tape) Invocation and March, written and played by Mr. S. Athill.

WINDSOR

Oct. 11th. Annual Service of Re-dedication, St. John the Baptist Parish Church, Windsor.

March Triomphe based on "Nun Danket", Chorale Prelude based on "Hyfrydol", Anthem:- "Draw near all ye people" Mendelssohn. Conductor, Dr. H.L. Smith, Organists, Mr. M. Allured, Mr. H.C. Macey, Mr. T.E. Reed.

An Address given at the United Choirs Festival
organised by the Berkshire Organists' Association,
at All Saints' Church, Downshire Square, Reading,
on the 7th June, 1969.
by The Rev. P.T.H. Jones Priest-in-charge

Every so often, usually after a Wedding Service, an enthusiastic lady guest will rush up to me in what I think of as being rather a soppy sort of way, and usually when I am trying to light my pipe. The conversation goes something like this:

Lady: "Vicar! That was a lovely Service."

Me: "Thank you."

Lady: "And SUCH a beautiful Church!"

Me: (dropping matches by the score and watching confetti drifting all over our Porch): "Isn't it?"

Lady: "And those choirboys! Aren't they just like Angels?"

Me: "Well! I keep a dignified silence on this."

Lady: (after thought): "Well, I suppose they are not really Angels!"

Well, of course, they are not - though it's interesting that people never tell me that the men in our Choir are like Angels! And I've never heard a lady chorister described that way. But it's not an uncommon thing to hear people say

this of boys in Choirs. Even St. Gregory the Great made a mistake like this. It's said that once he saw a number of boys from England in a Roman slave market.- what in those days were known as Angles from Angleland - and he asked who they were. He was told they were Angles and he said: "Surely not Angles, but Angels." But it isn't true is it?

I heard a story only last week about a certain Choir who shall be nameless, who were singing an Anthem that contained the words 'Have love to one another, have love to one another', and in the middle of one of the 'Have loves' one choirboy turned to his neighbour and said: "Shut up, youblankety, blankety blank!"

I was a choirboy myself once upon a time and the thing that I remember most of all about it was the fact that there was a badge on the end of red ribbon, which said on its front 'Persevere'. As, obviously, only one boy could wear it at a time, there was always a race to get the badge and its ribbon first, and a boy called Eric Patrick and I used to fight for it - and I really mean fight to get it. Little did the elderly ladies of the congregation, who probably thought of us as Angels, know what blood and tears had been shed in the Vestry.

Well, common-sense tells us that boys will be boys, not Angels. We are not Angels, but Anglicans. But, more seriously, there are charges that can be laid at adult members of most Choirs, and it is sometimes true, isn't it, that the conduct of adult choir members during Divine Service leaves a lot to be desired - but this, of course, you can apply to any members of any Church.

We are not any of us Angels, if by Angels we mean truly spiritual people, and it would be very silly to pretend otherwise. We are not Angels, and never will be, in this world or the next. We are human beings and fallen human beings, but our position up in the Chancel of our Church puts us in a position of prime importance. We are like candles set on a candlestick - we can be seen, observed and judged. We can, without being Angels and without any intrusion on our part, lead people to God. I think that the really good member of a Choir, the really good Server, the really good Organist and the really good Officiant at the Service is the one who fits into the pattern of worship, who doesn't stand out too much, who allows himself to be part of the worship. Those of us in the Chancel have a tremendous responsibility. The office and work of a Chorister is not in any way an unimportant one.

Let me finish with an old story. One Summer morning just about 500 years ago, the Abbot of an English Abbey was taking part, as usual, in the celebration of Mattins. He was an austere man, rigid in his piety, but his virtuous example was unable to influence his Brethren. Mattins for them was an habitual interference with sleep. It proposed a ritual of morning worship in what to them was the middle of the night. It was a bore, it was a tedium to be endured with the minimal amount of concentration. And these unusually adaptable Monks had perfected themselves in the ability to respond to it without actually waking up.

The standard of chanting suffered from this, but it suffered more from Brothers who only slept through the last few words of each response and who, by dint of chanting very quickly, were able to have a moment of repose while the others caught up. And there were those who contributed to the Divine Office only low groans, those who droned, and those who looked as though they were taking part, but, in fact, emitted the first syllable of each word.

