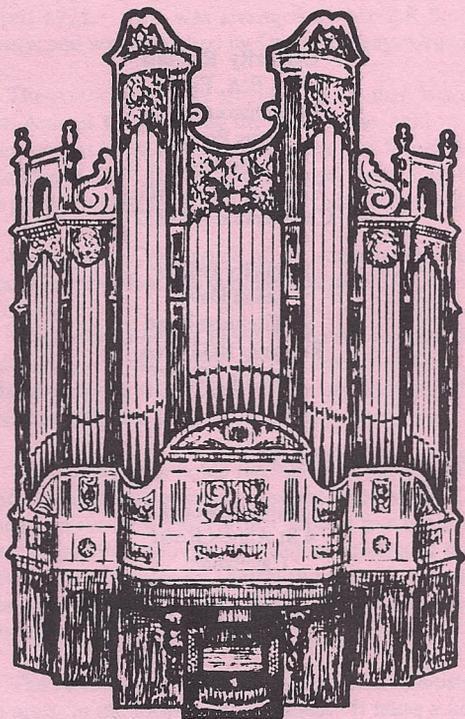


# The Berkshire Organist



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## OFFICERS

### President

Christopher Hood, BA  
11 Marchwood Avenue  
Caversham  
Reading RG4 8UH

### Hon Secretary

Norman Hutt  
Flower's Piece  
Ashampstead  
Reading RG8 8SG  
Compton (0635) 515

### Hon Treasurer

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

### Hon Programme Secretary

Dr Christopher Kent  
29 Benyon Court  
Bath Road  
Reading RG1 6HR  
Reading 873583 x 4

### Celebrity Recitals

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

### Benevolent Fund Steward

Derek M. Guy, AFCM  
14 Wilmington Close  
Reading RG5 4LR  
Reading 693587

### Publicity Officer

Leslie Davis  
99 Tilehurst Road  
Reading RG3 2NA  
Reading 507367

### Editors of The Berkshire Organist

Gordon Spriggs  
403 Wokingham Road  
Earley  
Reading RG6 2EH  
Reading 871909 / 64257

Philip Bowcock  
4 St Anne's Road  
Caversham  
Reading RG4 7PA  
Reading 475438

Neither the Editors nor the Association accept any responsibility for opinions expressed in this Journal.



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 Conference of the Association was founded in 1932 and the Reading Town Hall Celebrity Recitals commenced in 1965.

The Association has recently become a registered charity whose objects are to advance the education of the public in the art of music, especially liturgical and organ music. Membership is therefore open to any member of the public. Its rules also require that it remains affiliated to the Incorporated 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. 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.

## EVENTS OF 1987

(\* indicates a more detailed account elsewhere.)

- 17 January Informal Evening at Caversham Heights Methodist Church. A light-hearted social and musical quiz was followed by refreshments and a recital by Christopher Hood.
- 14 February The Annual General Meeting which, as in previous years, was held at St Mary's Church House. Messrs P. Bowcock and L. Head were elected to the Council, and it was agreed to invite Dr Francis Jackson and Mr Martyn Reason to become the first Honorary Fellows of the Association.
- \* 24 February Celebrity Recital by Roy Massey, Reading Town Hall
- 14 March Publisher's Evening, by Oxford University Press
- \* 25 April Day Conference and visit to St Mary's, Castle Street
- 30 September Evensong in St Mary's, Castle Street, and recital by Geoffrey Morgan
- \* 17 October Visit with the North Hampshire Association to Farnborough Abbey
- 14 November With the RSCM, David Stannard at Christ Church, giving assistance to organists with limited ability.
- 28 November Presidential Service at Greyfriars

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## A MESSAGE FROM THE PRESIDENT

The annual publication of The Berkshire Organist serves to some extent as a record of the progress both of the Association in particular and the organ world in general; even of the advent of word-processors. The meaning of that word "progress" is subject to interpretation by the user, being one of our well known irregular verbs: I progress, you tinker, he is a philistine. History suggests that adjudication between the meanings can take a thousand years and still be subject to periodic revision.

Organists tend to suffer more than most mortals from the pressures induced by "progressive" thinking because they are barraged from two directions - first from musicians on what to play and how to play it, and secondly from the Church in whose service and on whose instruments most of them play. Although it was ever thus, many organists find their present situation increasingly depressing. Organs in disrepair with no funds to remedy the faults, loss of much loved liturgical language, that feeling of cold even in the summer as congregations dwindle - these and more discourage the old and repel the young.

However I would suggest that in many ways we, as organists, have "never had it so good". Push a button and the organ has wind for as long as you want. Have you ever had to find a strong and willing partner before you could play a hand-blown instrument? In the church itself, changes in recent times have been (indeed still are) the cause of much heated argument, but at least government takeover along the lines of 400 years ago has not yet occurred, nor has Cromwell risen from his grave to tear down our organs.

