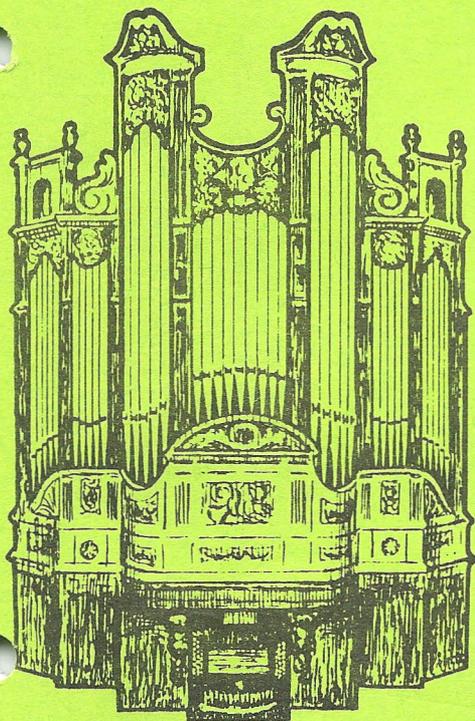


# The Berkshire Organist



ISSN 0265-1971



Number  
**38**

**1985**



## OFFICERS

President  
Dr P.B. Marr  
PhD, GTCL, FRSA, ARCO  
29 Northcourt Avenue  
Reading RG2 7HE  
Reading 873609

President-Elect  
Derek M. Guy  
14 Wilmington Close  
Reading RG5 4LR  
Reading 693587

Hon Secretary  
Christopher Hood, BA  
11 Marchwood Avenue  
Caversham  
Reading RG4 4LR  
Reading 472388

Hon Treasurer  
David Duvall MA, FCA  
39 Hudson Road  
Woodley  
Reading RG5 4EN  
Reading 696308

Hon Programme Secretary  
C/o 14 Wilmington Close  
Reading RG5 4LR  
Reading 693587

Celebrity Recitals  
Mrs E.A. Fisher  
7 Beechwood Close  
Crays Pond  
Goring Heath  
Reading RG8 7SG  
Checkendon 681232

Editor of The Berkshire Organist  
F. Gordon Spriggs  
15 Whitley Park Lane  
Reading RG2 7BE  
Reading 871909



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 subsequently 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, since 1948, 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. 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. It takes a keen interest in safeguarding and promoting the organ of Reading Town Hall, an important Father Willis instrument, concerning which it 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

At the end of two years "in the chair" one is tempted to look backwards rather than forwards and to assess, bemoan and, rather less easily, rejoice. And those thoughts one keeps to oneself. It is harder work to take the present by the scruff of the neck and do something with it.

Well done, the BOA, for coming into 1985 fit and positive, ready for the next 300 years of Bach scholarship, ready to learn what Handel did compose (and not what the popular image of his music reflects) and so on. Or is it really "well done"? Is the gulf between local societies and what is being performed, written, recorded and said in the wide world becoming even larger? I think it is; and the future of such societies very much depends on how far they can stretch in two directions. Firstly, to meet the real and honest needs of - in our case - organists and church musicians at their own level; secondly, to be prepared to be open to new ideas, new ways of expressing the experiences that music can give us.

As to the first point: by and large I feel personally that most church music in no way reflects the beliefs of worshipping communities and that half a century of opportunity has been lost, and is still being lost. And that in spite of RSCM, IAO, Vatican 2 (and, dare I say, the ASB). There is a fear both of excellence and of involvement in church music, although not always together. Organists' associations have as their function the job of blowing fresh air, not to disturb but to refresh. Sometimes, and quite often, I wonder if they are doing their job.

And secondly: reading recently the latest issue of The Organ Yearbook, it struck me forcibly how isolated most of us are from what is really going on in the organ world. The information explosion is just as much a fact of life in this area as in the scientific field.

So finally one has to ask, who is the BOA? Is it some remote being? The fact remains, it is ourselves and it will stand only by our own involvement. It is not a group of a dozen or so people but one of the more vigorous societies of its kind. (And the effect of its pressure regarding the organ in Reading Town Hall is a small reflection of this.) *I think we really must learn to share skills and needs much more.* There is a Chinese story about a group of people all having chopsticks that were so long they could not reach their mouths. But they could at least feed each other. I think the moral is there for all to see.

## EDITORIAL

A short one this time. The new format of this magazine last year seems to have been well received, and we are again deeply indebted to Philip Bowcock for his technological expertise (and his patience) in setting out the printed word so professionally. Grateful thanks to those who have contributed to this issue, and a renewed request for contributions for the next one. Do send in anything of interest and worth putting on record. Also speak up if you wish to consult any of the 37 previous numbers. Greetings again to friends and absent members.

F.G.S.

## WHAT IS HAPPENING ABOUT THE TOWN HALL ORGAN??

We have lost count of the number of occasions which have been 'definitely the last chance to hear the organ' before the Hall is closed for necessary refurbishment. We thought that Catherine Ennis's recital in October 1983 would make a fitting finale to the long series of Celebrity Recitals prior to this temporary closure of the Hall, then there was a three-month extension, then another, and so on, until now we have booked Ian Tracey from Liverpool Cathedral for the next big recital on Wednesday 27 March.

But though no actual work can be seen to happening yet, all is quietly going in the right direction, however slowly. The Architects' detailed drawings are well under way for the work on the revised Phase I, which includes the buildings from the Market Place end up to, but not including, the Large Hall (this belongs to Phase II at a future date). The organ builders' tenders for sympathetic restoration of the instrument without any alterations have all been received, and the organ adviser, Dr Nicholas Thistlethwaite, has made his recommendation, while the Carnegie Trust is understood to be prepared to consider a grant towards restoration of the organ.

## ANDREW CARNEGIE

BIOS Reporter informs us that 1985 is the 150th anniversary of Andrew Carnegie's birth; before his death in 1919 he gave away over \$300M. His benefactions included 660 libraries in the United Kingdom and 3,375 church organs in the British Isles (with about an equal number elsewhere in the world). In recent years the Trustees have assisted in the restoration or rebuilding of concert organs in civic buildings as part of their Arts Policy. Organs which have benefitted include those of Huddersfield Town Hall, St George's Hall, Liverpool, Ellesmere College Arts Centre, and the Royal Albert Hall in London.

There is another one which we hope to see added to this list ...

## CONGRATULATIONS

TO Professor Barnard, our distinguished Vice President, on achieving his 100th birthday on June 7th.

Mrs (Leslie) Pratt, now married to Mr David Smalley (at Shinfield Church on 1 August). May they both enjoy the best of companionship together.

Mr Neville and Mr Allwright, both of whom have retired after lifelong service at their respective churches in Henley. Mr Neville has sent us a copy of his very readable autobiographical booklet covering 62 years at the same organ. May these two gentlemen remain lively and active with that unique ability that organists seem to have.

Mr Tom Reed of the Windsor Association on the presentation made to him last June to commemorate his 25 years as organist of Sunninghill Church. We have the most cheerful memories of the days when he was to be seen at nearly all our meetings, representing what was then our Windsor Branch.

## OBITUARY

24 January 1984 Mr R.L. CARRINGTON, Organist of St Paul's & St Peter's, Tadley, and a member since 1976.

10 April 1984 Dr F.B. HORA of Reading University. A member of this Association until recent onset of ill-health, and a botanist and internationally recognised authority on fungi.

14 August 1984 Professor PETER WISHART, Professor of Music at Reading University, at the early age of 63. Not a member of this Association, but an encouraging friend.

## "ADAGIO" - ERNEST APPLEBY

For many years Mr "Bill" Appleby was a good friend to this Association, reporting with a simple kindliness in the local press, over the pseudonym "Adagio", most of Reading's musical events and particularly our recitals and ventures. He first turned up at one of our earliest attempts to arouse interest in the Town Hall organ, when Mr Tom Reed, the blind organist of Sunninghill and a popular leading light in the then Windsor Branch of the Association, gave a recital on it in 1963.

Mr Appleby died on 12 March 1984 at the age of 84, and was so esteemed by the members of St Mary's, Castle Street, Reading, where he had served as Boys' Brigade captain, treasurer, warden, trustee, and stand-by organist, that a tablet was erected in the Church to his memory. Almost all of his reports are recorded in our Town Hall Organ scrapbook, and a member of the Berkshire Association was privileged to design and execute the tablet.

