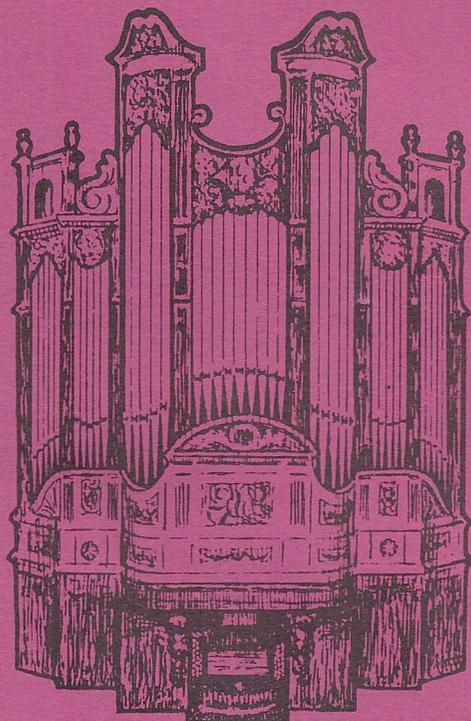


# The Berkshire Organist



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The BERKSHIRE ORGANISTS' ASSOCIATION was founded at a meeting held on 19 April 1921. This was arranged by Mr P.R. Scrivener (Founder President) and Mr A.H. Lusty, and was addressed by Dr Prendergast, Organist of Winchester Cathedral.

The Association was affiliated to the then National Union of Organists' Associations and the Annual Congress of the Union was held in Reading in 1927. At this Congress the Benevolent Fund of the Association was founded under the auspices of Sir Hamilton Harty, the President. By 1929 the parent body had become the Incorporated Association of Organists and in 1953 its Congress also came to Reading.

The Annual Half-Day Conference of the Berkshire Organists' Association was founded in 1932 and the Reading Town Hall Celebrity Recitals commenced in 1965.

During the intervening years branches were established at Newbury, Windsor and Abingdon. The first two branches have become separate Associations and the Abingdon members were transferred to the Oxford Association.

The Association holds ten meetings each year. These vary from lectures and recitals to social events and outings to organs of interest. Communication with members is mainly by means of the Newsletter which appears five times a year. In addition The Berkshire Organist has, for the past 35 years, provided an annual account of the Association's activities and also included reviews and articles on church and organ music, together with a list of members of the Association. Members also receive the Organists' Review, a quarterly publication of the Incorporated Association of Organists.

The Berkshire Organists' Association also exists to help and advise member organists, and to assist in the location of deputies. Members are permitted to practice free of charge on Reading Town Hall organ, an important Father Willis instrument concerning which the Association has recently published a well-received Symposium. Membership of the British Library, Lending Division by the Association allows members to make use of the facilities offered by the Division, in particular the loan of music.

## A MESSAGE FROM THE PRESIDENT

The year after Vol.1 of The Berkshire Organist was published, Orwell's "1984" made its appearance. In those days of the late 1940's the year 1984 seemed far ahead even if the thought of its eventual arrival seemed menacing. For most members of the BOA an honest appraisal of everyday life might suggest that today we are more freely accountable for the use we make of opportunities. In comparison with 1948, in many walks of life fewer derelictions of responsibilities can be condoned.

As members of our Fraternity, one of those areas of responsibility must be an active and positive concern for the future of the Association. Thus our progress in attracting younger members to share in that Fraternity should be a measure against which the health of the BOA can be judged. My hope for 1984 is that all members will feel able to contribute directly in this task.

The end of 1983 saw the 500th anniversary of the birth of Martin Luther. Few of us have been uninfluenced by the music of the Lutheran tradition; and this should remind us that the cause of ecumenism can be served no less by music than by theology. By grasping the nettle, the church musician - whether pianist, guitarist, singer or organist - can progress, or retard, the true worth of ecumenical encounter. The church organist in particular has a powerful language at his disposal; his work is akin to that of a painter of icons. And I think, as a consequence (without compromising principles) his aim must be very concerned with "inclusiveness" rather than "exclusiveness".

Among the obituaries of the year, I cannot but fail to mention that of Mr A.H. Lusty, Past President, former Honorary Secretary, a member of the National Executive of the IAO, and indeed a founder member of this Association. Elsewhere in these pages are contained an appraisal of his work, but, as one of his erstwhile pupils, I think it appropriate to recall two features of his teaching - and a most patient teacher he was. At a time when the study of figured bass had become quite unfashionable, he used it as a basis for a good deal of his harmony teaching; and one is eternally grateful for that. As for keyboard technique, his preoccupation with the fingers gave many of his pupils a clarity of articulation often lacking in the work of his contemporaries.

Finally I must express my sincere thanks to the Council and the Town Hall Organ Sub-committee for their work and support during the past year; to Mr Gordon Spriggs and Mr Philip Bowcock for this new-look Berkshire Organist; and to Past President Harold Hartley for the burden of the work in drawing up the proposed revised Constitution. A member recently remarked that 1983 might be remembered (from the contents of Newsletters) as that of warnings about the fate of Lot's Wife. Might I suggest that 1984 might take as its motto the opening of Philip Nicolai's hymn and Bach's Cantata "Wachet auf.?"

## EDITORIAL

Although the Berkshire Organist appears this time in a new guise (like the Newsletter) it has, we hope, improved rather than changed. For the 36 years since the first issue it has always been a quarto-sized product of typewriter and stencils, more often than not faultlessly produced but latterly fraught with problems, so your Council has decided to change to more modern methods of production and the now standard 'A' size sheet. This may not be popular with members who have the full set from 1948 onwards in quarto, but perhaps we can keep to the new format without further changes for the next 36 years. It will then sit happily, though humbly, on the same shelf as The Organ, The Organ Club Journal, BIOS Journal, RSCM World of Church Music, Friends of Cathedral Music Annual Report, and others, all of which deserve to be, and no doubt are, avidly collected and treasured by Berkshire members.

Our first cover design continued in use until the issue of the Souvenir Number of 1968 commemorating the magazine's 21st birthday, and the design which was then adopted is, for the sake of continuity, being retained - particularly as it carries a representation of what is so special and unique to us, and has almost become our trademark - the Father Willis organ case.

For the production of this issue we are greatly indebted to our member Philip Bowcock, and it is dignified by the allocation of an International Standard Serial Number - ISSN 0265-1971 - registered by the UK National Series Data Centre of the British Library's Bibliographic Services Division, so that it can readily be identified throughout the book world.

An attempt is also being made to have it ready for distribution early in January instead of at the AGM. As the Annual Report and Audited Accounts will not be available in time, they have to be omitted and will be circulated at the AGM. Earlier publication also means that some end-of-year programmes and reports of meetings may not appear until the following year.

We are most grateful to our contributors, and we hope that others will be inspired to send in material for next year's issue, in particular their impressions of interesting BOA events attended. These have not always been done justice because sometimes speakers are not able to provide notes of their talks afterwards, and the talks are so full of good things that your editor cannot manage to jot them all down coherently; sometimes he, like others, is not able to be present. In any case two different viewpoints on the same thing can be invaluable. After all there are four Gospels.... So please do remember to send in an appreciation of anything you enjoyed, or comments on something about which you feel strongly. Or, indeed, anything of historical interest.