Life has always entailed ceaseless changes, some of which are readily agreed by most to represent desirable progress, and some the opposite. It is my opinion that there are in fact more good instruments today than there were 35 years ago (when I first took a serious interest in the subject), and certainly more fine players. This has come about not by mere spending of money, or re-translation of scripture or musicological research. It has come about by the spread of knowledge, by improved and more widely available teaching, by the additive effects of the small contributions of many individuals. I hope that the contents of this and other issues of The Berkshire Organist will help to spread knowledge of the changes occurring around us, dispelling the apathetic acceptance of what we do not like, promoting enthusiasm for what we do like, and helping members to enjoy a growing appreciation of their music by widening their knowledge of both its history and its performance.

Chris Hood

## EDITORIAL

This edition of The Berkshire Organist sees another step forward in terms of modern technology. After four years in the previous format the advent of "desktop publishing" has enabled us substantially to improve the layout and appearance, and doubtless there will be other enhancements in the future. It may be of interest to note that by the time this edition reaches members most of the text will have passed through four computers.

However the important element is the material - without contributions from members and others there would be no magazine. The editors are grateful to all those who have subscribed, and look forward to more in the future.

## HYMNODY AS A MEANS TO ECUMENISM: WHERE ARE THE LIMITS?

Peter Marr

Song is a basic expression of human belief and emotion. It is understandable therefore that the division of Christendom has been accompanied by parallel separations in cultural expression of belief, not least in hymnody. In England we have experienced such separations and, over a longer period of time than most realise, we have seen also a con-joining of cultic traditions. This is not only because of direct ecumenical encounter but also (perhaps rather) because of less obvious doctrinal shifts. It may be helpful to identify some initial separations, some examples of con-joining and to ask in broad terms what are the limits and constraints preventing hymnody's use as an indiscriminate ecumenical tool.

The separation I refer to occurs in at least two ways - creatively and in the form of rejection. An example of creative separation is the Methodist hymnody of the 18th century, reflecting the emerging identity of that group. Likewise, English vernacular R.C. hymnody developed quite separately from the movements in Anglican England. An example of rejection is the earlier abandonment of the Office hymn repertoire in post-Reformation England.

The long-term result of such separation has been the existence of periods of prejudice over musical language as well as over literary and theological content. Roman Catholics in England found the post-Reformation Anglican hymnody largely unacceptable; likewise, on the Anglican side, the plainsong Office hymn tunes were associated with popery (in spite of Helmore's later promotion of their case); and many Free Church hymns were thought to be unacceptable musically (eg. those with choruses), socially (not elevating enough); or theologically (relying on disputed views over grace and personal conversion). And rejection by one side was invariably matched by reciprocal rejection of comparable material on the other.

In contrast to this, the 19th century in England saw a coming together of those hymn traditions formerly separated by division within the church. For instance, the medieval hymns re-emerged (the result of antiquarian movements as much as of influence by the Tractarians). Lutheran chorales made a positive appearance, and there was an infiltration of textual material from the Orthodox churches. Alongside this, some Anglican hymn books tentatively included 18th-century Catholic hymns and their music. It follows then that, by the opening years of this century, collections such as the English Hymnal can be seen not as partisan books (as some still consider them) but as fruits of three quarters of a century of quiet progress towards unity. Even the teachings of Ultramontane Catholicism did not halt that process but merely slowed it.

By the inter-war period, these influences were beginning to spread more widely - the revised edition of the Methodist hymn book in 1933 is a case in point. Another thirty or so years saw the influence of Vatican II beginning to take effect across the board, not just within the Roman Catholic church. Thus the proportion of the repertoire that was shared by the main denominations increased. A broadening of the acceptable musical language in all churches seemed to confirm that music (or rather, hymnody) was becoming the handmaid of ecumenism. How far is this a valid supposition?

It is part of the way of thinking in the Reformed Tradition (and, as far as this matter is concerned, the Church of England is part of it) that assent to doctrinal development is expressed outside formularies. The Reformed churches do not issue definitive documents stating doctrinal positions (except, abnormally, to defend those positions). Instead, a good deal of doctrinal development is expressed (however tacitly) through worship, not least hymnody. Popular piety and its method of affirmation is based not only on a subscription to the creeds but also, and more vitally, on this broader base. The reform of the Roman Catholic church since 1960 has seen a reflection of this process - a de-centralisation of influences upon hymnody with local (ie. national and provincial as opposed to universal) initiative being encouraged. An apparently higher view of scripture and a seemingly lower (or certainly changed) ecclesiology, has also marked its activities in this sphere. As we shall see below, there have been other changes too. The Church of England, recently accused of a low ecclesiology (in the controversial Preface to the new edition of Crockford) is casting off some of its 19th century hymnodic ideas. A concern with social issues and with the role of the laity in both churches has its reflection in the way hymns are written, believed in, and performed.

Is there reason for some to think that hymnody, as a common language over common concerns, might prove to be a means of con-joining the churches when more formal means have failed? I do not think this is so. Cultural and theological barriers still exist; the ability to change is still, in the older Reformed Churches, minimal. In the Church of England, disaffection is all too often leading to conservatism rather than a practical and vigorous artistic flowering. The Roman Catholic Church in England still has, at grass roots level, to digest the implications of ARCIC I (and II as far as it has gone), let alone the recent Swanwick statement on ecumenism by Cardinal Hume. The boundary markers are well set out already; what are they?