## ROY NASH

An appreciation on his retirement from All Saint's Church, Reading on 9 January 1984

When Gordon Spriggs asked me recently to write an appreciation of the contribution made by Roy Nash to Reading's church music my first reaction was "but he's still with us". Then I thought how wonderful it is to be able to do this while he is still with us - and long may this continue.

I moved to Reading in 1952 (by kind courtesy of British Rail) and by a coincidence which was to have a profound effect on my own musical life in later years my first "head of section" was a Mr Norman Nash. It did not take long to discover that this gentleman played not a small part in the musical life of Reading. I am sure that many among you will remember All Saints' Operatic Society of which Norman was the conductor. Sadly, Norman passed away early in 1954 and his son Roy was appointed Organist and Choirmaster at All Saints' District (as it then was). Roy was short of basses and so began a long and happy association which lasted until the end of 1981 when we moved away from Reading.

To place on record all the happy occasions which took place during his term of office would take up a great deal more space than the Berkshire Organist has to offer. They were made happy by the way in which Roy devoted himself heart and soul to his task, giving up most of his spare time to enhancing the musical standard of All Saints'. He led the choir through the reigns of no less than five priests-in-charge between 1954 and 1967 when the Church was part of the Parish of St Mary-the-Virgin. Obviously interregna were frequent and it was said by numerous people that it was largely the standard of music which held the Church together at these times. Maintaining such a high standard is no mean task and surely deserves the thanks of all those who were privileged to be a part of it.

To recollect a few of the enjoyable events for which gratitude is due from all those who participated - and there are many - I like to think of the occasions when we, so to speak, "played away from home", singing services at Guildford and Gloucester Cathedrals and at Tewkesbury Abbey, and carol singing at Blagrove Hospital, Helena House, and to the elderly residents at the Masonic Centre.

Roy was President of our Association for three years from 1961 to 1963, and also stood in for Miss Evelyn Goodship when she was taken ill during her term of office. His Presidential Services at All Saints' will long be remembered.

Much of the singing of the choir was recorded and I still have recordings of my own Presidential Services in 1972 and 1973 which I often listen to. These, too, were memorable occasions for which we are all grateful to Roy.

Only two years after his appointment at All Saints' Roy was faced with the problems of a major rebuild of the Father Willis organ. His fervent enthusiasm for the project led to the amount required (some £3,000 - a large sum in those days - probably the equivalent of some £30,000 now) being raised in a remarkably short time. This was followed some years later by further work on the instrument when, once again, Roy was powerful in his determination to ensure that All Saints' organ became one of the best in Reading.

The generations of boys and the men who have passed through the Choir will be for ever thankful to have had as their Choirmaster a man with the ability to love his work, love his Choir, and above all to love his church. In his retirement from the post he can surely look back with pride in the knowledge that his influence has been inestimable and his efforts have borne a great harvest the fruits of which have been carried far and wide.

Mention must also be made of Roy's contribution to Reading Primary Schools' Music Festival for which he not only accompanied items on our Town Hall organ but was also Honorary Treasurer for a number of years.

I am sure he will forgive me if I recount one of the more light-hearted incidents during his time at All Saints'. We had been on a choir outing to the Isle of Wight and on arriving at Portsmouth on the return journey we discovered that we had lost two choirmen. In fact they had missed the boat but luckily did arrive back in time for Matins the next morning. The great difficulty which the Choir had to keep straight faces during that Service can be appreciated when I say that one of the hymns was A & M Revised No 285. I quote the fourth verse:-

"But timorous mortals start and shrink  
To cross the narrow sea,  
And linger shivering on the brink,  
And fear to launch away."

We all wish Roy a long and happy retirement or perhaps I should say semi-retirement as I hear that he has quickly made his mark deputising and is already in great and popular demand at St Barnabas'.

Ron Pepworth

## THE EVENTS OF 1984

(\* indicates a separate report elsewhere in this journal)

- January 21 \*Publisher's Evening with Mr Spencer Freeman of Novellos
- February 18 Annual General Meeting. Derek Guy became President Elect and Honorary Membership was conferred on Gordon Spriggs.
- March 14 Town Hall Celebrity Recital by Dr Allan Wicks of Canterbury Cathedral.
- April 28 \*Half-day Conference at St Giles' Church, Reading, attended by friends from the Surrey, Buckinghamshire and North Hampshire Associations. Talk and recital by Lady Susi Jeans.
- May 19 Outing to the Newbury area jointly with the Oxford Association, arranged by Mr Tony Foster-Waite, builder of the 1981 organ in Yattendon Church which was among those visited. Others were Bucklebury (miniature period Walker of c.1840) and Hermitage (1983 2-manual Walker).
- June 23 \*Summer outing to Winchester
- September 19 Town Hall Celebrity Recital by Dr Christopher Kent of the Department of Music, Reading University.
- September 22 Annual Service and Reception at St Giles' Church, Reading. This was a eucharistic Service with ecumenical emphasis, conducted by the Vicar, Canon Anthony Boulton, who also preached the sermon. Music included Byrd's Four Part Mass sung by a quartet under the direction of Nicholas Houghton and accompanied by the Chaconne Brass directed by Mark Kesel.
- October 6 Choirs' Festival, jointly with the Royal School of Church Music, conducted by Andrew Millington of Guildford Cathedral in the chapel of Reading School. Music was from the RSCM Festival Service Book 10, accompanied by Graham Ireland, and the chapel was full for this event.
- October 13 \*Illustrated lecture at Caversham Heights Methodist Church by Dr Harry Johnstone of Oxford University on J.S. Bach's "Orgelbuchlein".

- November 17 \*Lecture at the Roman Catholic Church of The English Martyrs by the President, Dr Peter Marr, on aspects of Dr John Alcock as writer, reader, and church music reformer, and followed by a recital by Margaret Snaith on the antique Holdich organ recently installed in the church.
- December 1 \*Composite Recital by young organists in St Mary's Church, Reading.

### NOVELLOS

On 21 January 1984 Mr Spencer Freeman of Novellos provided a most useful and interesting evening with a talk on this world-famous institution, and a display of their organ music and publications. This was held at Oxford Road Methodist Church in Reading, whose hospitality has been extended to us time and time again, and where facilities in the form of organ and several pianos were laid on by Derek Guy for members to try out the pieces. To illustrate various points, Mr Freeman played recordings of Lemmens' Fanfare, Percy Fletcher's Festival Toccata, and the film score of "Khartoum".

In a position to survey the overall scene of music making, he was able to point out one or two trends. For example, the public are now turning back to organ transcriptions - such as those of 100 years ago by Best, Lemare and others, an art more recently kept alive by that great master, G.D. Cunningham. The civic organs are the last remaining bastions of the cinema and transcription type of music now becoming increasingly popular for the organ, but there are not many of those large concert organs left. (What a blessing passing fashions did not affect our Willis.) Alfred Hollins' Trumpet Minuet, part of which Mr Freeman also played on tape, has been continuously popular somewhere or other ever since publication, and there is an overwhelming demand for it at present in Holland - that most organ-minded of countries. The piano has rather left the front parlour, but the "organ" has come in, and the increase of music-making in the home prompted the late Dr Lloyd Webber to arrange a syllabus at The London College of Music for electronic organ playing.

Novellos are credited with having been the cause of the great upsurge of choral music at the end of last century, being the leading or only suppliers of vast quantities of part-music. They numbered 7,800 organ music titles in their 1946 catalogue. The firm benefitted greatly by being taken over by Granada - it was a good thing for the staff and for the customers, there was no interference whatever, a huge outlet to television was gained, and a sound financial future was assured. Those of us who have in the past spent a blissful relaxed hour in that luxurious and beautiful Music Room in their old premises in Soho were glad to learn that it has been officially 'listed' for preservation.

### SUSI JEANS

28 April 1984

The Association was privileged to have as speaker and recitalist Lady Susi Jeans who talked about her early experiences and musical studies, following this with a recital of Austrian organ music on the organ of St Giles' Church.