Again we greet those members who cannot often join us in person, also our many friends in other Associations and kindred societies. To our senior and highly esteemed Vice President, Professor H.C. Barnard, we convey our very warmest wishes as he approaches his 100th birthday.

It can now be recorded with an intense sigh of relief that, after our prolonged fight against the entrenched might of the local Philistines, the Hall and organ are as safe as they can ever be from destruction, disposal, or mutilation. It is a very long story, and it is all detailed in our bulky Town Hall Organ scrapbook. While some of our members never do a thing to help, do not come to any of the meetings and cannot even be bothered to pay their subscriptions, great credit is due to the perseverance and downright hard work of our Town Hall Organ Committee, and even more so to the diligence of Mr Martyn Reason of the Reading Civic Society - without whose skill and insight the battle could never have been won.

The situation reached its climax with that Public Meeting in the Civic Centre on 17th March last, coupled with the local council election landslide in May. The Public Meeting was called at very short notice (rather cunningly, some thought) following the display of plans for a multi-million pound scheme to modernise the buildings as a whole; this was "Scheme A" which entailed reducing the large hall by inserting a mezzanine floor and jamming the organ right up to the roof, with Father Willis's work "revoiced" (!) to suit the new and far less favourable acoustical environment. There was also a "Scheme B" which did not affect the hall and organ (thereby saving a few paltry thousands), but this was kept pretty dark, and the questionnaire put out to the public simply asked whether they liked Scheme A. Some 100 small local societies were invited to the public meeting; societies who might not perhaps be at all interested in what happened to the concert hall and organ; but apparently none of them came. Those citizens who did come, however, made mincemeat of Scheme A, and there were some notably well-informed and articulate expressions of opinion from a wide cross-section of the public. It was also revealed that answers to the questionnaire heavily condemned the mezzanine floor. So this exercise in public consultation left the authorities in no doubt as to what people thought.

And it so happened that at the local elections the party most in favour of preserving the hall and organ unaltered was overwhelmingly returned, so it is now likely that an entirely new and less extravagant scheme will be prepared by the Architects - who, to give them their due, had produced some brilliant ideas within the scope of their brief.

One of the accomplishments of your Committee was to gain support from leading personalities in the musical world. In this they were greatly helped by being able to send out copies of the Symposium, and by the existence of Catherine Ennis's superb record. The Reading Council had very powerful letters from the following - and we are most grateful to them for their genuine concern :-

Mr Cecil Clutton	Mr E.A.K. Ridley (Royal College of Music)
Mr Austin Niland	Mr John Lade (B.B.C.)
Dr Watkins Shaw	Mr Michael Statham (whose father was the late Dr Heathcote Statham of Norwich Cathedral).
Mr Peter Hurford	Mr Alastair Sampson (Eton College)
Mr Christopher Dearnley	Dr Nicholas Thistlethwaite (British Institute of Organ Studies).
Mr Michael Woodward	The Professor and four Lecturers in Music at Reading University.
Messrs B.C. Shepherd & Son, Organ Builders	

Besides letters from our own members there was one in both the Reading papers over the signatures of Lord Wolfenden, the Bishop of Reading, the Archdeacon of Berkshire, the Director of the Civic Trust, the Chairman of the Victorian Society, and Professor Peter Fellgett, deploring any possible loss of the Hall's well-proportioned great depth, architectural character, and exceptionally fine acoustics.

There will be just one more Celebrity Recital before the Hall is finally closed for the long period of alterations, that on 14 March by Alan Wicks of Canterbury Cathedral, so we must pack the Hall for this. We understand that the work to be carried out in Phase 1 affects all the Town Hall site from the Market Place end up to , but not including, the Large Hall, which is to be dealt with in the later phase. The hall and organ will therefore be out of use for a very long time, and we shall endeavour to see that the organ is not allowed to deteriorate in any way during that time. The reason why the balcony has been closed for so long already is not that it is at all unsafe, but that the dividing wall on the north side of the hall (towards the museum and library) does not satisfy the safety regulations in case of a fire.

Please do make the March recital widely known, book the date yourself, and bring as many friends as you can, so that the hitherto unbroken series of 36 Celebrity Recitals started by Fernando Germani in 1966 may be brought to a glorious and enthusiastic conclusion.

#### READING'S MUSICAL HISTORY

The first Secretary of our Association was Mr S.T. Chamberlain, who guided the youthful Association through the 1920's. He was a master at the then George Palmer Trades School for Boys and was successively Organist of St Mary's, Church, Castle Street, Sonning Parish Church, and the Royal Garrison Church at Aldershot.

Mr Chamberlain spent many hours of research into Municipal and church records and local newspapers for a book under the above title. Unfortunately, although he succeeded in obtaining the patronage of Sir Hugh Allen, Director of the Royal College of Music and Oxford Professor of Music (who commenced his career at the age of eleven as Organist of the then iron church of St Saviour, Reading) the small number of potential buyers precluded publication. In the hope of his efforts being of some service to local musicians and others, Mr Chamberlain deposited the typescript of his book with the local collection of the then Borough Library.

On enquiry at the Library recently I found that as they have two copies of this typescript it is possible - on signature of a "good care" form - to borrow one of these for home reading.

The local chapters are necessarily in general terms - incorporating reference to Summer-is-a-cumen-in, Reading Minstrels and the Caversham Masque - but later chapters provide a wealth of details of the musical life and personalities of Reading in the 18th and 19th centuries.

A.E. Rivers

#### OBITUARY

We record with pride the promotion to Higher Service of the following members :-

ARCHIE H. LUSTY on 5 January 1983. An appreciation by our President and an account of his life and work appear elsewhere in this issue.

JOHN DUSSEK on 20 May 1983. At his funeral service in St Peter's, Caversham, where he had latterly been Organist and Choirmaster, Michael Peterson, a former student colleague at Oxford and now Organist of Tewkesbury Abbey was at the organ. In his address to a packed Church, Canon John Grimwade drew attention to the pressing need for the Church to wake up and do something about its dwindling supply of organists before it is too late.

NORMAN L. TOTT on 14 October 1983. For many years Organist of St Michael's, Tilehurst, and prior to that, for even longer, of St Stephen's (now demolished). As a sign of the affection in which he was held, a choir of 32 attended his funeral service.

Born in 1895, Archibald Lusty died in his 88th year on 5 February 1983, having spent his entire life in Reading where he made a noteworthy contribution to music and to church music in particular. First a choirboy at St. Giles', then an articled pupil of the redoubtable Percy Scrivener (organist there for over 60 years), he gained his ARCO at an early age, following it in due course with LTCL. At 15 he was appointed organist of the then Mission church of St. Michael's in Elgar Road, a daughter Church of St. Giles'. By the age of 17 he was doing full-time teaching of piano, organ, singing and theory, and he was still teaching when taken ill just two weeks before his death. During those seventy-odd years he successfully coached some 1,600 pupils for the Trinity School of Music and the Guildhall School of Music and Drama examinations, many of them passing with honours and several gaining diplomas, and he was duly rewarded with Fellowships of both these Institutions.

In the 1920's he conducted the Reading Conservative Prize Choral Society, and after the 1939-45 War formed the Reading Lady Singers, which continued for many years to raise sums of money for charities. Having been Treasurer of the Reading and District Music Festival before the War, he became its Chairman during the 1950's and 1960's and in 1950 he had formed the Reading Operatic Society, which is still in existence. It is an indication of his high standards as a choral conductor that when he resigned as Musical Director it was because he felt no longer able to memorise his Conductor's score.