There are certainly seven areas easily identifiable in which the ecumenical shutters tend to go up in the areas we have discussed :-

### (i) Political and social areas

Examples of unacceptability here are legion. In spite of the emergence of a recognisable English Catholic sub-culture, non-English forces, particularly Gaelic, remain strong. This leads, for example, to the rejection of certain English hymnodic traits simply because they are English. Likewise, pre-judgement will occur towards tunes because they are associated with another group.

### (ii) Ecclesiological areas

Although they have a high view of the Church of England, English Anglicans have a low view of the church catholic (ie. the church as a whole). Furthermore, they are not disposed to frequent public worship. For these reasons alone, the rate of assimilation of change within the Church of England at the mainstream parish level is really quite slow. Hymn repertoire is therefore affected by these circumstances. In contrast the Roman Catholic and Free Churches have differing (albeit themselves disparate) patterns of attendance and organisation. In the former especially, repertoire change can be relatively brisk simply, though not solely, because regularity of attendance makes it practicable. Likewise, the loss of established choirs since the 1960's and the general lack of permanent salaried organists also contributes to this flexibility within English Catholicism. Thus it is understandable that the Catholic Church has been able to assimilate a vast amount of new material very quickly, much of it through new hymn books and a not inconsiderable portion of it from outside its

own tradition. We shall see too that changed emphases have brought a significant increase in new indigenous material which, by and large, has not found its way outside that tradition. The reasons for that are partly those stated above and partly doctrinal.

(iii) The perceived role of merit

How Merit is perceived in the context of salvation colours the acceptability of hymns. A return to justification by faith alone is thought by protestants to be the achievement of the Reformation. It follows therefore that Protestant hymnody is marked by a lack of reference to those ways of obtaining grace which, seemingly, by-pass justification by faith alone. The necessity of emphasising the helplessness of man is part and parcel of Protestant hymnody. Much imagery which might suggest that this is not so (eg. "Jerusalem, my happy home") does not find itself within that repertoire. It is interesting, however, to see even such hymns as "Amazing grace" well established in Catholic circles (though not in High Anglican ones, for reasons stated in (vi) below). References to purgatory ("Lord for tomorrow and its needs" as in Westminster Hymnal), the departed ("Jesu, Son of Mary") and invocation of saints ("Ave" hymns included) are likewise areas where fairly clear boundaries exist.

(iv) Topics seen as non-scriptural

Pre-occupation with scripture (particularly at a Fundamentalist level) has always influenced hymnody, for instance the obsession with metrical psalms in some traditions. Non-scriptural topics are therefore no-go areas for some - Marian hymns (especially influenced by the dogmas of the Immaculate Conception and the Assumption), those about saints, even if ostensibly based on scripture (compare "He sat to watch o'er customs paid" with the Apostles' office hymn "Lord of Creation") and invocation of saints (ie. saints as a theological issue, not a moral one). Again, the converse, the increased use of scripture by the Catholic Church is very evident (eg. many hymns in the Catholic collections entitled "Songs of the Spirit"). Some denominational collections, and even individual hymns, need to be examined very carefully - for instance, the doctrinal positions between the English Hymnal and Ancient & Modern Standard in Marian hymns are quite different; and the exactly-placed emphases in Keble's "Ave Maria, Blessed Maid" worth examining even today.

(v) Eucharistic theology

Difficulty is experienced here in hymns referring to the sacrificial nature of the eucharist (eg. "Once, only once") and anamnesis hymns (like "See, Father, Thy beloved Son"). Likewise, hymns reflecting a purely receptionist view of the Sacrament (eg. "According to Thy gracious word") and those of the opposite view (eg. those of the Real Presence and Benediction Hymns, such as "O food of man wayfaring" and "O Saving Victim") cause problems to opposing groups. Unexpected anomalies occur as, for instance, when one looks at the theology of many of Charles Wesley's eucharistic hymns.

(vi) The matter of personal conversion

Very large differences occur here, both in style and content. We see the problem emerging at the Reformation on the continent, in the 17th - 19th centuries in England, and on the various languages of evangelical and pentecostalist hymnody today. Deriving from (iii) above, this is a topic large enough to require much deeper treatment than is possible here. However, the tendency has been, and is, for such hymnody to reflect an inward-looking view by the group concerned, and generally a low view of the church. This means a small amount of interchange between groups of material of this kind. When personal conversion

seems to be played down (ie. where there is, rightly or wrongly, an emphasis on what is seen as "works" instead of "faith") then a reciprocal rejection occurs.

(vii) Implicit structures

Implicit structures are powerful disincentives to change repertoire. Examples of these are the constraints of architecture; of physical groupings (eg. pews) representing social structures; of musical establishments that seem unalterable (eg. the sole right of an organist to lead the musical content of worship).

Conclusion

There is no doubt that certain traditions of protestantism see the ecumenical movement as either irrelevant, selling out to Rome, or even politically undesirable. Other groups within Anglicanism and Roman Catholicism likewise find that certain expressions of ecumenism by protestants to be unsound teaching. Both of these broad groupings tend to retain their musical (and hymnodic) tradition as unaltered as possible. (Fundamentalist elements within Northern Ireland Presbyterianism is a case in point). But hymnody is a creative ecumenical tool; make no mistake about that. Indentions in the armour of an ecclesiology are made by it. At grass roots level it can lay the foundations for the acceptance of the results of more formal dialogue. The fuzzing of definition of former distinctive musical styles within those church traditions, who now actively wish to pursue ecumenical ends, should be very apparent. But the no-go areas need to be identified (as I have tried to do), worked at, and, in an honest way, perhaps assimilated into a common ground before (not after) the dogmatic undergrowth can be cleared.