Lady Jeans said that she spent her childhood with her parents in a large house in Vienna and at an early age had music lessons which, she confessed, she did not particularly like. In fact school work seems not to have appealed to her, and she was declared to be "no good at school work". At the age of 14 she was sent to the Academy having been "lucky enough" to get a place there and was accepted for organ playing under Franz Schmidt with whom she studied from 1925-1931.

Classes at the Academy were small but work was not easy. Her theory lessons were "frightening", and included two years of harmony and two years of counterpoint. During these lessons students were expected to compose entirely in the mind without any opportunity to check work on the piano, and Schmidt himself was a master of this. He also taught mathematics and no doubt this had some connection with his ability to write counterpoint without hesitation on the blackboard. In organ playing they were expected to commit to memory all works. However the only works studied were those of Bach, Reger and Schmidt. Improvisation was not taught which she thought was unfortunate since without the ability to improvise one tended to become a machine. Lady Jeans also studied with Karl Straube at Leipzig and Widor in Paris. On leaving the Academy she was invited to study with both Marchand and Dupre but instead decided to get married.

Lady Jeans thought it was doubtful whether Schmidt was in fact a fine organist. Certainly he did not seem to have been recognised as such since he rarely played in public - in fact she could not remember having heard him play. However he wrote a great deal for the organ about which he had very definite opinions. He seems to have been much influenced by the organs of Silbermann and he had little time for modern organs or for swell pedals and other aids to expression. In his opinion, if such facilities were removed and what remained was not capable of clarity, it was not suitable for the performance of his works. Lady Jeans however preferred the romantic English organ. During her studies she and other students were taught organ and piano at the same time, and tracker organs were not available. However she was now of the opinion that it was preferable to learn the organ only, if possible on a tracker instrument.

Franz Schmidt 1874 - 1939	Vier kleine Choralvorspiele: i "O Ewigkeit, du Donnerwort" ii "Was mein Gott will" iii "O, wie selig seid ihr doch, ihr Frommen" iv "Nun danket alle Gott"
Johann Nepomuk David 1895 - 1977	Kleine Partita: "Wachet auf, ruft uns die Stimme" (3 versets)
Franz Schmidt	Praeludium und Fuge in G major Praeludium und Fuge in E <sup>b</sup> major both from "Vier kleine Praludien und Fugen für die Orgel"
Walter Pach 1905 - 1977	Two Choralvorspiele : i "Nun lob', mein Seel', den Herren" ii "Herr Jesu Christ, dich zu uns wend"
Franz Schmidt	Toccata in C Major

## ORGELBUCHLEIN

Harry Johnstone - 12 October 1984

Dr Harry Johnstone gave an illustrated talk at Caversham Heights Methodist Church on the music of Bach's Orgelbuchlein and drew attention to many characteristics of this collection which is today used by many teachers of organ as an introduction for pupils.

During his talk he pointed out that their liturgical function was not clear, and they could have been a prelude to the service, a musical infill, or an introduction to a hymn, or else could have been interspersed between the verses of a hymn - we just don't know. It is clear however that the original scheme was for 164 chorale preludes covering the whole of the Christian year, but that it was never finished, only 45 being composed. The plan seems to have been for the seasonal chorales to appear first, followed by more general ones, and most of those composed are at the beginning of the scheme. The largest group is that concerned with penitence, compassion and death.

Structurally, they are mostly quite short and nearly all of them have the chorale melody in the upper part. Though pauses are shown these appear to be for guidance only and not to be interpreted as a break in the rhythm.

So far as organists today are concerned, this collection contains a wealth of variety and interest and could profitably be studied by any who are not familiar with it for use as voluntaries.

## SUMMER OUTING TO WINCHESTER

Saturday 23 June

Have you ever tried to arrange an outing? There is an immense amount of planning, booking, writing and telephoning to be done, very time consuming, so much can go wrong, such a job getting people to send in their reply slips, it is incredible that anyone bothers to do it. And yet good old Derek never gives up. He laid on everything for us again last May and June, and hardly anybody went; your reporter could not get to the one in May, but it is hard to imagine that, holidays apart, there could have been as many as a hundred Weddings in Reading on 23rd June.

Less than half a dozen of our members supported him, with as few wives and friends, for a most enjoyable trip to Winchester. We met at the church of St Paul in a pleasant residential area, where we were welcomed by Mr David Lewis and introduced to a fine old Forster and Andrews two-decker of 1891. This organ, with a 7-stop Great and a 9-stop Swell, and two on the pedals, was greatly loved by Felton Rapley, who is still remembered for the entrancing devotional effects he coaxed from it. Mr Lewis gave up his whole afternoon for the few of us, so that, after hearing him play the charming Durufle Variations on Veni Creator to demonstrate the variety and quality of the instrument, we were able to spend plenty of time on it ourselves.

David Lewis had for some time been organist here, and obviously kept up a good choir and a good standard of music, until the inevitable liturgical fidgets set in. He now helps out from time to time, and when he does he is able to insist on a proper type of service and dictate the music to be sung - OR ELSE THEY GET NO ORGANIST. Good for him! There must be a moral in this somewhere.

We were officially welcomed to Evensong in the Cathedral, which was an even more beautiful service than we could have expected. The anthem was Wesley's In exitu Israel, and the canticles were sung to Batten's 4th Service, with its most impressive quiet Glorias, the final voluntary being Schumann's Fugue on B.A.C.H. superbly played on an organ that combines the best of both Willis and Harrison in their different ways.

Afterwards we had a unique treat up in the organ loft as guests of James Lancelot, the Assistant Organist, who played to us Wesley's Choral Song and Fugue in the original version for manuals only - with much rapid octave playing - and on Wesley's actual original Diapasons. A brilliant musician and a most charming personality, he played much else for as long as we cared to stay.

FGS

## THE MUSIC OF JOHN ALCOCK

Church of the English Martyrs - 17 November 1984

Peter Marr

The President, Dr Peter Marr, spoke on the life and work of John Alcock who was at one time Organist at St Laurence's Church, Reading. The following is his addendum to this talk.

At some stage during his choristership at St Paul's Cathedral (1722 - 29) Alcock became acquainted with John Stanley, perhaps the foremost keyboard player of his generation in England. This started a lifetime association with the instrument, firstly as Stanley's pupil, then as his deputy at St Andrew's, Holborn, and (from 1734) The Temple Church. Two unsuccessful bids for posts in the City, (St Antholin's, Budge Row and St Giles', Cripplegate) led to appointments at St Andrew's, Plymouth (1737-41) and St Laurence's, Reading (1742-49). Eleven years as organist of Lichfield Cathedral (1750-61) were followed by two further parish appointments, St Editha's, Tamworth (1765-90) and Sutton Coldfield (1761-86) held concurrently and in plurality with the post of Vicar Choral at Lichfield.

On his own admission, Alcock had an efficient keyboard technique, not ostentatious and very rhythmic. He was certainly composing Voluntaries whilst still in his 'teens for his own MS volume of them dated from 1732. This existed until 1813 when it was sold alongside other Alcock MSS at the sale of John Parker's library in February of that year. What it contained one cannot tell for sure except a Trumpet Voluntary in C which, in 1771, Alcock accuses Simon Stubley of plagiarising. Stubley, a fellow apprentice of Stanley, was a third-rate hack, capable of producing a few melodious songs which were published in the *Gentleman's Magazine* and ending up as organist of a church in Clerkenwell, having failed to obtain a more prestigious post.

It was not until the 1770's that Alcock's voluntaries were published by Thompson, the publication of the first ten being announced in *The Public Advertiser* on 19 May of that year. The second edition of Alcock's *Twenty-Six Select Anthems* (c.1775) carries an advertisement for three sets of ten but I have yet to be convinced that the other twenty actually appeared. How do the remaining ten stand up to scrutiny?