Among his compositions was a setting of the Communion Service - not the ASB which he would have hated -, and at the time of the Queen's Coronation a work which he composed was offered to her and she was graciously pleased to accept the dedication.

Archie Lusty was organist and choirmaster successively of Finchampstead Church, Easthampstead Church, St. Paul's, Wokingham, St. Mary's Hambleden, St. Andrew's Sonning, and lastly at St. Nicholas' Hurst. He was associated with the founding of the Berkshire Organists' Association in 1921, being elected President in 1943-45, and serving for over 40 years as Honorary Secretary - following S.T. Chamberlain and succeeded by Ron Pepworth in 1976. Highly esteemed in the IAO, he was for many years its Registrar and a member of its National Executive and was also a member of both the Incorporated Society of Musicians and the Royal Society of Teachers.

Our Association derived great stability from his long reign as "Hon. Sec." and it is difficult to assess the debt which we owe to him for his faithful work on our behalf. Many of his colleagues and old pupils attended the simple funeral service at Hurst Parish Church on Thursday 10 February, and a tribute was paid to his memory by our Past President, Donovan Jones while Leslie Davis was at the organ.

John Dussek was a member of a family with a strong musical tradition. His Great-grandfather was the pianist and composer J.L. Dussek, who took refuge in London at the end of the 18th century. My association with him began when he was appointed Organist of Caversham Parish in 1974 in succession to R.H. Brind. The choir which had for many years been used to his predecessor immediately accepted him as a colleague and for a year or so all went well. Then, to everyone's sadness he suffered a severe stroke and for some weeks was unable even to speak. However he recovered the use of speech, learned to walk again, and regained the use of his hands through typing practice. It is a measure of his determination that some seven months later he had recovered sufficiently to be able to play the organ again and for a short time resumed his appointment as Organist. However the strain of being both schoolmaster and organist was too much and he retired to act as Deputy in the Parish.

In 1980 he retired from Kendrick School and resumed the appointment as Organist of the Parish which he held until his death, playing his last Service only a week before. He had a tremendous knowledge of church music and was a first-rate musician. However he will be remembered for his untiring devotion to the Church and its choir, for his wit, wisdom, and great patience in teaching the young trebles, and for his commitment to true Christian principles. For him the work of the organist did not stop at two Services and a choir practice - he would frequently be seen at other events when his other activities permitted.

As many will know, Molly, his Widow, is a violinist and Michael, their son, a concert pianist and one of their daughters, Sarah, is a cellist. There is no doubt that the musical tradition of the Dussek family will continue.

P.B.

John Dussek joined the Berkshire Organists' Association in 1969 when he came to Reading to take up the position of Head of music at Kendrick Girls' School. As an organist, he held a number of important posts including that of Organist and Choirmaster of Harrow Parish Church from 1951 to 1954, after which he moved to Sherborne where he was Organist of the Abbey until 1959. He was a chorister at Magdalen College, Oxford, and during the war was in the Royal Naval Volunteer Reserve. After hostilities had ceased he returned to Oxford and read music at Worcester College. After graduating he became Master of Music at Geelong Grammar School. For ten years prior to his arrival in Reading he was the Director of Music at Oakham School, Rutland.

John had been in Reading for five years before he was appointed Organist and Choirmaster of St Peter's Church, Caversham; a position which he was destined to hold twice. The first occasion (1974-75) was curtailed due to the pressure of work and the onset of ill-health which was to trouble him for the rest of his life. When he retired from teaching in 1980 he returned to St Peter's and remained there until his death.

In May 1983 the present Head of Music at Kendrick fell victim to a virus and his doctor confined him to bed for a fortnight. John characteristically offered to assist by giving extra aural tuition to G.C.E. candidates whose examinations were drawing near. It was during this period that I last saw him. He enthused about the School's annual Commemoration Concert which had been held at the Town Hall two days previously. It had fallen to my lot to conduct the performance, which included Elgar's Fifth Pomp and Circumstance March and Haydn's "Military" Symphony. His comment to me was made with his usual kindness and enthusiasm - "By Jove, you took the Elgar at a cracking pace" - and with a mischievous glint in his eye - "but it certainly made 'em sit up and listen".

John will be remembered for his dry sense of humour and the mild unassuming manner which endeared him to us all.

Requiescat in Pace

C.G.

#### VISIT FROM THE EAST SURREY ORGANISTS' ASSOCIATION

It is always a pleasure to entertain visitors from other Associations, whether they join us at a Half-day Conference or similar event, or whether they come on their own for a local organ crawl, as did our East Surrey friends on Saturday afternoon, 4th June. Being a modest sized party, they had plenty of time to savour a couple of our instruments. Everybody, of course, wants to meet Father Willis, and Leslie Davis effected the introduction in his usual capable and friendly manner. The visitors admired the majestic carved oak case, pored over our now bulging Scrapbook, gave the organ a thorough going-over, and readily bought copies of the Symposium, before retiring to a tea bar to fortify themselves for a violent contrast - the Compton at Greyfriars.

Here your Editor found them deeply interested in all he could tell them of that Church's rather fine architecture and its colourful history as a Friars' preaching church, town Guildhall, hospital, bridewell, poor-house, and town gaol with a pub in one corner. After a somewhat inexpert demonstration of what is, if you can find your way through its complexities, a most versatile and useful instrument, the visitors tried out the organ for themselves, making some very pleasing sounds on it. Familiarity sometimes dulls appreciation of the things you live with, but seeing your church and your organ through fresh eyes makes you realise how splendid they really are, and what a privilege it is to have them.

These visits are invariably the happiest of occasions, and it is a pity that they cannot always be thrown open to all our own members. But our East Surrey friends want us to pay them a return visit, so this will be something for us to look forward to.

SUMMER OUTING TO RUGBY, COVENTRY AND OXFORD  
Saturday 18 June 1983

It was disappointing that so few were able to attend the outing this year. Only 17 members and friends attended, which is the lowest number for many years. We were met at Rugby Parish Church by the Organist, Arnold Pugh, who then allowed us to try the organ. The church and organ are well known to our Secretary, Chris Hood, although I believe it has been altered since he last played it.

After lunch in Coventry we were met by the young Organist of the Coventry Methodist Central Hall, who played one of the Hoveringham Sketches and Norman Cocker's Tuba Tune for us. We were then invited to a cup of tea whilst the organ was being tried. During our visit we met the Chairman and a member of the Coventry Organists' Association.

The organ in the Central Hall is a 39-stop 3-manual built by Jardine of Manchester in 1939 for a private residence, the specification having been drawn up by Reginald Goss-Custard. It was transferred to the Central Hall and opened by Dr Harold Rhodes (then of Coventry Cathedral, the old building), and rebuilt by Jardine's in 1949/50. There are two tremulants on the Swell, one LP and one HP, and it boasts Gongs and a Carillon on the Choir, both with 25 bells, a Bass Drum and a Snare Drum on the Pedals, and a balanced general crescendo pedal to full organ.

We arrived in Oxford in time for tea, and those of us who were at Christ Church in good time were able to listen to a choir rehearsal for Evensong. The Service was Stanford in A, with Responses by Francis Grier, the Cathedral Organist. "Der Geist hilft" by J.S. Bach was the anthem. After the Service Mr Grier played the last movement of Mendelssohn's First Sonata. The choir singing was excellent, although there were some of our members who were not keen on the tone of the organ.