The Abbot glanced round in disapproval and, as he did so, he became aware of a small figure approaching, looking rather breathless and carrying a great sack. The figure crept up to the Choir Stalls. He was a small, portly person, two feet high, with a tail of fur and rather small horns on his head. He was wearing nothing except a worried expression. The Abbot wasn't really worried - he diagnosed this person as a small, minor demon - but he was annoyed that this person should creep around during Mattins. It was not the time and place, he thought.

He stepped forward and, as he did so, he saw that the little demon was moving swiftly among the Choristers, catching in his sack all the chanted responses as they fell. As he moved, into the sack the fiend popped every slurred syllable, every dropped colon, even the muted snores. In no time at all, the sack was a rumbling, bubbling mass of incoherent noise. The Abbot was impressed, as he admired efficiency even in fiends, so, instead of pronouncing a solemn curse, he restricted himself to a polite "Hoi!" The demon rushed over to him and held out his sack, invitingly open. The Abbot paused and, choosing his words with care, enquired: "Who, catanic Minister, horrible apparition, diabolic Monster, Servitor of darkness, are you?" To his surprise, all his enquiry vanished into the sack. "You are wasting words, Sir Abbot" said the demon. "My name is Tittivulus." "Ridiculous!" said the Abbot. "No, Sir. My job is to collect all the vain words, unmeaning sounds, gossip, tittle-tattle, pomposity, and verbosity, but in particular I have to visit Churches and collect slovenly worship."

The Abbot was impressed. "Why, you damn men out of their own mouths", he said. The Abbot recalled who he was and began the solemn curse. "Alright, I'm going", said the fiend, "But let me warn you, I shall be back. I collect all the high notes of vain Tenors who sing to their own glory, the gabbles of Priests and the chit-chat of Sopranos." And off he went.

"Impertinence", said the Abbot, but very quietly and in a lower octave than usual.

Recital by Fernando Germani - Reading Town Hall, March 12th, 1969

by P.B. Marr

Germani, to some extent, is a legend. When legendary figures appear, expectations rise and almost predictably the cold realism does not always bear full scrutiny. Certainly, the recital on March 12th was full of the traditional Germani, full in a variety of quality of performance but equally replete in taste-satisfaction for all.

Many recitalists are slotted into one of a series of niches - symphonists, classicists, "nothing-before-1950" adherents, or disciples of music written certainly not later than 1799. Germani does not encompass all of these but his eclecticism, his blend of scholarship, virtuosity and sheer artistry mark him apart still, in spite of a long career behind him during unbelievable changes in the world of organs and organists.

The vicissitudes of Reading's traffic prevented my hearing the opening of the Bach-Vivaldi. The third movement is as an uninteresting piece of writing as one could wish for, but Germani's use of contrasting sounds coupled, in this item at least, with clear playing made it a delight to listen to. What came over was the concerto element - that this was an arrangement, that this was a compromise at best. And to get over the idea of compromise by composer and success by performer I would deem an achievement, in spite of what some might say about the musical content.

D'Aquin brought to me a side of Germani not often heard compared with much else he purveys. The problems of early 18th century French organ music are many because it is stylised to the extent of being stilted. The Noels played in the programme proper and in the encore made their point in terms of structure and ornamentation. Registration-wise, the first one seemed to miss the intentions of the composer but the contrasts of colour made up for this. This point of effective registration changes, particularly in echo effects, stood out very clearly with one particular exception (or miscalculation?).

The problems of Bach on this organ are well known. The "Wedge" was a disappointment. I feel that the only way that works is to take the stops into the hands and go to town. Germani did not do this and it was the flop of the evening. Effeminate, it lacked its inherent majesty and any sure sense of historical style. Germani almost makes a habit of pushing on the speed in such a piece, but little is gained if the figuration becomes a jumble and the performance but a formality. I do not think that it is vulgar to play this work at a dynamic level that "flies high". It is possible to fly high on the Town Hall organ - we have all heard it done - and Germani has certainly played the Wedge with a dignity and aloofness demanded by it on previous occasions elsewhere. Dry wine may please some connoisseurs, but the wine must be good dry wine. By all means temper the wind and hope that Bach will not turn in his grave - but what's the point if Bach's intentions do not come over? And did Germani really mean that Prelude to sound so pre-emptory and have such a dubious change in registration towards the end?

Franck can fit the Town Hall organ like a glove. The Grande Piece Symphonique is not of the maturity of the later works but it has difficulties lying in the same direction. Holding it together is not easy. Germani played it, maybe, to himself; continuity was a little suspect and the registration not of that nose tingling variety so frequently and rightly applied to Franck.