SAMUEL WESLEY

Derek Guy

October 11 1987 was the 150th Anniversary of the death of Samuel Wesley. He was the son of Charles and the nephew of John, the founders of Methodism. As with other members of the Wesley family, he was exceptionally gifted and between the ages of 4 and 5 taught himself to read music by reading Handel's oratorio "Samson".

Dr William Boyce, organist and composer of HM Chapels Royal, once said to Samuel's Father "Sir, I hear you have an English Mozart in your house".

At the age of 13 Samuel and his brother Charles began a series of annual subscription concerts in the music room of their father's house in which there were two organs. Many famous dignitaries attended these concerts, including the Lord Mayor of London and the Archbishop of Canterbury.

At the age of 18 he is reported as having joined the Roman Catholic Church and certainly he composed a Mass in 1784 which he dedicated to the Pope. His many works include music for the Roman liturgy. He later returned to the Anglican church.

When Samuel was 21 he fell into a hole in the street, an accident which badly affected his brain, and for seven years he suffered from depression. Eventually he managed to become involved with music again.

He was a great champion of the music of J.S. Bach and, together with the organist of the Surrey Chapel in Blackfriars Road, used to give recitals lasting up to 4½ hours. Despite the fact that the organ was of only 13 stops and 1½ octaves of pedals, which limited the music that could be played, the chapel was regularly filled to capacity with an audience of 2000.

Samuel Wesley wrote symphonies, organ works, overtures, works for strings, and hymn and chant tunes. In September 1837 he attended a recital given by his friend Mendelssohn who persuaded him to take part (Samuel was regarded as one of the finest recitalists of his day). This was to be the last time that he played in public, for he remained in his house until he died a month later.

The genius of the Wesleys was continued in Samuel's son Samuel Sebastian, (named after his father and J.S. Bach). S.S. Wesley was a brilliant organist and composer who made himself unpopular with the authorities because of his ideas to raise the standard of church music. Incidentally he gave the opening recital on the Father Willis organ in what is now our Small Town Hall.

#### THE DAY CONFERENCE

The Association was again grateful to the Music Department of the University for allowing the use of the Department for this year's Conference. The Gloucestershire Association was visiting Reading and members were very pleased to welcome them to the day's events.

The first speaker was Dr Christopher Kent of the Department, who is Secretary to the British Institute of Organ Studies. He spoke about the work of the Institute which keeps records of pipe organs of historical importance and interest and endeavours to find homes for pipe organs which have become redundant. As an example he related the story of a redundant Vowles organ in a church in Bristol which was on the point of demolition, and how in a very short time it had been moved to Reading to await installation in St Mary's Castle Street.

The second speaker was Mr Philip Carter who is one of the Methodist organ advisers. He explained how he first became interested in organs and gave some illustrated examples of some of the instruments with which he has been involved.

After lunch in Wells Hall the Speakers of the morning were joined by Mr John Rowntree, the Roman Catholic Organ Adviser, for an "Any Questions" session which was chaired by the President, Mr Chris Hood. After tea visitors went to see the Father Willis organ in the Town Hall accompanied by some of the members, and the evening finished with a visit to St Mary's Castle Street to see the aforementioned Vowles organ. After a recital by Dr Kent those present had an opportunity to try the instrument.

## ST MARY'S CHURCH, CASTLE STREET, READING

### SPECIFICATION

Vowles 1870, from a redundant church in Bristol, restored unaltered (except for electric blowing) by Roger Taylor, 1986, and replacing a derelict 3m Monk and Gunther, containing some Walker pipework.

GREAT		SWELL	
Clarionet	8	Hautboy	8
Fifteent	2	Trumpet	8
Twelfth	3	Piccolo	2
Flute	4	Principal	4
Principal	4	Stop'd Diapason	8
Clarabella	8	Open Diapason	8
Dulciana	8	Double Diapason	16
Open Diapason	8		
PEDAL		COUPLERS	
Pedal Bourdon	16	Swell to Gt Organ	
Pedal Open	16	Swell to Pedals	
		Great to Pedals	

Original Lever Swell pedal, composition pedals and tracker action.

[This instrument is also referred to in the article on BIOS]

#### THE REV DR PETER MARR

It is gratifying to record that our distinguished Past President, Dr Peter Marr, who has done so much for this Association, was on Sunday 27 September 1987 ordained Deacon by the Bishop of Buckingham in St Mary's Parish Church, Banbury. This step enables him to minister officially to the many Anglican girls at St Joseph's Convent School, where he has for many years been Head of Music. The ordination did not take place in Reading or Oxford for the simple reason that this year it was the turn of Buckinghamshire Archdeaconry to hold this service for the Oxford Diocese.