Derek Guy

(But what a beautiful job Riegers have made of restoring the proportions of the organ case. - Ed.)

ORGAN RECITALS 1983

Christian Aid Recital

17 May - Andrew Evans

Fantasia and Fugue in G minor	J.S. Bach
Arabesque	Louis Vierne
Berceuse	Louis Vierne
Sonata No. 1	F. Mendelssohn
Trio "Allein Gott in der Hoh sei Ehr"	J.S. Bach
Exultate	Knut Nystedt
Paeon	Kenneth Leighton
Fantasia and Fugue - "Ad nos ad salutarem undem"	Liszt

THE LUNCHTIME RECITALS

Once again I must thank those who have so willingly given of their time and expertise to maintain another year of monthly recitals in Reading Town Hall. Without exception they have all experienced the sheer joy of playing the Father Willis, which, despite its lack of 'mod-cons' is truly seductive, whether you sample a few isolated chords or come out full bore with the Ad Nos. How fortunate we are to have access to such a treasure, and how grateful we must remain to the few who spearheaded the campaign to preserve it intact within its natural abode. Yet again the closure of the Hall for the implementation of Scheme A has been postponed until 31 July 1984. How impatiently we look forward to seeing the building restored to its pristine splendour.

Leslie Davis

5 January - Andrew Evans

Toccata in D minor ("Dorian") S.538	J.S. Bach
Psalm Prelude - "De Profundis"	Herbert Howells
Tuba Tune	Norman Cocker
Suite. Minuet - Siciliana - Gavotte	Franiisek Tuma (1704-1774)
Fantasia and fugue - "Ad nos ad salutarem undam"	Franz Liszt

2 February - Christopher Hood

Passacaglia and Fugue in C minor	J.S. Bach
Pastorale	Pietro Yon
Master Tallis' Testament	Herbert Howells
Finale in B flat	Cesar Franck

## 2 March - Graham Ireland

Prelude and Fugue in G minor	Buxtehude
Adagio in E major	Frank Bridge
Prelude, Fugue and Variations	Cesar Franck
Adagio	Albinoni
Suite Gothique	Boellman
Scherzo	Enrico Bossi

## 4 May - Leslie Davies

Alla Breve	J.S. Bach
Pavane	Gabriel Fauré
Behold, a Rose is blooming	Johannes Brahms
Prelude in G major	J.S. Bach
Serenade	Chas M. Widor
Last Spring	Edward Greig
Pastorale and Finale from First Organ Symphony	Alexandre Guilmant

## 1 June - Edward T. Denty

Fantasia in G major	J.S. Bach
Prelude and Postlude on themes of Orlando Gibbons	C.V. Stanford
Cantilene from Sonata No. 11	J. Rheinberger
Prelude and Fugue in C minor	Mendelssohn
Romance sans paroles	J. Bonnet
Festival Prelude on "Ein Feste Burg"	Wm. Faulkes

## 6 July - Jonathan Holl

Triumphal March "Caractacus" (arr. Lemare)	Elgar
Prelude and Fugue in D major (BWV 532)	J.S. Bach
Prelude on Brother James' Air	Searle Wright
Finale to Symphony No. 3	Vierne
Three Pieces for Musical Clock	Handel
Sonata Eroica	Jongen

## 3 August - David Sidwell

Toccata	Georgi Mushel
Allegretto and Folk Tune	Percy Whitlock
Prelude and Fugue in F minor (BWV 534)	J.S. Bach
Elegy	George Thalben-Ball
March on a theme of Handel	Alexandre Guilmant
Paeon	Herbert Howells

## 7 September - Gerard Brooks

Allegro (first movement) from Symphony No. 6	Widor
Prelude, Fugue et Variation	César Franck
Impromptu	Louis Vierne
Final	César Franck

## 5 October - John Oxlade

Prelude	Marc-Antoine Charpentier
Adagio in G minor	Tommaso Albinoni
Sonata in D major -	Alexandre Guilmant
Allegro moderato - Larghetto - Vivace	
Psalm Prelude, Op 32 No 2	Herbert Howells
'St Anne' Fugue	J.S. Bach
Berceuse	Louis Vierne
Carillon de Westminster	Louis Vierne

## 2 November - Adrian Boynton

Prelude and Fugue in B minor	J.S. Bach
Psalm Prelude Op 32 No 1	Herbert Howells
Humoreske : L'Organo Primitivo	Yon
Chorale No 3 in A minor	Cesar Franck
Nimrod (Enigma Variations)	Elgar
Tune in E	Thalben-Ball
Toccata (Symphony No 5)	Widor

## 7 December - Janet Thomas

Prelude and Fugue in C major	J.S. Bach
Air and Gavotte	S.S. Wesley
Pastorale	Cesar Franck
Fantasia and Fugue on "Ad Nos, ad Salutarum undam"	F. Liszt

## THE HUMBLE APPROACH

Seen during our visit to Eton College, pinned at the side of the 4-manual console in the College Chapel :-

But when I said 'My foot hath slipped:  
Thy mercy, O Lord, held me up.'

Ps.XCIV.18

RECITAL by MALCOLM RUDLAND  
9 March 1983

A rather small audience gathered in the Town Hall to hear Malcolm Rudland give the Celebrity Recital on 9 March. Those who stayed away missed a highly enjoyable occasion during which the colours of the Father Willis were shown to splendid effect.

It has to be admitted that the J.S. Bach works at the beginning of the Programme, Prelude & fugue in C and the Chorale Prelude on "Ich ruf' zu dir" suffered from the difficulty of finding satisfactory registrations for the composer's music on this organ. Perhaps the most successful treatment for it might be the 19th century English style, which would at least suit the instrument. Anyway the registers chosen for this performance (including a manual 16-ft for the fugal exposition) proved somewhat opaque. I believe the recitalist would have modified them could he have heard them from the position of the audience.

The ritual nod to J.S.B. over, however, Mr Rudland settled down to a splendid firework display. The remainder of the first half was French in origin. Gigout's Rhapsodie sur des Airs Catalans made effective use of the reeds, and not only the loud ones. Franck's Pièce Heroique sounded idiomatic at the climaxes. Dupré's G Minor Prelude and Fugue went like the wind and was a technical Tour de Force only marred by rattling pedal action (or was it shoe leather?).

The second half of the programme was devoted to English music. Outstanding in musical quality and performance alike was Heathcote Statham's Rhapsody on a Ground. This received wonderfully free and vital treatment with splendid variety of registration and articulation. It was preceded by Sunrise on Stonehenge by F.H. Wood which built up from very little to a real blaze and would be quite interesting on one of the instruments of Father Wurlitzer.

After the Statham came the Bairstow Sonata in E flat which, as even a deft performance could not conceal, smells rather of the lamp, the middle (Scherzo) movement providing the most individually-voiced music.

The recital ended with Francis Jackson's Toccata, Chorale and Fugue which was given sparkling treatment and saved from falling apart as such triptychs so easily can, by firm rhythm and apt organ-colour.

So it was a good evening, notable for very skilful organ handling for which some of the credit should be given to Malcolm Rudland's very reliable general piston.