Max Reger fared differently - almost in the opposite way. Scrappy in parts, it was, nevertheless, completely sincere. Consequently, Wachet Auf unfolded itself convincingly, assisted by registration that not only contrasted timbres but dynamics as well. Reger's works are hard going for many, although this work is clear enough in its intention. These great 19th century works are often inaccessible to many organists on account of suitable instruments and adequate technique. In spite of Reger's pedantic mannerisms, performance of his work are much welcomed - for, in particular, they give us an insight into German musical attitudes usually lost to us English.

Being sent away with Reger might have left us high and dry - even a second Noel did not put the cap on. The D minor Toccata and Fugue clinched the evening - bouyantlly played, a pleasant relief after the two longer works in the second half. No concessions here - if only the E minor had received the same treatment.

To sum up, again I would say that in spite of what is written above, to me Germani remains one of the greatest mid-20th century organists. Maybe we have heard him at his best in the past. Nevertheless, I left on March 12th feeling that I had heard aspects of the organ, of the works and of the man that I had not experienced before, and that seems the test of an evening well spent.

HALF DAY CONFERENCE RECITAL

by Dr. H.L. Smith., Mus.D. (London.), FRCO., FTCL., FTSC.,
ARCM(TD)., MRST.

This year we reverted to our former policy in concluding our Conference with an Organ Recital. We looked forward to hearing Dr. Smith play for us with eager anticipation and we were not to be disappointed. After a welcome to All Saints by the Rev. P.T.H. Jones, Dr. Smith added further interest to his programme by briefly explaining the works he had chosen to play - as an offering from the Windsor Branch: He also wished to make full use of the new reed rank recently added to the organ. For these gestures we are both honoured and grateful.

The recital began with a suite of Chorale Preludes by J.S. Bach based on the Lutheran Baptismal Hymn 'Christ our Lord to Jordan came.' Windsor Parish Church is dedicated to St. John Baptist and Dr. Smith is the Organist & Choirmaster. We first heard the opening phrase of the chorale given out in octaves on the tromba and followed by a trio on this phrase. Next came the chorale harmonised by J.S. Bach concluding with a Fantasia making effective use of the Pedal 8ft. Reed. To represent the eighteenth century we heard 'Pieces for a Musical Clock 1772' - Joseph Haydn. These were a delightful contrast using the lighter stops of the organ - how well the registration sounded! Mendelssohn and Rheinberger have not

been fashionable in some circles - a good reason to give one of the sonatas an airing. Dr. Smith chose Rheinberger's sonata No. 14 in C. which must have removed any doubts from the listener's mind.

Many will remember with gratitude the hospitality we at times received from Sir. William Harris when he was at St. George's Chapel. His 'Flourish for an Occasion' took us back to the heart of Windsor, exploited the resources of the organ and was a fitting end to a splendid recital. To Dr. Smith and Windsor friends we say 'thank-you' for a memorable afternoon.

Roy Nash

Notes on "Microtones", a paper read at the Half Day Conference on the 19th. April 1969 by Dr. H.L. Smith.

Let us take the octave and gradually cut it up into smaller and smaller bits and see if there is anything significant to say about each division.

First, the octave. The English Hymnal tells congregations to sing in unison, meaning in octaves. What happens to musical grammar if this happens while choirs are singing in four parts? Chaos, unless you consider hymns to be in two real parts (like much pianoforte music) with alto and tenor mere filling in. The addition of a descant to a tune sung in unison makes chaos worse confounded - the two voice parts (tune & descant) ought to form good two-part writing. With the lower part a good bass, and no amount of thick organ accompaniment can hide the howlers which normally abound. If we cut the octave into two we get perfect fourths and fifths. Stravinsky, in Petruska, made it augmented fourths and diminished fifths with good effect. But in fugal entries perfect fourths answer perfect fifths and this sets the pattern for unequal subdivision we shall encounter as we go on. Singing in 4ths. and 5ths. is a marvellous effect exploited by William Walton in his film music to Henry Vth. - he harmonised the Agincourt Song in this fashion.