It seems likely that some (eg I, VI, VIII and IX) may date from the 1730's. Others suggest a later date (perhaps II, IV, V and X). All are of the usual two-movement form, the slow first movements being larded (though scrupulously) with ornaments in Alcock's own inimitable way. The exception is the Andante (X.i) in D which is by far and away the best of the opening movements. The rest are short unpretentious affairs. It is the second and longer movements that are more rewarding to play, although it is not unfair to say that present performances of longer 18th-century voluntaries as a whole are, even in the 1980's, a bit of a dog's breakfast. The second movements follow the

conventional arrangement of being classified according to registration. But there are, nevertheless, some significant structural differences between movements. The Trumpet and Echo voluntaries (I/ii, VI.ii and IX/ii) are straightforward movements rather like Stanley's but not as well musically argued. The delightful G minor Affettuoso (II/ii) develops the material much more and Alcock notes that it can be played with Cornet and Echo at a suitably faster tempo. The E<sup>b</sup> voluntary for French Horn (III/ii(a)) is contained in a longer two-section second movement which can more or less stand on its own. The voluntaries for Echos (in contradistinction to the Echo Voluntaries) are those somewhat longer and better thought through. In these Alcock used ritornello form, and they will stand with the best voluntaries of the period. Voluntary IV/ii is specially well put together. Another one which uses ritornello form, though in a more rigid manner, is VIII/ii, the E minor piece, which I suspect to be an arrangement from a trio sonata now lost. Voluntary V/ii is a tour-de-force for left hand with sesquialtera (that is, an inverted cornet voluntary). However none of these pieces is a straight, non-echo, cornet voluntary after the manner of, say, Walond's well-known G major movement.

Alcock cannot stand against Stanley (in his own generation) nor against Hart and Bennett (in the preceding and succeeding generations) for moving forward the art of the English voluntary. But his pieces are well worth playing; some are technically straightforward, the longer ones easily underestimated until one sits down and performs them.

Trevor's *Old English Organ Music for Manuals* contains not-so-satisfactory editions of some movements (IV/i, V/i, VIII/i and X.i). Complete editions of I, II, VI and X are contained in *Tallis to Wesley*, Vol 23 (Heinrichsen, 1961) and of IV, V, VII and VIII in *Eight Georgian Voluntaries* (Novello, forthcoming 1985). As a matter of completeness, it may be mentioned that Alcock wrote a small number of psalm-tune interludes, all very brief, and these are contained in Lichfield Cathedral Music MS 63, at various points between pp 14 and 28.

Following the President's talk, Margaret Snaith, a student in the Department of Music of the University, gave the following recital on the organ recently installed in the church.

Voluntary in A minor	John Alcock
Prelude and Fugue in E minor, BWV 533	J.S. Bach
Allegretto from Sonata No 4	Felix Mendelssohn
Chorale Prelude on "Kirken den er et gammelt hus"	Bedrich Janacek
Processional	William Mathias

**THE CHURCH** Founded in the early XIV century (c.1311) as a Franciscan Friary; the finest remaining, even though incomplete, specimen in England of Franciscan architecture at its best period, and the only one still in use as a church. Spacious and simple "Decorated" nave and aisles, separated from the friars' Quire by a "Walking Place" from street to cloister cutting through the middle of the Church. At the Dissolution of the Monasteries in 1538 the then existing quire, domestic quarters, and grounds of 20 acres were granted to a member of Henry VIII's court, and the now remaining body of the church to the town for use as a Guildhall, becoming by stages a Hospital, Poor House, Bridewell and Town Gaol. Roofless and ruined, damp and foul, with the great west window bricked up, not until 1863 was it restored as an Anglican parish church, and then the land was not available for building a chancel, hence the bricked-up chancel arch.

Note the magnificent reticulated West Window; elegant pillars and arches; the unusual medieval tiles (sporting, not religious, subjects) in a frame on the wall; and prisoners' initials carved on the pillars. The modern extension was skilfully added on to the west end of the church in 1972 by architect Kenneth White.

**THE ORGAN** Originally a 2-manual Bevington stood in front of the blocked North Door; moved to the North Transept as a 3-manual by Alfred Monk in 1888; replaced entirely (within oak panelling and dreadful pipe-front) by Compton in 1939. Now a 3-manual with 10 ranks plus extra Pedal stop, 853 pipes, almost all metal and totally enclosed in two swell boxes. The console has luminous stop-control, double-touch on stops and pistons; adjustable pistons; balanced swell pedals and general crescendo with indicators, and duplexed Choir Organ with sustainer. Extension does away with octave couplers, and stops mostly run right through - including 16-ft Oboe and Trombone; genuine 32-ft polyphone; leathered (!) Diapason I, but unextended, except to Pedal by Diaphones; voicing and compromised scaling as only Comptons knew how. The tone is greatly helped by shutters opening upwards into the great height above organ with free circulation into church. The ideal small organ, equal to all demands, immensely flexible, IF approached as a 2-manual scheme of 10 colours, in two boxes, available at various pitches, taken down to Pedals, and mostly transferable in a logical manner to a third manual. (To those who know a Compton no explanation is necessary - to those who don't none is possible.)

	GREAT	SWELL	PEDAL	CHOIR
In SWELL box :-		Tremulant		Tremulant
6½" Trumpet	-	16(TC), 8, 4	-	8, 4
6½" Oboe	-	16, 8	16	8
Wind Viola	-	16(TC), 8, 4, 2, III	-	16(TC), 8
Harmonic flute	-	8, 4	-	8
In GREAT box :-				
7½" Tromba	8	-	16, 8	8, 4
Diapason I	8	-	16, 8, IV	-
Diapason II (16)	8, 4, 2, III	-	-	8
6" Stopped diapason	8, 4, 2½	-	32, 16, 8, 4	16, 8, 4, 2
Dulciana	8, 4	8	16, 8	16, 8, 4, 2½, 2, II
Vox Angelica	-	8	-	8, 4, 1½
Major Bourdon	-	-	16	-
			Synthetic	Krummhorn 8 Kalophone 8

## RECITAL BY YOUNG ORGANISTS

1 December 1984

This Recital which was held in the Church of St Mary in the Butts was an opportunity for young organists to demonstrate their abilities on a large instrument and to have the experience of taking part in a public recital. The event was very successful and greatly enjoyed by both recitalists and audience, the latter including members of the North Hampshire Organists' Association who were on a visit to Reading.

Taking part were :-

William Gower-Johnson from Southsea, Portsmouth, where he is an assistant organist in the Parish Church, and a pupil at Bradfield College;

Andrew Hartley of Tilehurst, currently reading Economics at Southampton University;

Judith Martin of Mortimer, a sixth-former at The Abbey School and deputy organist at St John's Church, Stratfield Mortimer;

Sean Montgomery of Camberley, a member of the North Hampshire Organists' Association and organist of Camberley Parish Church, reading music at Andover College;

Thomas Skinner of Caversham, a fifth-former of Reading School.

## PROGRAMME

Paeon	Herbert Howells
(William Gower-Johnson)	(1892 - 1983)
Fantasia in C minor	Johann Pachelbel
(Thomas Skinner)	(1653 - 1706)
Chorale Prelude "Alle Menschen mussen sterben"	J.S. Bach
(Judith Martin)	(1685 - 1750)
Fantasia in C Minor	J.S. Bach
(Sean Montgomery)	
Voluntary in D, Op 6, No 6	John Stanley
(Andrew Hartley)	(1712 - 1786)
Chorale prelude - "O Jesu Christ Thou Fount of Grace"	Leos Janacek
(Sean Montgomery)	(1854 - 1928)
Theme with variations	Hendrik Andriessen
(Judith Martin)	(1892 - )
Psalm Prelude, Set 1 No 1	Herbert Howells
(Judith Martin)	
Adeste Fideles	Richard Drakeford
(Thomas Skinner)	(1937 - )
Piece Heroique	Cesar Frank
(Andrew Hartley)	(1822 - 1890)

## JOHN DUSSEK MEMORIAL CONCERT

A tribute to the life and work of John Dussek whose Obituary appeared in the last issue of *The Berkshire Organist* was given at a memorial concert held in St Peter's Church, Caversham, on 12 February.

The Programme which appears below was performed by an orchestra of string quartet, two recorders, organ and harpsichord led by Molly Dussek, and St Peter's Choir and the St Peter's Singers. Soloists were Maggie Sidwell, Pamela Lunn, David Sidwell, Charles Croft and Bob Norman, and the Conductor was Lionel Bourne.