John Dussek

Programme

Prelude and Fugue in C minor (BWV 547)	J.S. Bach
Chorale Prelude "Ich ruf' zu dir, Herr Jesu Christ"	J.S. Bach
Rhapsodie sur des Airs Catalans	Eugene Gigout
Pièce Heroique	César Franck
Prelude and fugue in G minor	Marcel Dupré
Sunrise on Stonehenge	Frederic H. Wood
Rhapsodie on a Ground	Heathcote Statham
Sonata in e flat	Edward Bairstow
Toccata, Chorale and Fugue	Francis Jackson

A MOST UNUSUAL LETTER

Dear Mr -----

27 June 1983

My Wife and I stayed on for the Service last night, and I had entirely no idea that you, as I now learn, were at the organ. Let me tell you simply this. Within minutes of entering the church I had said to her "Whoever is at that console is a sheer magician". The restrained gentleness, the linking music - or background music I suppose - was so wonderfully rendered that through out the Service it was to the organ that my attention went, again and again. I cannot tell you how much the music, both as an accompaniment and mood-setting, added to the wonderful enjoyment of the whole Service.

It is many years since I have heard such playing, or such in-tune understanding of how the right organ, with the right hand on the keys, can add to the depth of spiritual experience.

With our warmest regards .....

(Name and address supplied, but the recipient wishes to remain anonymous - he cannot get a big enough hat. Has such a thing ever happened to anyone else in our Association? It almost reduces one to tears in these days when organists are fighting so hopelessly against lowered standards in worship and every form of discouragement. - Ed.)

## ST. PETER'S CHURCH, CAVERSHAM, READING

A study of the distribution of organ sound through the church based on sound level measurements and using trend surface analysis to produce a contour plan.

Description of the Building

St. Peter's Church, Caversham was built about 400 years ago and during its life has seen a number of substantial changes including considerable damage during the Civil War and an extension to form a south aisle and Lady Chapel last century.

The structure is of flint with a fairly steep pitched tiled roof and a tower at the west end. Internally the walls are plastered and painted except around windows and doors where the original stonework is visible.

Acoustically the building has a very short reverberation time which enables speech to be heard quite clearly. There is no public address equipment and none is needed. The lack of resonance is of course a considerable handicap for many musical purposes.

It will be seen from the plan that the building is divided into three sections of similar width. In fact the cross sectional areas of each part are almost equal and the arches separating the three sections have a considerable effect on the sound distribution. Dimensions are as follows :-

Section	Length	Width	Height
South aisle	94 ft	21 ft	29 ft
Nave	131 ft	20 ft	31 ft
North aisle	114 ft	21 ft	22 ft

The soffits of the arches are about 13 feet high and it will thus be seen that the degree of physical separation of the sections is very considerable. That part of the north aisle roof west of the line of the chancel step is panelled, reducing the effective height to that given above. The height of the ridge over the organ is similar to the other sections, ie. about 30 ft.

The Organ

Prior to 1949 the organ was a 3-manual Lewis. In that year it was rebuilt by Walkers as part of a scheme which would have placed the Great and Swell departments under the tower and a choir department where the present instrument is but due to lack of funds the original scheme was never completed. As an "interim" measure a two-manual extension instrument was installed with the intention that work would be continued when funds were available. Some years later additional stops were added and the current specification comprises two Great, four Swell and one Pedal ranks which can be drawn at various pitches by means of some 35 stop

keys. The swell box extends into the vestry and is fitted with vertically hinged shutters on the south side mounted to open towards the West end. It was described by the late John Dussek as "a hymn machine - and not a very good one" and is capable of producing a considerable amount of noise. The case would not appear to be of greater interest than the sound which emerges from it.

The survey technique

The objective was to investigate the distribution of sound from the organ by means of trend surface analysis. This is a modification of the method of polynomial regression analysis using sound level measurements at a series of points throughout the building as data. The technique was first developed for use in geological surveys but has since been used for a variety of other investigations such as land value studies. The general approach is to take a series of measurements and from these to establish a mathematical model which is then used to calculate contour lines of equal sound level. The amount of arithmetic involved is such that the work can only be done by computer.

The Procedure

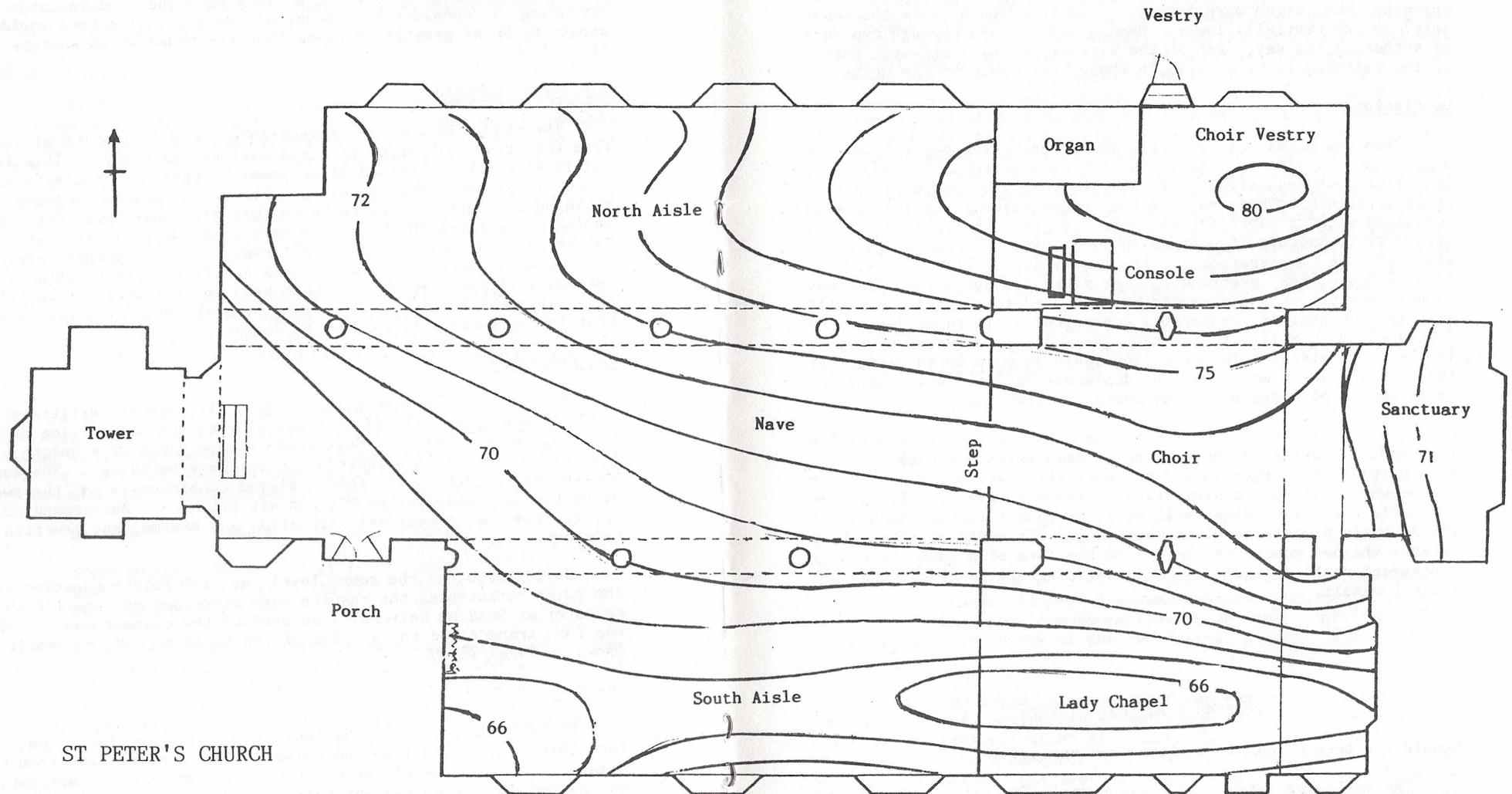
The data points were defined by reference to arbitrary co-ordinate axes parallel and perpendicular to the centre line of the building respectively. Measurements were taken at a height of 4 feet using a meter (A-weighted) in an empty building. The sound source was orchestral A (440) played continuously on the swell using the open diapason at 8ft and 4ft pitch. Background noise (apart from the occasional aircraft) was minimal and practically constant.