We can divide the perfect fifth, unequally, into major and minor thirds. (Later we hope to show the perfect fourth similarly divided into consonant intervals) And this is the limit of complexity required for all music up to Brahms and the chromatics of Wagner, our own Elgar and even Richard Strauss. There is no text-book chord that cannot be arrived at by manipulation of the few intervals already mentioned. For the chromatic semitone take the minor 3rd. from the major. For the diatonic semitone take from the octave a perfect fifth and a major third. For a whole tone, take a perfect fourth from a perfect fifth. We can similarly arrive at any interval (and thus chord) of the diatonic and chromatic scale.

But is is rather an unweildy one with three varieties of steps - the semitone, the minor tone and the major tone whose sizes have the approximate ratio: 5 to 8 to 9. What can be done to make the scale more manageable by eliminating the nuisance of small differences in size of steps? We need this to make the way

clear to modulation, including enharmonic modulation. Mean-tone and temperament, by bisecting major thirds absolutely equally, makes music available in any six major keys (adjacent in the cycle of keys) and three minor ones. One member of B.O.A. has much of his organ tuned thus - the rest sounds banal by comparison. S.S. Wesley and even the late P.C. Buck were mean-tone enthusiasts.

Bach sharpened his thirds to make more keys available, leading the way to equal temperament, where all semitones are exact half-tones, with only one kind of tone. But to take the twelve notes as all equal - serialisation - is stupid: the lazy man's way of composing at the keyboard. If serialist composers are to avoid old-fashioned chords and intervals and if their music is thus so cacophonous, why not have scales (not necessarily or equidistant notes) which avoid the old combinations and exploit other notes (beautifully in tune) in the harmonic series? After all, we old fuddy-duddies have only got as far as the fifth partial tone!

But, keeping to equal subdivision of the octave, can we improve on the duodecimal system? Not really, for twelve is such a lovely number to work with. And, divide as we will, the old diatonic major scale will still be there, if we aim to get near-perfect thirds and fifths. Quarter tones, 24 to the octave, merely aggravate the present situation.

With 19 degrees to the octave - three to a tone and two to a semitone - our 3rds. and 5ths. will be rough, but anyone can sing up such a scale with a bit of practice.

With 31 degrees to the octave - five to a tone and three to a semitone - the beauty of mean-tone tuning is back with 3rds. particularly and 5ths reasonably accurate. Also another partial tone - the 7th. - is available and 4 note concords possible:- C.E.G. Asharp, A.C.E. Gflat; B.D.F. Aflat. Many intervals previously reckoned as discordant would now be concordant - augmented seconds, fourths and sixths, diminished 3rds, fifths and sevenths.

Cycle of keys - with 31 keys and 35 names on the keyboard we have something like our 12 keys and 15 names: F double flat = D. Sharp etc.

New scales - 31 is an awkward number but a "diatonic" scale of steps equal to 2 & 3 of the smallest ones would bestraddle all the consonances.

6 = 2+2+2., or 3+3. 7 = 3+2+2. 8 = 2+2+2+2., or 3+3+2.,
10 = 3+3+2+2., or 2+2+2+2+2.

With 53 notes to the octave we are reaching the limits of feasibility - think of the slimy chromatic scale! But the difference between major and minor tones would emerge with 9 steps to the first and 8 to the second - and with 5 steps to the semitone. Tonic Solfaists already have names for adjacent degrees - if doh to ray is 9 steps, 8 steps is doh to rah, and so on.

To sum up, if our text-book chromatic harmony is really played out, C.H. Kitson suggests microtones. I suggest new scales with unequal steps using fresh parts of the harmonic series or 31 equal steps and some experimentation.

Honest to whom?

by Peter Marr

Almost all churches in the west are finding problems in the status and types of church music today. By "church music" we may understand musical activity sanctioned or tolerated by "the establishment" and which is used in the gatherings of believers, either in a participatory or enrichment context. It is the purpose of this article to consider basic issues from which most of the above definition is derived and, more especially, to put forward suggestions that if our theology moves along certain lines, then our idea of church music must move with it.

There are at least three fields where rapid changes intensify the problems. The social, political and scientific advances previously undreamt of have made the churches re-think their impact upon the world at large. Secondly, the musical language of the 1960's offers an eclecticism of unprecedented richness for the expression of Christian sentiments, and historical researches have placed further material at our disposal. Thirdly, questions are being asked of the Christian faith that have never been asked before; centuries-old symbolism is being called into an open arena where previously it had hidden under a shelter of acceptance.

In the field of music there are good reasons why the musician must take notice of these things, for it is the musician who gives himself away by the language of music. His thoughts may be private, but not his musical ideas.