## PROGRAMME

Organ Concerto Op 4 No 6 in B <sup>b</sup> Major	Handel
Suite from Rodrigo	Handel
Three anthems (St Peter's choir) :-	
"Cantate Domino"	Pitoni
"Ave Verum"	Mozart
"Rejoice in the Lord"	Redford
Arias from "Rinaldo"	Handel
Organ Concerto Op 4 No 5	Handel
Messe de Minuet de Noel (St Peter's Singers)	Marc Antoine Charpentier

The concert concluded with the singing of John Dussek's favourite hymn, "Ye holy angels bright".

## THE CELEBRITY RECITALS

ALAN WICKS - 14 March

## PROGRAMME

Clair de Lune	Vierne
Three Trios - in G	Telemann
in C minor	J. Fasch
in G	Telemann
Pictures of Graham Sutherland : Thornhead -	
Path in the Wood - The Bow	Alan Ridout
Two Preludes on German Chorales	Brahms
St Francis Walking on the Waves (St Francis of Paola)	Liszt
Toccata and Fugue in D minor	J.S. Bach
Priere from Six Pieces	Cesar Franck
Scherzo	Gigout
Allegro Moderato from Symphony No 6	Widor

CHRISTOPHER KENT - 19 September

## PROGRAMME

Prelude and Fugue in E <sup>b</sup>	J.S. Bach
Chorale No 2 in B minor	Cesar Franck
Prelude and Fugue on B.A.C.H.	Liszt
Sonata in G	Elgar
(Encore : Processional - Mathias)	

## THE LUNCHTIME RECITALS

After another successful year of Lunchtime Recitals at Reading Town Hall I warmly thank members and others who have so willingly contributed to an outstanding series of programmes. I know only too well that many hours are spent preparing works, and this has been most evident in the quality of the performances. These recitals are always happy occasions, and I quote from a letter received "... enjoyed my recent visit, everyone is so friendly and enthusiastic." It may be of interest to members to know that during the past few years I have introduced many visitors to the Willis organ, among them some quite distinguished and talented players from home and overseas, as well as visits from schools and other organisations from among which a few children learning the piano have enjoyed the opportunity of playing on the lower manuals, leaving them with something to remember when in later years seated in the auditorium they gaze upon that wondrous instrument.

To digress somewhat, Mr Bert Rivers and myself recently researched into the life and times of Arthur W. Moss, local Professor of Music, briefly organist at All Saints, Wokingham, and later (1887 - 1923) at Christ Church, Reading; the object being to provide data for a thesis by Mr Gainey-Brown, musician of Gravesend from where the Moss family originated. In acknowledgement a copy of the thesis has been lodged in the University Music Library. We all know that Mr Rivers is a master of literary research and it was most interesting to trace Miss Florence Leach, one-time local school teacher, teacher of music, and a youthful member of Mr Moss's Reading Temperance Choir who was able to recollect some of his compositions.

Such reminiscing leads from one thing to another, and when treading the Town Hall stage I recall the celebrities who have trodden those worn boards, including Mark Hamburg, Alfred Cortot, Fritz Kreisler, Beno Moiseiwitch, Clara Butt, Anna Pavlova and numerous politicians. Then to mind comes my grandfather and hosts of local organists who in the early days of this century promoted the Willis organ for all forms of musical entertainment. In the contemporary scene we have two generations of Celebrity Recitalists of the highest calibre, and finally those who have performed in the Lunchtime series and in so doing helped to preserve for future generations the crowning glory of Reading's musical heritage.

Leslie Davis

## THE PROGRAMMES

4 January - Gary Sieling

Chorale Prelude - "In dir ist Freude", BWV 615	J.S. Bach
Sonata No 6	Felix Mendelssohn
Chorale Song and Fugue	S.S. Wesley
Prelude and Fugue in E, Op 99 No 1	Camille Saint-Saens
Psalm Prelude, Set 2 No 3	Herbert Howells

1 February - Christopher Kent

Fantasia and Fugue in C minor, BWV 537	J.S. Bach
Organ Sonata in G, Op 28	Edward Elgar

7 March - Leslie Davis

Toccatina and Fugue in D minor	J.S. Bach
Serenade for Strings	Edward Elgar
Alleluyas	Simon Preston
Interlude	Harold Darke
Sweet Sixteenths	William Albright
Evensong	Easthope Martin
Fanfare	Nicholas Lemmens

4 April - Evelyn Fisher

Introduction and Toccata	William Walond
Two Chorale Preludes :	Healey Willan
Song 13 (Orlando Gibbons)	
"Gelobt Sei Gott" (Melchior Vulpius)	
Prelude, Choral et Variations	Jan Nieland
Benedictus from Sonata Britannia	C.V. Stanford
Tune in E	George Thalben-Ball
Scherzo	Harvey Grace

2 May - Christopher Griffiths

Dialogue in C Minor	Louis Marchand
Was Gott tut, das ist wohlgetan	Johann Walther
Sortie in B flat	Louis Lefebure-Wely
Chant de Mai	Joseph Jongen
Chorale No 3 in A minor	Cesar Frank
Prelude (from 24 Pieces in a Free Style)	Louis Vierne
Improvisation sur le Te Deum	Charles Tournemire
(Reconstituee par Maurice Durufle)	

6 June - Graham Ireland

Chorale Song and Fugue	S.S. Wesley
Psalm Prelude, Set 2 No 2	Herbert Howells
Sonata No 2 in C minor	Felix Mendelsohn
Le Jardin Suspendu	Jehan Alain
Chorale No 3 in A minor	Cesar Frank

4 July - Christopher Hood

Prelude in E minor, BWV 548	J.S. Bach
Sonata on the 94th Psalm	Julius Reubke
Andantino	Antoine Batiste
Finale to Symphony No 2	Alexandre Guilmant

1 August - Christine Wells

Carillion	Herbert Murrill
Chorale Prelude "Ermuntre dich mein schwacher geist"	J.C. Oley
Preludio on the Monteverdi Vespers	Michael Tippett
Chant de Joie	Jean Langlais
Dorian Toccata and Fugue in D minor	J.S. Bach
Rhythmic Trumpet	Seth Bingham
March on a Theme of Handel	Alexandre Guilmant
"Lift up your heads ..."	

5 September - Nicholas Houghton

Hymne d'action de Grace, "Te Deum"	Jean Langlais
Two Improvisations	Saint-Saens
Cantabile	Alexandre Guilmant
3rd Fantasie, Op 157	Saint-Saens
Bist du bei mir	J.S. Bach arr Harvey Grace
Introduction and Passacaglia in D minor	Max Reger

3 October - Jonathan Holl

Trumpet March	Geoffrey Bush
Chorale Prelude "Christ lag in todesbanden"	Telemann
Prelude and Fugue in G, BWV 541	J.S. Bach
Prelude on a Theme by Tallis	Harold Darke
Incantation pour un jour Saint	Jean Langlais
Con Spirito	Arne
Fantasia and Fugue on B.A.C.H.	Liszt

7 November - Raymond Isaacson

Fanfare	John Cook
Prelude and Fugue in A minor	J.S. Bach
Adagio from Symphony No 3	Louis Vierne
Caprice in B flat	Alexandre Guilmant
Fantasia on the Chorale "Halleluja Gott Zu Loben"	Max Reger

5 December - Adrian Boynton

Two Chorale Preludes :-	J.S. Bach
"Wir glauben einen Gott, Schopfer"	
"Nun komm der Heiden Heiland"	
Intermezzi	Schroeder
Benedictus, Op 59	Max Reger
Toccatina for Flutes	Pietro Yon
Chorale Improvisation "Nun Danket alle Gott"	Sigfrid Karg-Elert
Folk Tune	Gibbs
Suite Gothique	Boellmann

## CARLO CURLEY AT READING TOWN HALL AGAIN

We were pleased to be asked to co-operate with the Reading Festival of the Arts in arranging their Town Hall Organ Recital on 11 June. This item was generously sponsored by Barclays Bank and it was decided to invite Carlo Curley, who came to play for us in October 1981. Fortunately he was available. The organ behaved splendidly for him and enjoyed the fun just as much as he and the audience did, mainly because that is what it was there for, and because he understood the limitations inherent in its great age and handled it sympathetically. Close acquaintance with Mr Curley reveals what an extremely pleasant, genuine and unassuming chap he really is, and it was significant to hear him remark, when his memory played tricks on him during preliminary practice, that if he found he could no longer play from memory he would give up public performance altogether. His prodigious memory, repertory, and technique are well enough known, but crowning all that is his ability to communicate ENJOYMENT - the beauty of the music and his love of it. So different from those virtuosi who open the swell box wide and blast away on the reeds until you could scream. Surely this ability to communicate is what matters, and playing from memory - like thoughtful extemporisation - puts a player in intimate touch with his audience more than anything else does.