For some twenty five years Organist and Choirmaster of St Giles, Reading, carrying forward the tradition of his redoubtable predecessor, Percy Scrivener (who reigned there for sixty three years), Dr Marr served us most ably as Treasurer for a time and as President during 1983-84, his influence and leadership broadening our outlook and raising our standards very considerably. One of his greatest services to the Association was the editorship of the widely acclaimed Symposium on Reading Town Hall organ. This is at present out of print, but a reprint is under consideration.

We express our gratitude for all that he has already done for us, and wish him well in his future ministry, both musical and spiritual.

## THOUGHTS ON ORGAN ADVISERS

Gordon Spriggs

At the Conference, during an interesting discussion on the role of Organ Advisers, the vexed question arose as to who really is the best person to assess the long term interests of a church when it is faced with either a rebuild costing from £40,000 to £60,000 or getting a new small organ for somewhat less, or an electronic at a still daunting figure (and with built-in obsolescence) - and that on top of a crippling diocesan quota and the inflated running costs of any healthy church.

Obviously the Parochial Church Council won't have a clue. Somebody must advise them. Especially when there have been sad cases here in Reading - one where a noble old Lewis was dismantled in favour of a "temporary" extension toy, stored under the church hall stage, and finally got rid of as scrap; another where a young organist left a trail of ruin because of his unreasonable ambitions; and another where the official Adviser had given disastrous advice which was unanimously resisted by organist, vicar and PCC, and mercifully overturned on appeal to the diocesan advisory committee.

Two rather harsh remarks made at the Conference stick in the memory. One was - "Beware of (the demands of) a new organist" The other - "It is quite 'immoral' for the organist to think he knows what is best for his church"

Who really does know best?

Probably the local Organists' Association is in the best position to understand the local situation (all are different) and is well enough informed collectively to uphold proper musical standards. After all, we here in Reading have proved beyond all possible doubt and with universal support, including that of an exceedingly wise Adviser, that we know what should be done about our Town Hall organ. We may have no official status, but at least our recommendations ought to carry some weight.

In fairness to the poor old organist it must be said that, if he has served his church diligently for many years, through several changes of vicar and PCC, if he has become part of that church, enjoying the love and respect of all concerned, perhaps even serving it as Treasurer or PCC Secretary, and has kept himself fresh and up to date in musical matters, his judgement should command vastly more respect than any outsider's, however highly qualified the latter might be technically. We have at least one such wise and good man in our midst, and it is not entirely right that an official outsider should be able to impose what, in an extreme case, could merely be his pet notions or a passing musical fashion, and of precious little use in normal worship.

What is the answer?

The following article appeared in *The Berkshire Organist No 10, 1957*, and is reprinted for the interest of those who have not previously seen it.

## STANDARDS IN CHURCH MUSIC

The late Dr W. Greenhouse Allt, FRCO FTCL

A certain well-known Anglican Dean once said to me "So many of your organists are under the impression that the services of the Church are arranged primarily to meet your musical needs, whereas the fact is that it is your duty to minister to the musical needs of the Clergy and congregations". I accepted the implied rebuke with humility, (only rash organists argue with Deans). When I gave the matter further thought I realised that the Dean's definition of the duties and responsibilities of my organist-brethren was really a happy one. A few minutes' talk with your own Vicar or members of the congregation will convince you that there is no standard of music which will meet all their needs or their wishes. They will probably all appreciate fine rhythmic organ playing, and the singing of a well trained, well-balanced choir, but you never reach agreement as to what suits everybody in your choice of music. Then you will say "Why must I accept the standards of minds that are uncultivated in music?" No, the matter is indeed not simple. It is a problem of considerable complexity involving standards, and it requires our constant study. I can give numerous instances of earnest, sincere and conscientious church musicians who have lost heart in their effort to solve the problem.

Even a slight acquaintance with the long history of the Christian Church and with the attitude of the Fathers of the Church to music should convince the wildest enthusiast for church music of the difficulty of solving the problem of "Standards in Church Music". Let us face the question "What standards of music and WHOSE standard of taste?" and consider what adjustments should constantly be made to meet the ever changing climate of likes and dislikes and the divergence of taste between the new young generation with a fine musical school background, and the elderly with conservative opinions and nostalgic memories of the days that were and the tunes which they learned at their mothers' knees.

You, as church musicians, may be constantly exhorted to "set high artistic standards", to provide at your churches "music of intrinsic value" and you may be told that your organ music must have "a good and healthy style". Further, to quote Sir Walford Davies, "Your music must be beauty which should be conceived, selected and prepared to dispose the minds of the hearers to worship". All this in the cause of "Standards in Church Music". Now all these high sounding phrases must mean something to someone. A church musician must cultivate discrimination and insight, he must remember always that great music requires mental activity of the highest order. He ought not to become a narrow specialist, one who has gained expert knowledge in one small field of music - Church music - and have little concept of music as a whole, or the part played by his particular speciality within the greater structure of the art. He must never lose the humility which is ever the mark of the true musician, and which springs from the sense that he belongs to an order of musicianship which transcends its own achievement. The late Dr Percy Dearmer says in the Preface to the original edition of "Songs of Praise" that there had been 400,000 hymns in common use by the end of the 19th century. My impression after being concerned with the revision of the Church Hymnary in the 1920's of the 20th century was that there are now four million!, and, as for tunes, well may Vaughan Williams say in the Preface to the English Hymnal, that