The approach to "church music" is three-fold; conformity to a code of practice (in terms of 'historical authenticity'), continuance of custom or living tradition, and, lastly, impact or emotional immediacy, (approach, not lines of demarkation). Of the involvement of people in such terms, one might think on the lines of those in momentum from the recent past ("old-fashioned" some might say), those who conform to a pure 'today' view, and those who are able to adopt a divorced mobility in their musical sensibility.

This is not as complex as it first appears. We are now conscious of the historical expediency of the past; whatever we may think of the future (or indeed of the eschatological) we have some notion that problems exist concerning 'today' even if we have no idea how these problems are to be solved. Man can now see himself as being "out on a limb".

The liturgy of the church is one of its more prominent outward marks. Aquinas recognised man's need to express 'interior' matters in an 'exterior' way. The church, however, is both secular and historical and may share the notions of secularity. The relationships between its liturgy, its own essence, and the secular are questionable (i.e. able to be questioned). I would submit that much liturgy (that is, the "exterior") seen in terms of the 20th century is highly questionable and the attempt at falsification

of its honesty is a perfectly Christian activity. Such an attempt leads to 'positive falsification' we are not being 'honest to man' let alone God.

In broad terms, our society has seen a movement from status to contractual relationships (e.g. employees relationships with their employer). Likewise the church sees a similar swing. Fraternity of today is taking the place of paternity of yesterday. It follows that to do the traditional thing as a religious act, prompted by overhead pressures, is both immature and psychologically corrupt, except as far as it might temporarily fulfil a need. It follows, one might argue, because of such kindred ideas as Bonhoeffer's "world-comes-of-age" and the rejection of God as a 'working hypothesis'. It is no co-incidence that such theology and such social change have come together in time.

Within the churches, the permanent, bureaucratic (and aristocratic) systems hem in the lower-level members; at one end of the scale an inward-looking preserve 'keep mum' - at the other, an ineffectual mission limps along. Those who influence the course of events for the man-in-the-street (or the man-not-in-the-pew) are by-passed; that is, today's managing classes. It seems, then, hardly necessary to add that the church is essentially a society of believers and not one of establishment. The church of man is not 'parochial' in the sense of where he lives, but also in the sense of where he works, where he plays, where he hears influence.

Conscious Christian orientation rather than obligatory devotional routines will mean that we, as "church musicians", must rid ourselves of any 'establishment' in church music if we are to be honest to ourselves. The Christian idea works through the maturity of man; church music works likewise. Not in terms of a crystallised liturgy for that is only a symbol, a model. Church music must be 'of today' not "as of custom". Continuance of tradition, per se, can rarely be valid, for this leads to stability. The Oxford Movement might well be looked back on as an even greater period of decadence for the Church of England than the previous fifty years for this reason. The Church must 'travel light'. Organists must expect to uproot themselves, their choirs and indeed their organs if in all honesty what they do conflicts with reason and facing up to the facts of today. If the worship of God can be carried out more efficiently without them (and most organists must have felt that at one time or other) then why not? I do not see complaints of "destroying our heritage of church music" as valid; it is not likely to be destroyed - it is more likely to be enriched.

The "ground of our being" is a flexible ethic, an action out of love and not of absolute values. It is idolatry to accept as eternally true what is in reality historically conditioned, e.g. some might put the notion of the Trinity in this category. Not only must we face the music but the mystical and spiritual intuitions that it deigns to express. If, again, musicians give themselves away through their music, they also hide behind it. And not only behind the music, but from themselves unless the facts and the music they believe in can look each other in the face.

ORGANISTS SALARIES, AND WHERE IS CHURCH MUSIC GOING

by Mr. T.E. Reed

A great deal has been written about church organists salaries in various journals during the past year, or so. This is a problem that looks as though it will be with us for quite a considerable time.

During the latter part of last year, there was a correspondence column in the Church Times, discussing this very subject. One of the letters was from a clergyman, who was against organists receiving a salary. He stated the organist should give his time to the service of God.

We know, only too well, that the clergy have to be trained for the ministry, and that they could not be expected to carry out the spiritual needs of the parish without receiving payment.

The same must be said of the organist. It is he, who has the responsibility of seeing that the music for the church services is wisely chosen. What is more important, he should understand the prayer-book as well.

In the January Issue of the Musical Opinion, 1969, there appeared an article entitled, "What and why should the organist be payed"? It was written by Charles Cleall.