The programme was delightfully spontaneous. He decided to start off with the Mozart K608 Fantasia, and then thought it would be nice to follow that with an A major Concerto by Stanley. Some uninhibited chatter to the audience, and then Lemare's Andantino. As a complete contrast there followed J.S.B.'s chorale prelude "Nun Freucht Euch", the "Littler" G minor fugue, and the Dorian toccata. Next came Handel's F major Concerto with cadenzas involving Dupre and Virgil Fox. This led on to a jolly bit of Scott Joplin, "The Entertainer", deftly interspersed with rapid percussion on the music desk! Back in more serious vein to the Prelude and Fugue in G minor by Dupre, the Cantabile in B major by Cesar Frank, a carefree run through the Widor Toccata, a Rock 'n Roll arrangement of "Nun Danket" by Virgil Fox, and, with everyone now ready for it and Father Willis in his element, the Liberty Bell March! A generous and splendidly judged THIRTEEN items - without any vulgarity - and a thoroughly happy audience convinced as never before that this is a marvellous organ and well worth looking after. And it was encouraging to learn later that this was the best attended event of the entire festival.

## ANOTHER VISIT FROM A NEIGHBOURING ASSOCIATION

15 September 1984

In 1983 the East Surrey Organists' Association came to visit Reading, dividing their attention between the Town Hall organ and the Compton at Greyfriars. Last year we had a visit from the North Hampshire Association, to see the Tamburini at St James's R.C. in the Abbey ruins, and of course Father Willis.

The party was met at St James's by Gordon Spriggs (who made no attempt to show off the Tamburini!), and several of their number were able to make worth while music on this somewhat specialized type of instrument, considered by the Church people, one gathered, a trifle inadequate for the ordinary requirements of their services. It is decidedly "Italian" and not at all easy to handle, but at least it is a pipe organ. Having seen the famous Reading Abbey Stone with its celtic style Norman carving, now housed in the northern chapel of the church, the visitors' curiosity was also aroused by the great rubble cliffs of the Abbey Ruins, so an unscheduled trip was made through the Forbury Gardens and down to the Holy Brook to see the dismal remains of this once noble pile, including the "Sumer is i-cumen in" tablet which a more enlightened generation had erected in an attempt to bring a little dignity and interest to a treasure so typically neglected by our town and by the present generation in particular. May the newly formed Friends of Reading Abbey receive proper encouragement, and flourish as they deserve to.

The main object of the visit was, as usual, the Town Hall organ. In the absence (because of weddings) of Leslie Davis, who looks after everything to do with our famous instrument most diligently, the introduction was made by our Secretary, Chris Hood, playing the Dorian Toccata as they entered, and the Rheinberger Passacaglia by way of demonstration, in a masterly manner which drew the respect and admiration of the visitors. Ample time was available for them to try the organ for themselves, and they were fully regaled with the seemingly endless saga of our fight to save it from a fate almost worse than that of the Abbey Ruins.

FGS

## THE BENEVOLENT FUND

The total collected for 1984 was £44.24, an increase of £32.84 over the previous year. I would like to thank all who have given to the Benevolent Fund, and particularly those who have given personal donations.

D.M. Guy

## ANOTHER GRATIFYING LETTER

This came from the new Rector of Caversham, the Rev Richard Kingsbury, to say how surprised he, as a non-musician, was to find a journal for musicians (last year's Berkshire Organist) so interesting. He was fascinated by Philip Bowcock's highly complicated researches into the acoustics of his own church, St Peter's, Caversham - without knowing who the author was.

He continues : "Your comment about organists 'fighting so hopelessly against ... every form of discouragement' ought to touch many parochial nerves. In my present parish, as in previous ones, I find a healthy partnership between priest and organist which, hopefully, is of mutual encouragement. Music is the 'bicycle of the liturgy', someone once said. Organists should press more and more for music to be recognised as an essential part of worship, not as a trimming. Congregations need to listen to music, offered carefully by the organist, to enable worship. Thus a 'voluntary' is not just entry-exit music but a vital act of worship for all to share. I hope that many incumbents read that letter and think 'Gosh, yes, that could have been our organist last Sunday'. Self-esteem is no substitute for objective appreciation, I know. But take heart, organists. In the business of offering worship, the final judgement rests not with the 'audience'. Keep up the good work."

Thank you, Mr Kingsbury.

## DR FRANCIS JACKSON

In the July 1984 Issue of THE ORGAN there was a request from Michael Austin, organist of a church in Denmark, where there is considerable interest in the music of Dr Jackson, for photographs, programmes of his recitals, etc., with a view to staging an exhibition and forming a permanent "Francis Jackson Collection".

We in Reading have a very warm spot for Dr Jackson, who has taken a keen interest in our Town Hall and Organ, playing several memorable recitals here, and using his valuable influence while President of the RCO, and subsequently, in our campaign to save them. Your Editor sent details of all Dr Jackson's visits to us c/o the address given in York, and was pleasantly rewarded by a beautiful PC of the interior of York Chapter House for his own collection of cathedral architecture (and organ case design).

Dr Jackson was a contributor to the Town Hall Organ Symposium, and three years ago we presented him with a complimentary copy of the Catherine Ennis record. Many of us would be delighted to see him in Reading again.

## BIRMINGHAM TOWN HALL ORGAN

On Saturday 20 October I went with my Father-in-Law to the BIOS Conference arranged in connection with the reopening of the rebuilt Town Hall organ. The first lecture was a brief history of the Town Hall which was illustrated and contained details of the various alterations which had been made over the years.

A lecture entitled *History of the Organ and Rationale of the Rebuilding Scheme* was given by Dr Nicholas Thistlethwaite. It was a factual and very amusing lecture and full of interest and was extremely well received by the 250-plus members who were there. The last lecture was "The Builders's View" and given by Ian Bell of N.P. Mander Ltd who told us what was found when they looked inside and how they approached the problem of rebuilding. Apparently in order to increase the sound from the Swell organ the tuner's door had been attached to the swell pedal. These lectures were given in the Birmingham and Midland Institute and its use and the coffee awaiting us on arrival were provided by the Birmingham City Council.

Before lunch we all went to the Town Hall for a console demonstration which was given by Peter White, the young assistant organist of Lichfield Cathedral. The inaugural recital was given by the young and recently appointed City Organist, Thomas Trotter, who succeeded Sir George Thalben-Ball - who was at the recital. The recital consisted of works by Widor, Bach, Thalben-Ball, Mendelssohn, Wagner and Liszt. It was a brilliantly played recital and I am told there were 6000 people there. The organ is now a 5-manual instrument with 89 speaking stops and is adequately suited for all schools of music. It was a very enjoyable conference and recital and one which I shall remember for some long time.

Derek Guy

## WRONG NOTES

A Reading church produced a professionally printed order of service for its Nine Lessons and Carols to show just how it should be done. Nobody noticed until afterwards what the shepherds had been up to, but there it was in the caption - "THE SHEPHERDS GO TO THE MANAGER"!

The same church at one time offered guidance to members of the congregation unfamiliar with Psalm pointing - THE LONG PHRASES SHOULD BE TAKEN SLOWLY AND DELIBERATELY, WITH A PAUSE FOR BREATH AFTER A COMA .... ( - sermon-induced?)

Perfectly true - it was my Church.

FGS

## THE MUSICAL HISTORY OF READING

The mention of S.T. Chamberlain's unpublished researches into Reading's musical history by Mr Albert Rivers in last year's *Berkshire Organist* has started something. From it there may well be developed a full-scale serious work on the whole subject, from what is known about the music of Reading Abbey through to worthies like John Alcock (both already exhaustively researched by Dr Peter Marr), the Binfields, and up to the present century. It is a vast field, when one comes to think of it, and would be of much more than local interest.