Having measured the sound level at 130 points together with the point coordinates the results were processed on the ICL 1904S computer at Reading University to produce the contour map. This was then transcribed to a plan of the building and the result is shown on Pages 18-19.

The Results

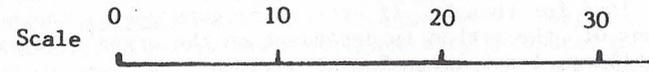
It will be seen that the contours confirm the fairly obvious fact that the sound level decreases as one moves away from the organ. However the extent of the reduction in sound may not be so apparent to the casual observer. The loudest sound is at the east end of the north aisle and is no doubt due to some extent to reflection by the east wall. This area serves as the choir vestry although it is not otherwise screened from the remainder of the church. That the sound level here is very high is a fact which is no doubt appreciated by any priest addressing the choir after the service when the organ is being played at full screech.

Westwards along the north aisle the sound level drops steadily, being about 6Db lower at the rear than at the front of the pew area. A more pronounced drop is apparent in the centre



ST PETER'S CHURCH  
CAVERSHAM

Sound level trends shown  
in decibels (A-Scale)



aisle where the sound level at the front of the pew area is about equal to that at the rear of the north aisle. At the front in the chancel and sanctuary however it can be seen that the level is somewhat higher, the sound passing through the arches immediately opposite the organ more freely. In the south aisle the sound level is substantially lower, having had to pass through two sets of arches on its way, and at the extreme in the south-west corner of the building it is some 15 Db lower than close to the organ.

### Conclusion

From the point of view of the organist the position of the organ can hardly be said to be satisfactory. The most immediately obvious effect of the design of the building is that it is difficult to hear much of the congregational singing, and on occasions when a service is held in the Lady Chapel it is virtually impossible to hear anything at all. From the point of view of the congregation it is clearly impossible to provide an ideal balance for everyone. One might perhaps assume that any members who prefer the organ to be relegated to a minor role will sit as far away as reasonably convenient while those like to be dominated by it will sit either in the front of the centre nave or in the north aisle. The situation would seem to be an example of the way in which many building designers fail to understand the requirements of users so far as music is concerned.

It is difficult to see how matters could be substantially improved. Certainly the original scheme which proposed that the main part of the organ should be under the tower would have given a somewhat different distribution. However even if funds were available the result might well still be unsatisfactory because of the acoustic properties of the building. It would be interesting to know whether modern technology in the form of a good electronic instrument could provide a more satisfactory tonal balance and musical result.

### READING'S MUSICAL HISTORY

Should you be accused of Jacobite leanings ...

The following appears in John Piper's The Life of Miss Fanny Brown (Lichfield, 1760), pp 103-104 and refers in fact to an incident at St Laurence's Church, Reading, between 1742 and 1749 when John Alcock was organist. Alcock was the pseudonymous writer of the novel which, alongside its main story, contains a ragbag of autobiographical anecdote. Although you may feel it unlikely that the political sentiments apply to yourself in 1984, it might offer food for thought if the going gets really tough. The effectiveness of the method is dependent on the organ's being in a west-end gallery, I suspect. So, he says:

A certain Organist, of a truly noble Spirit, (not many Years ago) was sent to by the Mayor of the Corporation, who accused him of being a Jacobite: The Organist told his Worship, he was neither a Jacobite nor a Presbyterian, but that he was a Piper; upon which Mr. Mayor insisted upon his playing him into Church the next Sunday, with the Song call'd God save great George our King, &c. Accordingly our brave Hero, as soon as his Worship enter'd the Church, struck up the said Song, and sung every Verse of it as loud as ever he could bawl, and afterwards play'd as many Variations upon it as lasted full twenty Minutes: Whilst he was playing the Song, the Minister, not being appriz'd of the Mayor's Injunction, got up, and sat down again, several Times, and seem'd exceedingly uneasy, which was told the Organist by one that was with him; who replied, Oh, let him get up, and sit down again, as often as he pleases, I shan't ha'done these ten Minutes yet. It being a very cold and raw Morning, it seems his Worship had so much of his favourite Song at this Time, that he never order'd the Organist to play it any more.

The term "Piper" was not infrequently used of an organist at this time. For instance, Samuel Johnson once commented, "Pray, Sir, who is (J.C.) Bach; is he a piper?"

Peter Marr

### CENTENARIES IN 1985 A.E. Rivers

During the latter part of the present year many thousands of Conductors, Choralists and Instrumentalists will be rehearsing strenuously for the commemorations next year of the Tercentenaries of the birth of the two musical giants, J.S. Bach and G.F. Handel.

It is to be hoped that two other Centenaries, one German and one English, of considerable importance in the history of sacred music in particular, which also occur during the year will not be overlooked. On 9 November 1585 Heinrich Schutz was baptised and on 23 November of the same year Thomas Tallis died. Thus the lives of two men who had great influence on the development of music just overlapped.

THOMAS TALLIS was born between 1505 and 1510. He is first heard of in 1531 when he was Jocular Organum of Dover Priory. In 1537 he was conductor of the choir of the City church of St. Mary-at-Hill in London. From 1538 to 1540 Tallis was at Waltham Abbey as Master of the Choristers or Organist. After the Dissolution he was found at Canterbury Cathedral as a Lay Clerk. Within two or three years he became a Gentleman of the Chapel

Royal. Tallis was a close friend of Byrd who named his second son, to whom Tallis stood as Godfather, Thomas after him. Thomas remained at heart a Roman Catholic and his finest works are considered to be among his Latin settings, including a seven part canon, Miserere. He harmonised all the Psalm-tones in five parts with the melody in the tenor. His motet in 40 parts, "Spem in Alium" was a technical achievement completely without precedent anywhere in Europe. The settings of the Responses are familiar to all in Stainer's sadly debased four-part settings. Tallis died at Greenwich, "very aged" as he described himself, and was buried in the Church of St. Alphege at Greenwich.

HEINRICH SCHUTZ, the first German composer of international stature, was born at Kostrintz in Hess and was taught music in the Chapel Choir and law in the University of Marburg. He was sent to Venice to learn Italian music under Giovanni Gabrieli and in 1616 he became Organist to the Elector of Saxony at Dresden. In contrast to his later great work in the field of Passion Music, Schutz in 1627 completed the first German opera, "Dafne", an isolated example of opera in 16th century Germany. The music of this has unfortunately been lost. Already in 1623 Schutz had completed one of the first German oratorios, "The History of the Resurrection of Jesus Christ". The "Seven Last Words from the Cross" composed in 1645 was a very adventurous setting whereas the later Passions - 1664, 1665 and 1666 - revert to an archaic style. Schutz died at Dresden in 1672 at the age of eighty seven years.