In his article, he puts seven questions which are as follows:

1. Why should the organist be payed, when Church Wardens, for example, are not?
2. What should the organist be paid, and who says so?
3. Is this, that is, the salary for a full-time organist who does no other payed work?
4. What of the church smaller than average, or larger? What of the organist who may be competent but is not qualified?
5. What about wedding fees? Some organists receive far more than their incumbents for a wedding.
6. What of churches which cannot hope to add the burden of the Ashfield Scale to a bill they are already struggling to pay from ever diminishing funds?
7. What about the gifted amateur who can afford (and is willing) to work without pay?

and one more question to add to the seven.

Is there any reason beside equity for implementing the Ashfield Scale?

(I am grateful to the Musical Opinion for allowing me to quote these questions?)

These are very deep and searching questions, which Mr. Cleall deals with very clearly in his answers.

Surely, the church is not to be blamed altogether for the rather low salaries. One has to bear in mind that in the Church of England, each church has to pay the diocesan quota annually, which can be very considerable in some cases. It is true, that church organists salaries have improved, but it will be a long time before they are fully justified.

In view of the poor pay the church organist receives, will church music suffer? I think not. Church music is of a very high standard. There is the R.S.C.M. always ready to give advice should they need it.

There are churches which have few choristers, but the organist has to maintain a very high standard of church music.

I believe the church is going through difficult times financially.

There are some churches that have the stewardship plan-giving scheme. I know of one church which has the plan-giving scheme, but the organist's salary has not been increased in proportion to their income. By the plan-giving scheme, the church knows approximately how much it is going to receive during the year. Perhaps if this plan were to be tried in more churches, the organist might benefit.



THE NEW ORGAN

AT

ST PAULS, TADLEY

A SHORT HISTORY

Through the generosity of Dr. W. Hirst and with the support of the Rector, Wardens and P.C.C., negotiations took place with the members of North Street Church, Brighton to acquire this instrument. North Street Church was built during 1870 by the Countess of Huntingdon and was the first Church to come under the trusteeship of the "Countess of Huntingdons Connexion". Sadly the Congregations at Brighton grew smaller during recent years and it became necessary to close the Church at the end of 1966, when the Trustees then disposed of the building.

The Organ was built during 1871 originally as a "tracker" instrument by Robson, a reputable Organ Builder of those times. Although records of the Organ's history are no longer available, a study shows that some additions were made, the latest about 1920, and from then on at least the Organ had been cared for by Messrs. Morgan and Smith of Brighton. During 1934 the Organ was completely rebuilt with an electro-pneumatic action and incorporating a detached console to modern standards., some alteration being made to the tonal resources at that time.

During our inspection in its Brighton home in the early part of 1967 it was found in very good order and playing condition, and it was agreed that it was a suitable instrument for removal. Plans were laid accordingly. Mr. Nicholson, the Rector's Warden kindly made a large tithe barn on his property available to us for storage and as a workshop and during Easter 1967 the Organ was carefully dismantled by our group of Church Members, friends and relations, and with the help of a local firm of furniture removal experts was brought back to Tadley and unloaded into the barn with surprisingly little damage through dismantling or removing. In all a total of about 8 tons of wood and metal were moved in this operation. A tour of local shops produced quantities of fibreboard egg boxes which proved most suitable for the packing of the majority of fragile pipes and parts.

As laid out in Brighton the Organ would not fit the existing recess in St. Pauls, but it did not take long for the two Organ Builders - Derrick Carrington and Phillip Wells to redesign the layout, prepare working drawings and get on with the basic alterations to the structure which was then re-erected in the barn to prove the sizing before installation. During this time consultations had of course taken place with the Diocesan Advisory Body, culminating in the issue of the necessary faculty.

The work of installation was scheduled to take place commencing on August Bank Holiday Monday 1968, and of course, involved the removal of the existing Liddiatt Organ which it was planned to redesign for use in St. Peters Church, Tadley.

All the major structural work was completed by the end of the Bank Holiday Week in 5 working days, and for the next 4 or 5 Sundays, the Church Hall Piano accompanied services. The instrument was first played for the 1967 Harvest Festival when the first section became operational. Work has however gone on steadily for the past year and now only one or two minor jobs remain. Apart from some adjustments and regulating no re-voicing has been done so far, and the Organ is now exactly as it was in Brighton, except that in its open position it has greater clarity than when in its original location. The new Iroko case was designed by the St. Pauls Church Architect, Mr. A. Gott, L.R.I.B.A., and executed by Mr. H. Sharp to whom we are deeply grateful.