Mr Rivers' own researches on behalf of the History of Reading Society enabled him during last year to provide information for the British Institute of Organ Studies on the subject of James Corps, the Victorian organ builder. He came across some eight references in the *Berkshire Chronicle* between 1842 and 1864, and also advertisements in 1843 and 1844 for the sale of organs - in the first case A NEW CHAMBER FINGER ORGAN - with the address London Road, Reading. To quote Mr Rivers - "On the 22nd October 1864 a lengthy advertisement appears - CORPS & SON, ORGAN BUILDERS, OPPOSITE GREY FRIARS CHURCH, READING. In this Mr Corps acknowledges the patronage of the clergy and gentry of the neighbourhood and assures them that his long experience (20 years) will gladly be devoted to them. In a further paragraph he mentions that during this time he has had the care of Winchester Cathedral and College, Norwich Cathedral and the church organs in Reading." On 30th July 1870 Corps announced his removal from Great Knollys Street to more commodious premises in Horn Street (now Southampton Street) north of St Giles' Church.

Strange to relate, one cannot think of any organ in Reading built or rebuilt by the Corps firm, and certainly not the one in Greyfriars, which was a Bevington twice enlarged by Allen of Bristol, and rebuilt in 1888 by Alfred Monk prior to complete replacement in 1939 by the present Compton instrument.

### A SAD OCCASION AT ST PAUL'S CATHEDRAL

I am sure that we were all concerned to read in the national press that Barry Rose had been asked to resign as Master of the Choir at St Paul's Cathedral. It was on 29 July that I attended Evensong at St Paul's which was the last Service that Barry Rose was to conduct there.

The Magnificat and Nunc Dimittis were from the Gloucester Service by Herbert Howells. "Fair is the Heaven" by William Harris was the anthem and the singing was of the highest standard. The preacher was Bishop George Reindorp who was Bishop of Guildford when Barry Rose was organist there and is now an assistant Bishop in the Diocese of London.

Derek Guy

## PARSLEY, TALLIS AND TIME

No, not a pun of doubtful taste upon a stuffing, but an excuse to head-up a couple of verses very apt for 1985, namely the memorials to Osbert Parsley (1511 - 1585), composer and singer at Norwich Cathedral, and to Thomas Tallis (d.1585), buried at St Alphege's Church, Greenwich. Readers who know the epitaphs will delight in reading them once more; those who do not will perhaps like to turn them over in their minds.

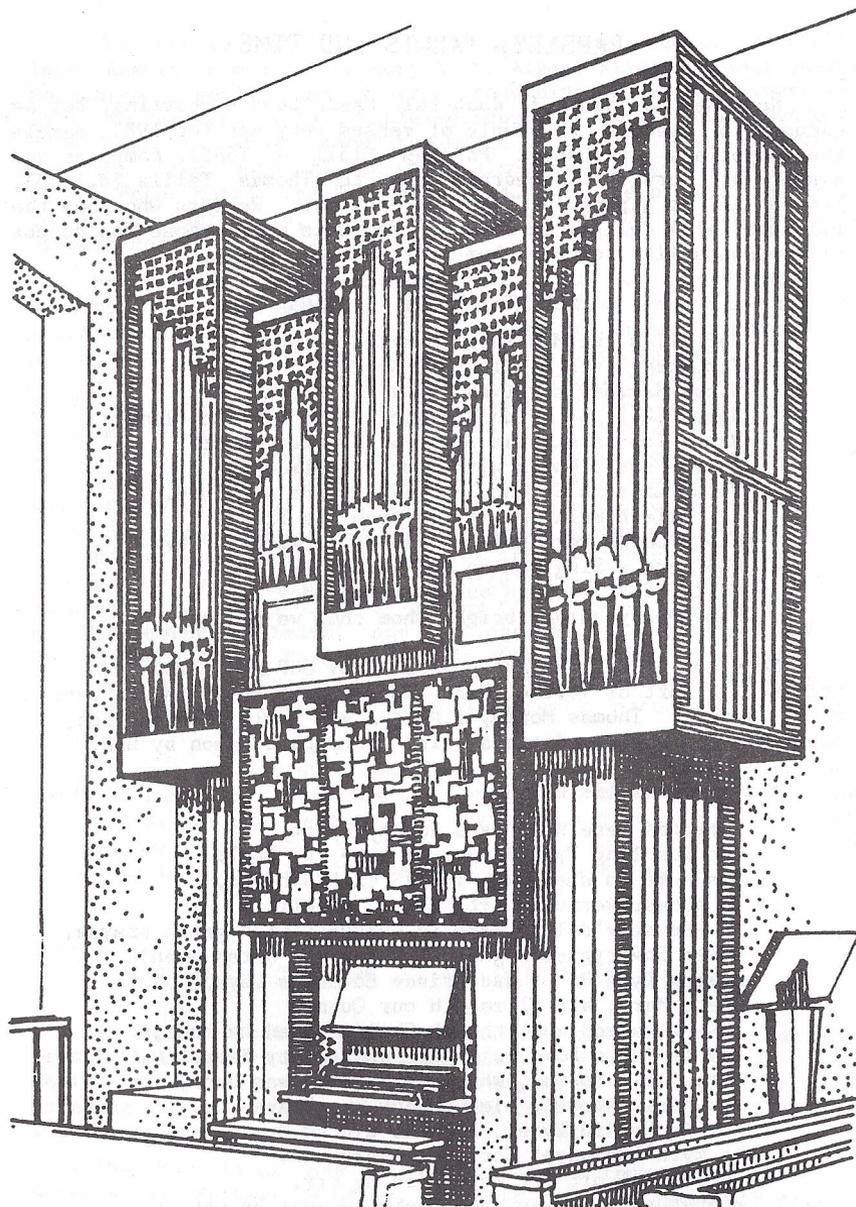
### OSBERT PARSLEY ...1585

Here lies the Man whose Name in Spight of Death  
Renowned lives by Blast of Golden Flame:  
Whose Harmony survives his vital Breath.  
Whose Skill no Pride did spot whose life no Blame.  
Whose low Estate was blest with quiet Mind:  
As our sweet Cords with Discords mixed be:  
Whose Life in Seventy and Four Years entwined.  
As Falleth mellowed Apples from the Tree.  
Whose Deeds were Rules whose Words were Verity:  
Who here a Singing-man did spend his Days.  
Full Fifty Years in our Church Melody  
His Memory shines bright whom thus we praise.

Services by Parsley are published by OUP and, less accessibly, part of Volume 10 of *Tudor Church Music* is put over to his works. Thomas Morley's *Plaine and Easie Introduction*, obtainable in modern editions, also contains a canon by him.

And so to Tallis :-

Entered here doth ly a worthy Wyght  
Who for long Tyme in Musick bore the Bell:  
His name to shew, was THOMAS TALLYS hyght,  
In honest vertuous Lyff he dyd excell.  
---He serv'd long Tyme in CHAPPELL with grete prayse,  
Fower Soverygnes Regnes (a Thing not often seen)  
I mean Kyng Henry and Prince Edward's Days,  
Quene Mary, and Elizabeth our Quene.  
---He maryed was, though Children had he none,  
And lyv'd in Love full thre and thirty Yeres,  
Wyth loyal Spowse, whos name yclipd was Jone,  
Who here entomb'd him Company now bears.  
---As He did lyve,, so also did he dy,  
In myld and quyet Sort (O! happy man)  
To God ful oft for Mercy did he cry,  
Wherefore He lyves, let Death do what He can.



## THE ORGAN IN THE CHURCH OF ST MARY, NORTH TADLEY

Philip J. Wells

The Church of St Mary in North Tadley began with the formation of the Conventional District in 1957 and the licensing of the first priest-in-charge. In 1959/60 the present building was erected on the site of a wooden hut which had served in a temporary capacity. Parish Status was granted in 1973. During the early days and until 1978 an American reed organ was used, first in the hut and subsequently in the new church building.

### Short history of the organ

In August 1973 a pipe organ was acquired from the redundant chapel of St Mary Abbots Hospital, Kensington. This instrument was built in 1875 by Henry Jones (1822 - 99) of 136 Fulham Road, London, who had trained with Walker and started on his own around 1848. His son(s) carried on the business until 1920 when it was taken over by another firm. During the reconstruction a number of interesting points have come to light about this original instrument.