"the specially composed tune" is the bane of many a hymnal. I wonder if any English musician has lived without composing a hymn tune. Some must have composed dozens. As a further study in search of the "the good" I strongly recommend a tour through the land of hymn tunes, beginning with the plainsong melodies - first in point of time - then the French Church Tunes - lovely "Bourgeois" melodies - then the Reformation Psalter Tunes, the 16th Century Scottish, the German, the Este, the Ravenscroft, some of the fine late 17th century tunes of Croft, Jeremiah Clark and others, the florid tunes of the 18th and then the 19th centuries which began so well with the Wesleys, Gauntlett, Smart, Dykes and went on to Barnby, Stainer and Sullivan, and you will meet a period which the editors of all recent hymn books attack with vigour and against which there has been widespread reaction during the last 40 years. Robert Bridges' "Yattendon Hymnal" was the first challenge to be sounded. Then you will meet Parry, Harwood, Walford Davies, Holst, Martin and Geoffrey Shaw and many others, including the composers of "Sine Nomine", "Down Ampney" and that great artist Vaughan Williams ("For all the saints" and "Come down O Love Divine").

If you can arrange to be present in a committee for a discussion with skilled experienced clergy and musicians, as I was, and watch them wrestling to put away from them a tune for which they had an affection through strong and compelling associations, though they knew that, as music, the tune was unworthy, you will realise how difficult is the road to "High Standards in Church Music", and you have met the fine new tunes made available by Professor Stanton in the B.B.C. Hymn Book and after that the revised A. & M. of 1950.

Again I ought to say, if you move to a church and find the Choir Library is full of Anthems from the worst period in English Church Music (such as I have referred to earlier) do not think that to buy other better music is all that has to be done. You have first to change the point of view of the choir and clergy from an affection for such music to an appreciation of the fine range of music you have selected. Then improve the technique of the choir and possibly change the personnel. Until you have attempted this you will not fully understand the quality of the fight the founder of the "Royal School of Church Music" had in the cause of standards in Church Music.

Now that I no longer have active church duties, during the past ten years I have been encouraged by experiencing, as a member of the congregation, church music of a high standard. The service lists of Cathedrals and Parish Churches confirm my view that the standard of music now being sung and played is higher than was the case 50 years ago, yet, occasionally, I meet music selected which is unworthy of the Sanctuary, trite and commonplace and at times vulgar. When I listen to a voluntary, sensuous and emotional taken from music suitable for a Dance Hall, and a hymn tune with oily Spohr-like harmonies, a Te Deum such as Jackson in F., an anthem, you know the sort, as advertised "vigorous and useful with a touch of sentiment" the tendency is to say harsh things, and then explain your anger in the words of Alexander Pope :-

"you ask what provocation I have had -  
the strange antipathy of good to bad"

High standards *in performance* do not allow of organ playing that is unrhythmic; extemporisation that meanders from nowhere to nowhere, shapeless and uncontrolled; organ sounds that are often far too loud and noisy; choirs that sing in complete harmony to inarticulate and quite incomprehensible words, unaccompanied singing that steadily falls in pitch through sheer inattention or through poor tone production. Low standards in the

choice of music often stem from a lack of knowledge; the church musician responsible may lack the stimulus of contact with minds of others who have formed intuitive judgements, backed by experience and knowledge of what is good and true and of high standard in church music. There can be no greater tribute to present day church musicians - and I say this with my knowledge of conditions throughout the country as Chairman of the Church Music Society - than to experience in our Cathedrals and Churches the higher standards generally that obtain in church music, and to sense a greater public interest, a more knowledgeable interest, in what is not only a great heritage from the past, but a vital part of the great corpus of musical life in this country at the present time (when so much music is part of our daily lives). This is a hopeful augury for the future standards in church music in "choirs and places where they sing".

## NEWS FROM THE ROYAL SCHOOL OF CHURCH MUSIC

David Duvall

From all accounts, the RSCM celebrated its diamond jubilee in style. The central event was the Festival of Thanksgiving, "Let all the World", in the Royal Albert Hall in June. Some members may have been there - I was invited to be a steward but sadly I had to be in Birmingham that week. But the work of the RSCM goes on, and members and representatives should have received copies of the programme of future events in Berks, Bucks and Oxon. I will try to make sure that all Berkshire events are mentioned in the Association's Newsletters - the 1988 programme is as follows :-

Tuesday 8 March Hymns and Psalms Today. Farewell visit by Dr Lionel Dakers, Director of the RSCM, who is soon to retire. 7.00 pm at All Saints' Church Hall, Downshire Square, Reading.

Saturday 19 March A second Organists' Workshop with David Stannard (see below). 7.30 pm at Christ Church, Reading.

Saturday 7 May Choirs Festival, directed by Andrew Millington, Organist of Guildford Cathedral. 2.30 pm at St Nicolas' Parish Church, Newbury.

Wednesday - Sunday, 19 - 23 October. Visit by Martin How, the RSCM's Southern Commissioner. Details of events later.

The two organists' workshops are organised jointly by the RSCM and the BOA (although BOA members are invited to all RSCM events). The first, on 14 November 1987, concentrated on the playing of voluntaries, largely because that is what the participants had prepared. We hope to concentrate on service accompaniment at the March session, and I am sure that all organists, whether experienced or beginners, will find this stimulating and useful.