The year 1985 is a vintage year for Centenaries. In 1685 DOMENICO SCARLATTI, a great developer of keyboard techniques was born on 26 October. In 1785 WILLIAM HAWES, Master of the Choristers at St. Paul's Cathedral and Master of the Children of the Chapel Royal, composer of comic operas, madrigals and glees, was born on 21 June, and on 18 August FREDERICH WIECK, piano pedagogue and teacher of Schumann and Von Bulow, was born. 12 July 1885 saw the birth of G.S. BUTTERWORTH of "The Shropshire Lad", followed on 24 December by that of ALBAN BERG, a pupil and follower of the ultra-modern Schonberg. Can any other year produce a richer harvest?

Mr Albert Rivers was this Magazine's first Editor continuing for 26 years until 1974, and he was President in 1949/50. His historical researches have enriched us from time to time, and are still being vigorously pursued in spite of a nasty fall which he sustained during the autumn, and from which we hope he will by now have completely recovered.

Dr Christopher Kent is an expert on Mendelssohn's life and works, so we were greatly privileged to have a talk from him on this subject in the afternoon, and a splendid recital after tea, in which the main item was Mendelssohn's Organ Sonata No 4. The Conference took place for a change at St Peter's, Earley, where we and the visitors joining us were made warmly welcome.

Dr Kent told us of Mendelssohn's early letters to his family in the 1820's; of Carl Friederich Zelte, his tutor, who had a great enthusiasm for JSB; of how in 1822 Mendelssohn met Goethe; of his registration for "Ich schmucke dich" detailed in a letter to his sister, Fanny; of his poor opinion of contemporary Italian organs; of his all-Bach recital in the Thomas-Kirche at Leipzig in 1840; and we were shown a picture of Heidelberg drawn by Mendelssohn the Artist.

On the subject of Mendelssohn in England, we learned that Gauntlett in 1837 wrote a glowing account of his playing; that there is his autograph dating from 1840 at St Peter's Cornhill, where Miss Elizabeth Mounsey recorded her recollections of his playing in 1842 - Miss Mounsey must have been no mean musician, having been appointed organist of St Peter's at the tender age of 14. Dr Kent then enlarged on the Sonatas, originally commissioned by Coventry and Hollier, the first English edition (for which there were 190 original subscribers) appearing in 1845 with Mendelssohn's own metronome marks. Schumann was a great admirer of the German edition by Breitkopf, and there were further editions by Cox in 1851, Novello in 1855, after that one by Williams, Augener in 1933, Novello (edited by Ivor Atkins) in 1934, and the Henle (German) edition in 1976.

Fantasia (Porthenia)	Orlando Gibbons
Aria detto Balletto	Girolamo Frescobaldi
Toccata and Fugue in D major (Dorian) S538	J.S. Bach
Sonata No. 4, Op. 65	F. Mendelssohn Bartholdy
Sortie	Lefébure-Wély

#### THE BENEVOLENT FUND

The total collected up to the end of August was £21.90, and hopefully there will be some more at our November and December meetings. Unfortunately, owing to a clerical error, we sent £18.40 too much last year, so will have to be deducted from the total collected. We have also received a donation of £3.00.

D.M. Guy

OUTING TO ETON AND ROYAL HOLLOWAY COLLEGE  
14 May 1983

This was a well-organised and enjoyable outing - as are all the trips arranged by Derek Guy, in spite of the unbelievable anxieties and problems involved every time - and it was fairly well supported by members and friends. (Some are not at all well supported and it makes one wonder why he keeps on trying.)

It was well worth the long walk from the coach park at Windsor, over the pedestrianised river bridge, and along the full length of Eton High Street, to be able to rest in the beautiful College Chapel and absorb the glories of its Tudor architecture whilst listening to the old-world tones of the little Snetzler organ in the quire, played by the Music Director, Mr Wallace, who explained the function of its 'reducing pedal' and showed how the keyboards pull out. Following that, Stephen Layton, a student, played Bach's B Minor on the large West-end Hill organ together with some lovely quiet music by a pupil of Dupré, and a breathtaking, almost terrifying, "L'Ascension" by Messiaen. The acoustics of the chapel must have benefited considerably from the replacement of the former timber roof by the new concrete vaulting, which looks exactly like good stone, and has almost the same lofty, spacious effect as the famous vault of Kings', Cambridge.

Some of us visited the charming "King of Portugal's Garden" at Eton before walking back to a refreshing tea at one of the riverside hotels in Windsor. Then the coach took us to the Royal Holloway College at Egham (for women students of London University), one of the most extraordinary and attractive fairy palaces imaginable, designed in red brick and Portland stone by W.H. Crossland for the Holloway's Pills multi-millionaire, no expense spared. The organ in the chapel, recently rebuilt by Harrisons with solid state action, was demonstrated for us by Dr Lionel Pike, whose programme included Bach's "Mortify us by Thy grace", the Messe Des Convents, Rheinberger's Passacaglia No.8, and a Howells Psalm Prelude. In his opinion the Passaglia is the most marvellous of all the passacaglias (even including the Great C Minor), and a grand tune in its own right. It certainly came off splendidly, and was vaguely reminiscent of Tchaikowsky's Golden Legend. One curious memory of this visit - numerous pairs of dainty organ-playing shoes spread out on the floor behind the detached console. The organ must get an awful lot of use, and there must be multitudes of lady organists in the offing.

THE PRESIDENTIAL SERVICE

St. Giles' Church, Reading - Saturday 24 September 1983

Voluntaries :	Cantabile	Franck (Michael Thomas, St Saviour's)
	Tierce en Taille	Couperin (Lionel Fowler, Assistant, St Giles)
	Psalm Prelude	Howells (Peter Marr, St Giles)
Introit	"Wherewithal Shall A Young Man"	Alcock
Preces and Responses		Ayleward
Psalm	CXLVII	
Magnificat and Nunc Dimittis		Sumsion in G
Anthem	Cantique De Jean Racine	Fauré
Voluntaries :	Introduction and Fugue	Walter Pach (Peter Marr)
	Finale, Sonata II	Guilmant (John Oxlade)

The sermon, on the importance of the role of the organist in worship, was preached by the Revd. Martin Smith, Assistant Curate of St Giles, and the service was sung by the Voluntary Choir of Christ Church Cathedral, Oxford, conducted by Philip Cave, and accompanied by John Oxlade of St Thomas's, Oxford. The anthem was to have been Wesley's "The Wilderness", but this had to be cancelled due to illness on the part of the soloist. The Fauré proved to be entrancingly beautiful, and was exquisitely sung and accompanied. There is something wholly satisfying about music in St Giles' Church, to which its dignified mid-Victorian organ adds much; one experienced but disheartened organist remarked wistfully afterwards : "That was everything that a Church of England Service should be". Alas for the trendy innovators among the clergy who have been so busy wrecking all the standards of liturgy and music. Why cannot we organists do more to stop them? - we've stopped the destruction of our Father Willis, surely our beloved Church and its worship is just as important.