A few statistics will give some idea of the work involved. The complex internal wiring of the Organ and Console was originally carried out in white cotton covered wire, and as some 2-3000 circuits are involved two of our Church Members spent many hours tracing out all connections and rewiring on marked distributor boards. The large 16' Open Diapason Pipes were too long for the recess. As they were made of 1" timber and the largest measure some 2' square, these had to be sawn down and the tops mitred to the angle of the roof, each half of the cut pipes were dowelled and fixed into position during initial assembly. Because of the revised layout accessory wind trunks and main feeders had to be replaced and this has been

done with polythene tube and polythene sheet pipes very successfully. Some additional chests had to be made to accommodate a number of - what were external pipes at Brighton - inside the case. The Blowing plant has caused much concern due to the appearance of a whistle at a fixed frequency, which had not been evident in Brighton. Its intensity has been considerably reduced but experiments are continuing to get rid of it entirely. In all there are some 1,050 pipes in the organ measuring from 18' long and weighing about 1½cwt to a small 1½" long "tin whistle" weighing a few ounces.

Two plates are fixed to the Lower Case of the Organ above the access doors giving the thanks of the Brighton Church to two members for the 1934 rebuild and the other commemorating this installation.

R.L. Carrington
October, 1968

SPECIFICATION

Manual Compas 58 Notes

<u>GREAT</u>		<u>SWELL (Balanced Pedal)</u>	
Bourdon	16'	Open Diapason	8'
Open Diapason	8'	Viol de Gamba	8'
Gamba	8'	Stopped Diapason	8'
Dulciana	8'	Principal	4'
Clarinet Flute	8'	12th	2 2/3'
Principal	4'	15th	2'
Flute	4'	Cornopean	8'
15th	2'	Oboe	8'
Trumpet	8'	Clarinet (T.C.)	8'

Pedal 30

	Open Diapason	16'	} From Great
	Bourdon	16'	
	Flute	8'	
I	Swell Octave		VI Great to Pedal
II	Swell Sub-Octave		VII Swell to Pedal
III	Swell Octave to Great		VIII Tremulant to Swell
IV	Swell Sub-Octave to Great		3 Adjustable Pistons to Great
V	Swell to Great		3 Adjustable Pistons to Swell
			3 Pedal Pistons (Duplicating Great)
1	Great to Pedal Reversible Piston		3 Pedal Pistons (Duplicating Swell)

THE NEW ORGAN AT ST PAULS, TADLEY

OPENING RECITAL PROGRAMME

By Dr. W. Hirst

A brief programme to show the capability of the Organ in differing styles.

The Voluntary	.....	by John Stanley
	.....	by John Ireland
The Chorale Prelude	.....	by Bach
	.....	by Brahms
	.....	by Karg Elert
Fugue "St. Anne"	.....	by J.S. Bach

Recital by GERALD WHEELER at Reading University

by A.E. Rivers and H.H. Hartley

The Reading Festival of 1969 saw the second organ recital in the University Great Hall to be sponsored jointly by the Festival Committee and our Association. It was given on 25th June by Gerald Wheeler, organist of Christ Church Cathedral, Montreal. Mr. Wheeler emigrated to Canada from this country in the fifties after graduating from the Royal College of Music. (A sidelight of local interest is that one of Mr. Wheeler's early teachers was our distinguished former member, Mr. Ernest Hopkinson, whom we were delighted to welcome back on the occasion of this recital.)

The details of Mr. Wheeler's programme will be found elsewhere in this magazine. Suffice it here to say that a near-capacity audience enjoyed a varied and interesting selection of which the second half consisted entirely of works by Canadian composers. Perhaps the most notable impression of the evening was the effective way in which Mr. Wheeler used the comparatively limited resources available to him, and in particular how he contrived such well-controlled tonal climaxes. Of the Canadian pieces, those by Karam and Schroeder are not well known to English audiences. Whilst the former has its own particular charm, one may perhaps make special mention of the Schroeder preludes, which were attractively and vitally presented by Mr. Wheeler, and deserve to be more widely known.

In addition to his printed programme, Mr. Wheeler delighted his listeners with two highly contrasted encores. The first was a quiet flute piece with a characteristic old English flavour. The other was Messiaen's "Transports de joie" (the third movement of his 'L' Ascension' suite), which Mr. Wheeler announced somewhat - and never more needlessly - apologetically. In the event, we were treated to a spectacular display of technical prowess, in which clarity of outline and rhythmic movement combined to create one of the most meaningful and enjoyable performances of this work that many of us have heard.