As ever, please let me know (Reading 696308) if there is any way in which you think the RSCM can or should help you - particularly if it isn't doing so at the moment.

## A U.S. VISIT

Richard C. Wilson

As a campanologist I am probably a thorn in the side of most church organists, attempting to compete with the "music" of the bells. (I choose my words carefully here). We will glance over the bellringers' problem of trying to strike the bells well when the organ is adjacent to the ringing chamber, and the organ (organist) is in full voice. However this interest does give me an ideal opportunity to visit many churches, to ring bells, and hence to see and sometimes play some of the more unusual and interesting church organs.

The method of bellringing in this country is particularly unique, there being very few churches outside the United Kingdom that possess a diatonic set of bells that can be rung for change ringing by rotating them full circle. This is sometimes known as the "English" method. It was therefore on one of my visits to the United States in 1980 in connection with my work that I first stopped off in Houston to ring at St Thomas' Episcopal Church. I was first introduced to Stephen Collins, a bell ringer and organ builder there, who worked for a local organ builder by the name of Visser-Rowland Associates. Suffice to say that, on discovering our additional mutual interest, I spent a delightful afternoon with him before my onward flight, on an "organ crawl" of Houston Churches, looking at and playing the various organs his company had recently built.

Having now revitalised my enthusiasm for the "King of Instruments" it was not too long before I succumbed to temptation and finally invested in my own modest two manual instrument (I even had to move house though to fit it in!) and having now joined a number of organ societies, I have been persuaded (bulldozed) to put pen to paper to share my experience of this particular U.S. organ builder.

So it was then, that on my recent visit to California in June 1987, I arranged to stop over in Houston again to find out more about these particular organ builders and their work. I started by meeting Stephen Collins again, and through him was introduced to Pieter Visser, the president of Visser-Rowland Associates, who explained to me how the company first came to be formed and started.

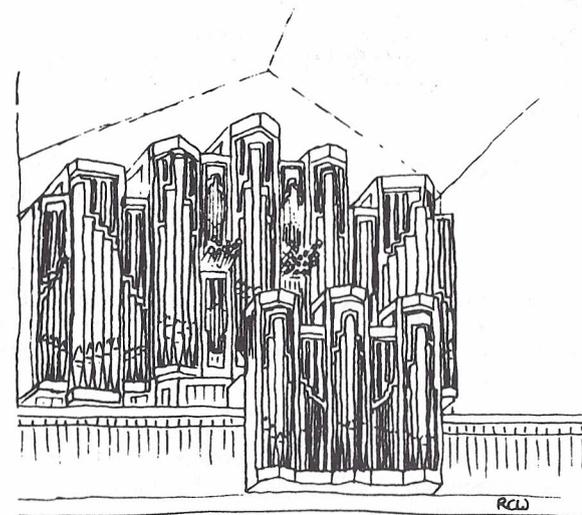
Pieter Visser received his formal organ training from Fa. L. Verschueren in his native Holland, before moving to the United States in 1959. Jan Rowland, his partner, on the other hand, learnt his trade of organ building in both the United States and Germany, and spent some time like Pieter, with a New England organ builder. Both men therefore had been involved in the industry for over 40 years, but were never really satisfied with the style and quality of the instruments that were being designed and built at that time. So they decided to act on the old axiom of "To do it right, you must do it yourself", and formed a partnership in 1973 by starting their own company in Houston, Texas, with venture capital. Here they are now recognised as one of the leading U.S. organ building companies, designing and building organs in the Dutch style of Christian Muller.

As well as this, Pieter Visser serves on the Board of Directors and the Board of Examiners of the American Institute of Organ Builders, the Board of Directors of the International Society of Organ Builders, and also finds time to lecture at Rice University. Jan Rowland edits the English half of the "ISO" Journal which is the newsletter of the International Society of Organ Builders.

The present Visser-Rowland staff currently numbers 20, based in Houston, and have built 74 organs to date, with at least another 10 on the drawing board or in various stages of construction. Their organs range from the humble one-manual home practice instrument, to the impressive four-manual 100-rank instrument, such as the organ they have recently installed at the Bates Recital Hall at the University of Texas at Austin. The large majority of the instruments they build have full tracker key action with electric stop selection.

As I was shown around their workshops I was particularly impressed to see that they were making full use of modern technology. In the design office they use a small IBM type PC (personal computer) to perform all their CAD (computer aided design) plans and technical diagrams, which can then be plotted out using a standard pen plotter, thus enabling drawings and specifications to be prepared and modified very quickly. On descending to the shop floor, I even found a modest Commodore PET computer being used in conjunction with stepper motors on a lathe to shape the wooden draw stops to mathematically precise curves. In the air conditioned tuning and voicing room computers and sophisticated electronic spectrum analysis equipment abounded, used not only to evaluate both the tonal quality and pitch of the pipes they use, but also the various types of actions that direct the air into the base of the pipes. Further wandering around their shop floor revealed their stock of the various woods standing maturing in solemn rows waiting patiently for the time that they would join together to become parts of one of these majestic instruments.