1. Internal evidence dating the organ to 1875 was found on the inside of a joint on an original casework corner post.
2. Even more specifically, we found "October 8th 1875 Brompton, London" on the inside face of the bottom board of the great organ windchest.
3. The organ was cleaned during 1890 finishing about December 6th, by three people whose names are difficult to read but could be: C. George, W. Gadsby and G. Nyilsay. This information was found on the back of a wooden pipe belonging to the 16ft pedal rank, on pipe no. 13, 8ft C.
4. The keyboards were manufactured by S.W. Browne, a commercial firm of that time.
5. The organ was again cleaned in 1926. Found on the great organ pallet guard rail was "cleaned and tuned by Mrs(?) Stevens and El Littlejohns, January 26."
6. A rank of wooden pipes in the swell organ, the Stopped Diapason 8ft. had the job number 2495 given to it.

An inspection of the instrument in 1973 revealed that it was in need of major attention. Indeed in 1972 the organ tuner at the time, a Mr F. Anderson, (of Bishop and Sons) commented: "Sir, I have done all that is possible with organ in its present state. It is in a deplorable condition and should be rebuilt. FA"

The organ was then 15ft high, 8 ft wide and over 6ft deep. The 19 frontal pipes stood in a "pipe rack", the longest in the middle tailing away on each side to smaller pipes. All the wooden pipes were in need of repair and half were eventually replaced. The two main windchests needed complete reconditioning. However the metal pipework was of very good quality albeit covered with nearly 50 years of London dirt; something not to be lightly dismissed. In a Henry Jones catalogue c. 1885 he stated that in all his instruments (at that date) he used spotted metal 'of great substance'.

Specification of the organ of St Mary Abbots Hospital

Great Organ		Swell Organ	
1	Open Diapason	8	8 Spitz Flute
2	Clarabella (from T.C.)	8	9 Stopt Diapason
3	Dulciana " "	8	10 Gemshorn
4	Stopt Bass (to T.C.)	8	11 Cornopean
5	Principal	4	
6	Flute	4	
7	Fifteenth	2	
			Couplers
			Swell to Great
			Swell Suboctave
			Great to Pedal
			Swell to Pedal
Pedal Organ			
12	Pedal Pipes	16	

With the thought in mind that a pipe organ should be installed in St Mary's at some future date, various redundant organs were inspected and the above instrument was the most promising seen. With the permission of St Mary's Parochial Church Council, the organ was purchased. It was carefully dismantled by church members in the last week of August 1973 and transported to Tadley in a large removal van for subsequent storage. Extensive redesigning of the instrument was necessary for St Mary's such that it is now unrecognisable in sight or sound. Consultations with the then Diocesan Organ Advisor, the late Dr Alwyn Surplice, enabled a scheme to be put before the Winchester Diocesan Advisory Committee culminating in the issue of the necessary Faculty in April 1974.

The reconstruction according to this new scheme then commenced (with restoration where necessary) and continued through until August 1976 when following a temporary rearrangement of the chancel furnishing the installation of the lower part of the framework was begun in the church. This was

sooner than intended because as the framework was being completed it became obvious that the new wood from which it was made was warping and twisting. This was not helped by the excessive temperature and humidity changes which occurred throughout that summer. Professional advice was obtained on how best to minimise this movement and it was suggested that the building frame be erected as soon as possible together with the reconditioned windchests so that any movement in the timber could be checked and additional bracing added if necessary. (It was also desirable to acclimatise the windchests to the atmospheric conditions prevailing in the building.)

The work of assembly continued in subsequent months until part of the instrument was heard for the first time in an outgoing voluntary when the Rev Michael Simcock (first priest-in-charge) visited the parish in June 1977. The latter part of the year saw the completion of two new windchests for the pedal organ. The instrument was brought into full use for the midnight service at Christmas 1977. In 1978 the old American organ was sold to Holland and the chancel furnishings returned to their original positions. 1978-79 has seen the construction and finishing of the casework and console surround together with the decorative screen.

Description of the Organ

The project necessitated careful selection of both stops and location. It was finally decided that the organ should stand in the chancel on the liturgical south side of the building. This position suits all occasions and provides an excellent distribution of tone throughout the building. An increased awareness of The Organ Reform Movement has produced an instrument of classical rather than romantic concept.

The tonal specification consists of seventeen carefully chosen stops which give a very wide range of tonal resources. The Great Organ with its (most unusual) Trumpet has a conventional 'werkprincip' chorus based on the Principal 4ft. The Swell organ is built upon a Principal 2ft and offers a good variety of tonal colour in contrast to the Great. The intermanual coupler brings these two divisions together to form a thrilling sound.

The Pedal Organ is designed to function independently of the manuals and is based on the Principal Bass 8ft. It is not necessary to couple to the manuals constantly. The pedal reed adds further to the versatility and clarity of this department. The instrument stand some 18ft high, a maximum of 12ft wide, and only 3 1/2 ft. deep. Each department of the organ is individually encased thus ensuring the tone is blended before final projection into the church. To overcome the unsightly problem of swell shutters, a strikingly decorative screen is positioned on the front of the division.

The Great Organ is situated above the Swell which is directly over the console with the elevated Pedal Organ flanking either side. The casework is constructed from Iroko and the appearance harmonises with the architecture of the building. The pipework is metal (mostly spotted) or wooden so that the correct tonal qualities are obtained. The action to the keyboards and couplers is mechanical. Windchests of advanced design, incorporating Direct Electromagnetic action, have been used for the Pedal Organ. There are no aids to registration.

## SPECIFICATION

Manual compass CC-g" 56 notes  
Pedal compass CC-f 30 notes

Great Organ		Swell Organ	
1 Open Diapason	8	7 Stopped Diapason	8
2 Chimney Flute	8	8 Flute	4
3 Principal	4	9 Fifteenth	2
4 Flageolet	2	10 Larigot	1½
5 Furniture II	1½	11 Ters	4/5, 1½
6 Trumpet Treble (mid C)	8	12 Vox Humana	8

Pedal Organ		Couplers	
13 Stopped Bass	16	Great to Pedal	
14 Principal Bass	8	Swell to Pedal	
15 Octave Bass	4	Swell to Great	
16 Mixture II	2½		
17 Trumpet Bass	8	Tremulant to Swell	

Trigger-operated expression pedal to Swell organ  
Rockingham electric blower  
Mechanical action to manuals  
Direct electro-magnetic action to Pedal Organ  
17 speaking stops - 884 pipes  
Straight concave pedal board  
Equal temperament tuning

The organ was designed and built by Philip J. Wells with voluntary help from members of the congregation at a total cost of £3,000, and insured for £34,000. It was dedicated on 16 June 1979 by the Rt Rev Michael Manktelow, Bishop of Basingstoke, the opening recital being given by Timothy Rishton.

## MEMBERSHIP

During the past year 8 members resigned or did not renew their membership but the total nevertheless increased from 111 to 124. Membership is generally centred on Reading but there are several members holding appointments outside Berkshire and as far away as Norway.

Association records have recently been transferred to computer, and one result of this has been that it is now possible to examine the distribution of membership in relation to denominational appointments and other interests. The following table indicates the substantial bias towards the Anglican church but it must be remembered that the number of parish churches substantially exceed all others combined.

Anglican	80	Organ builders and others	3
Baptist	3	Public appointments	2
Roman Catholic	1	Students	2
Educational appointments	11	United Reformed	5
Methodist	5		

The above do not equal the total membership because there is some duplication of interests and the affiliation of some members is not known.

The number of churches within what might be considered the Association's "patch" is somewhere in the region of 300 (depending on where the boundaries are drawn and what constitutes a "church" for this purpose) so that somewhere around one third of churches are represented within the Association.

## REGISTER OF MEMBERS

This register is updated to 1 January 1985. Members are asked to check their entries carefully and to notify the Honorary Secretary promptly of any changes.

\* denotes an Honorary Member

## PAST 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, FRCO, FTCL
1947 - 48	W.H. Rowe, ARCO
1949 - 50	A.E. Rivers
1951 - 52	A. Warren, FRCO
1953 - 55	Prof 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 - 84	P.B. Marr, PhD, ARCO