Dr and Mrs Marr provided a warm and friendly Reception after the Service, and we hope they felt duly rewarded by the encouraging number of members who attended. The Berkshire Association owes a very great deal to the initiative and ability of Dr Marr and to his consistent work behind the scenes on our behalf. We record our thanks and appreciation

CELEBRITY RECITAL BY CATHERINE ENNIS  
19 October 1983

PROGRAMME

Concerto in D minor BWV 596	Vivaldi-Bach
Chorale Prelude "O Mensch, bewein"	Bach
Sonata No 2	Mendelssohn
Fantasia on a theme by Froberger	Roger Steptoe (1982)
Symphony No 6	Widor
(Encore - Sortie)	Lefébure-Wély)

From the programme notes, contributed by Catherine Ennis herself, one learns that Roger Steptoe is a lecturer in Composition at the Royal Academy of Music, and his Fantasia is based on two musical ideas - a chordal sequence followed by a contrapuntal motif taking as its point of departure a quotation from a Toccata by Froberger, the two being developed and eventually fused together at the end of the piece.

Quite apart from the brilliance and good taste of the playing, this recital was something of an occasion, no doubt because of appetites already whetted by the now famous record. Michael Woodward made the journey to Reading and brought copies of his other recordings of important organs, decorating the Town Hall with displays of some of the most marvellous organ photographs, both in monotone and colour, that one is ever likely to see. There were superb interiors of Liverpool Cathedral and St Paul's and there was a remarkable view of St Paul's towering above the City skyline, presumably from some distance away, but crystal clear. Michael Woodward's record sleeves are always packed with as many pictures and as much information as is the one which he produced for our Father Willis record. We appreciate all he has done for us, and offer no apologies for commending his highly specialised recordings, of which the following is a list :-

The Schultz Organ at Armley	Lynne Davis and Arnold Mahon
The Royal Hospital School Chapel	Frank Davies and Peter Crompton
St George's Hall, Liverpool	Christopher Dearnley
Peterborough Cathedral (with Choir)	Christopher Gower and Simon Lawford
Liverpool Cathedral	Ian Tracey
St Paul's Cathedral	Christopher Dearnley
Ulster Hall, Belfast	Gillian Weir
Liverpool Cathedral (orchestral transcription)	Ian Tracey

ORGANISTS OF THE CITY OF LONDON 1666 - 1850

One of the marks of British musicology is the willingness of scholars to share the results of their researches with a sense of goodwill not always seen in other countries. Those who have worked in the field of the music of the City of London have often had good cause to acknowledge the work of Mr Donovan Daws and perhaps more importantly, to mention with some feeling the generosity with which he shared the fruits of a lifetime's work at the Guildhall Library. As Principal Keeper, he came to know intimately the resources of the Library, in particular the records of the City Churches. After many vicissitudes, his well-ordered "record of one thousand organists with an annotated index" [for thus it is sub-titled] has appeared from the press. The volume, ISBN 0 95090640 0 9, is obtainable from Quill Printing Services, 6 Cross Street, Padstow, Cornwall, price £18.

Eight introductory essays, encompassing such topics as salaries, women and rogue organists are a mine of useful [and entertaining] information. Faithful service is cheek-by-jowl with many a bad lot, absentee organist or incompetent bungler. The scheme whereby parishes could acquire organs without raising capital to do so (an ingenious arrangement termed "annuity organs") is given a useful explanation.

The second part contains a summary of the musical personalities of eighty-four churches and other institutions, including a note of unsuccessful candidates for elections to organistships. The third part is the annotated index, by organists, with a liberal amount of biographical information hitherto little known and certainly not published.

The organisation of the extensive material is done with impeccable care although the method of referencing to sources is at best a bit of a Chinese puzzle and at worst borders on the ambiguous. But the bibliography is specific enough to allow one to identify the author's source, whether it is manuscript or printed. There is, doubtless, a good deal more to be done (eg. in the area of book subscription lists) but nowhere else could one find such a rich treasury of hard documented fact about organists with City connections.

This is no coffee-table book, although some might find it useful at the bedside and others to dip into during inaudible sermons. Above all, it is a tool, well printed, and bound to last. Anyone having any pretensions to investigating English organ music and organists of this period will surely have recourse to it and be constantly indebted to Mr Dawe's painstaking and quite remarkable achievement.

Peter Marr

## IAO CASSETTE - HYMN ACCOMPANIMENTS FOR ORGANISTS

It is one thing to learn to play Bach authentically and give a correct performance of music written for the organ, but it is quite another thing for a beginner to have to cope with a Church service, keeping a sizeable congregation together on a possibly cumbersome organ. The pitfalls can be nerve-racking, and one has to find out all the short cuts and ways of getting oneself quickly out of trouble. In a new and commendable venture on the part of the IAO a cassette has been produced by Dr John Wells, with the aid of Michael Woodward, giving practical help to the student or the 'Reluctant' in the art of good hymn playing.

Intelligent and inspiring playing of hymns is a specialist skill in itself, arguably of more practical value than impeccable recital work, and often a humble accompanist on the organ stool can excel at it even if his general technique is patchy. It is rather surprising how often the top professionals play hymns insensitively, belting out the last verse on full organ utterly regardless of the words, just because it is the last verse. One has heard a cathedral organist, after exquisite accompaniments of everything in the service, play the congregational hymn at the end fff throughout topped by a piercing positif screaming in their ears mercilessly for every verse. The sooner it is realised that this is not the way to get people singing, the better; brilliance may be helpful like everything else if used sparingly, but it is not the whole truth.

Dr Wells uses the organ of St Catherine's College, Cambridge, to illustrate his points; some of the subtleties in his demonstrations however will need good quality reproducing apparatus for them not to be missed by the untrained ear. It is to be hoped that the IAO will follow this up with other helpful instructions for those without access to a good teacher.

## MUSIC RECEIVED FROM OXFORD UNIVERSITY PRESS

Great is the Lord	SATB and Organ	Alun Hoddinott [50p]
Rex Gloriae	Four Latin Motets for unaccompanied mixed voices	William Mathias [£1.75]

## PRESIDENTS

1921 - 23	P.R. Scrivener, FRCO, FTCL
1924 - 26	A.C.P. Embling, MusD, FRCO
1927	P.R. Scrivener, FRCO, FTCL
1928 - 30	F.G. Goodenough, FRCO
1931 - 34	W. Probert-Jones, MusB, FRCO
1935 - 37	A. Barkus, FRCO
1938 - 42	A. Yould, FRCO, ARCM, LRAM
1943 - 45	A.H. Lusty, ARCO, HonFTCL
1946	P.R. Scrivener
1947 - 48	W.H. Rowe, ARCO
1949 - 50	A.E. Rivers
1951 - 52	A. Warren, FRCO
1953 - 55	Professor H.C. Barnard, MA, DLitt
1956 - 57	F.G. Spriggs
1958 - 60	L. Pratt, LTCL
1961 - 63	R.N. Nash
1964 - 65	Miss E.G. Goodship, ATCL
1966 - 68	H.D. Anthony, MA, BSc, PhD, FRAS
1969 - 71	L.F.B. Davis
1972 - 74	R.P.J. Pepworth
1975 - 76	J.C. Lawes
1977 - 78	D.L. Jones
1979 - 80	Mrs E.A. Fisher
1981 - 82	H.H. Hartley, MA, BSc, FRAS, MBCS
1983	P.B. Marr, PhD, ARCO