Recital by SIMON PRESTON at Reading Town Hall

by Harold H. Hartley

We had waited a long time to hear what Simon Preston could do with our Father Willis organ, and we were rewarded on 1st October with an evening's listening which was all enjoyable and for much of the time exciting. The opening work, Bach's Fantasia in C minor, is a dull thing at the best, and scarcely avoided giving this impression even with Mr. Preston's impeccably precise rendering of its five-part complexities. The registration, however, was well chosen, the upperwork lending clarity as well as brilliance, and the rhythmic movement was well maintained throughout.

The set of three English Voluntaries of the seventeenth and eighteenth centuries which followed aroused greater interest. In the short and attractive piece by Blow the rich ornamentation was unselfconscious and the contrapuntal devices were tellingly presented in a clear and light texture. Both in this and in the ensuing Purcell, we were again made aware of the crystal clarity of Mr. Preston's articulation, and his sure sense of phrase and line. The same characteristics informed his playing of Stanley's Voluntary in A minor (the tenth in the set of thirty), together with a most effective - and, in the Andante, unusual - registration scheme. The most noteworthy feature of the Allegro, however, was Mr. Preston's brilliant execution of the abrupt manual changes so beloved of Stanley. The forte chords followed the rapid piano passages with such inevitability and fluency that the melodic continuity was complete - an even more considerable feat when one recalls the widely differing manual touches of this instrument.

The performance of Liszt's Fantasia and Fugue on B-A-C-H which ended the first half of the evening's programme was truly magnificent and revealed that consummate mastery of the grand romantic style for which Mr. Preston is justly renowned. The work requires large resources, and Mr. Preston exploited to the utmost those available to him, filling our ears with rich tonal contrasts and effective, but never overwhelming, use of the powerful reeds. His registration was managed superbly well, much of it by hand, but above all his performance was remarkable for its rhythmic vitality. In a work on this scale, based on such slight thematic material as a mere four notes, the performer's chief problem is to present the listener with a unified whole - which in art is indeed greater than the sum of the parts. Under Mr. Preston's kilful interpretation, the work unfolded progressively and inevitably, never rambling, but always driven purposefully onwards to its final, thrilling climax.

The organ works of Reger are less widely known than they deserve to be, perhaps because they make such searching demands of the player; yet they are so finely and meticulously wrought that, for the most part, they cannot but improve on becoming more familiar. No technical problems were apparent, however, in Mr. Preston's playing of the Toccata and Fugue in D minor/major (from Op. 59) which opened the second half of his programme. As in the Liszt, he gave us a completely convincing performance, sustaining our interest throughout the expressive Toccata and the tightly knit, even more intense, Fugue.

Now and then one hears a performance of a familiar work which challenges one's cherished preconceptions, and such was the effect on at least one listener of Mr. Preston's unexpected treatment of Franck's Third Chorale. On this occasion one realized how prejudiced one had become in favour of the conventional, perhaps slightly sentimental, interpretation which the work usually receives at the hands (and feet) of surely less dextrous performers than Mr. Preston. For the latter's spectacular, extrovert reading was delivered with impressive skill, whilst his registration solved the problems posed by the instrument with much originality and was evidently the outcome of painstaking preparation. This was altogether a remarkable and thought-provoking performance.

The Finale of Vierne's First Symphony is a recital work of major proportions in a florid, chromatic and typically French idiom, and Mr. Preston succeeded admirably in capturing its exuberant atmosphere. The sonorous pedal solo which underpins much of the work was delivered with relentless rhythmic drive and the whole performance proceeded with no apparent effort, further testimony to Mr. Preston's complete technical mastery of the instrument.

An enthusiastic audience would not allow Mr. Preston to leave without at least one encore, and he obliged with Karg-Elert's Chorale-Improvisation on "Now thank we all our God" - a surprisingly exacting choice in view of the strenuous programme which preceded it. Mr. Preston, however, showed that he had all the energy necessary for an animated rendering, imbued with much of the grandiose, romantic flavour which has earned this piece its wide popularity. Unfortunately, even prolonged applause could not prevail upon Mr. Preston to give us a further encore, and we were left with the memory of an ambitious and colourful programme superbly executed.