Perhaps the best way to give a better insight into the company is to describe one of the typical instruments which I visited and played whilst in Houston.



This particular three-manual instrument is in the Faith Lutheran Church, located in Bellaire, Texas, which was built in 1984 to replace a similar instrument damaged by a fire

Positiv organ mounted in the gallery fascia. All the casework is made from seasoned wood of mahogany and red oak. The manual divisions of the organ are in the classic "tierce" layout with three towers, with the Trompete rank of the Hauptwerk mounted horizontally in a double line about half way up the case, the console and pedal board being laid out very much as standard. The main keys of the manuals are made of bubinga (a medium brown coloured wood) with the semitones made out of wenge (a dark brown wood), both these being fine grained South African woods. The pedal board is constructed of maple with wenge inserts as the semitones, and the internal tracker material uses sugar pine.

#### SPECIFICATION

PEDALWERK	BRUSTWERK	HAUPTWERK	RUCKPOSITIV
Fagott <sup>(1)</sup>	16 Rohrschalmey	8 Trompete	8 Krummhorn(1) 8
Mixtur	III Scharff	III Sesquialtera <sup>(2)</sup>	II Larigot 1 1/2
Choral Bass	4 Octav	2 Mixtur	IV Prinzipal 2
Octav	8 Prinzipal	4 Waldflote	2 Kleinmixtur III
Subbas	16 Blockflote	4 Koppelflote	4 Kleinflote 2
Prinzipal <sup>(3)</sup>	16 Celeste <sup>(2)</sup>	8 Octave	4 Gedeck 8
Brustwerk (C)	Gemshorn	8 Rohrflote	8 Brustwerk (C)
Hauptwerk (C)	Tremulant	Prinzipal	8 Zimbelstern <sup>(4)</sup>
Ruckpositiv (C)		Brustwerk (C)	Tremulant
		Ruckpositiv (C)	

#### Notes :

- (1) Bottom octave is half length
  - (2) Starts at CC
  - (3) Bottom 12 pipes of wood mounted horizontally
  - (4) 13 note chime of bells (handbells) with electronic memory sequencer
- (C) Couplers.

In addition there are 8 general piston stops which are also duplicated on the pedal board, 4 programmable combination pistons on each manual and reversible couplers plus a general cancel. Wind pressure throughout the organ is 70 mm including, surprisingly, the reeds, and 60 mm for the Positiv.

The pipework for the reeds came from the Roland Killinger company of West Germany, and the flutes from Stinker of Holland. All wooden pipes are made in house using mahogany and poplar. Electric stop action comes from our own Solid State Logic Ltd of England and the blower is a Laukhaff "Ventus"

Perhaps the most unusual feature of this organ is the 13 note Zimbelstern, made using Dutch handbells, and an electronic digital memory developed in house by Jan Rowland. This "feature" enables a short sequence of bells to be recorded into a digital memory and to be played back as a repeating sequence.

How does the organ play and sound? Well, as a mere amateur, I was delighted with the brilliance and positive response of both the voicing and the action. When you consider the length of tracking between the console and the organ (some five metres) the touch was surprisingly extremely light and positive. I hardly noticed the difference in touch even with the full organ coupled. Being some distance from the main organ casework one was actually

How does the organ play and sound? Well, as a mere amateur, I was delighted with the brilliance and positive response of both the voicing and the action. When you consider the length of tracking between the console and the organ (some five metres) the touch was surprisingly extremely light and positive. I hardly noticed the difference in touch even with the full organ coupled. Being some distance from the main organ casework one was actually able to actually hear the ranks that one was playing, the one exception to that being the Positiv mounted immediately behind the console. However the trick here as I soon discovered, was to slightly open the rear tuning doors on both sides, enabling one to hear the full beauty of this instrument. I was particularly impressed with the horizontally mounted Trompete in the front case which spoke clearly and crisply into the body of the church even with such low wind pressures.

Unfortunately, like all good things, my all too short visit to Houston came to an end, and I had to depart to earn my next mortgage payment. I hope though, that this little monograph has given you some, albeit limited, insight into this U.S. organ company which I think in a few years will become a "household name" on both sides of the Atlantic.

#### CHARLES PACKER

Last year we reported on this former musical son of Reading. However it seems that the compliments which were indicated may have been somewhat misplaced. There appears to be little doubt that Charles Packer was an able musician of the day, but his social and moral life seems to have been somewhat less distinguished. Contrary to our last account, records have been produced which show that in 1839 he was transported to Australia for forgery. After a conditional pardon he became a noted musician in Hobart but his social activities eventually led to his conviction for bigamy and he served a sentence of five years. While in prison he composed sacred music and organised a choir.

He wrote numerous compositions, but these do not seem to have been of a style which would endure. His overall contribution to Australian music is described as negligible and his marital affairs kept him out of polite society. He died of lung congestion in 1883, survived by four daughters and two sons.

#### DAVID BLEAZARD, MMUS

Two years ago we reported prematurely that, following his public recital, our member, David Bleazard had been awarded the Degree of Master of Music by Reading University. This was an unfortunate error as he still had some work to complete. He has now been awarded the Master's Degree, and we congratulate him on this achievement.

Mr Bleazard has since resigned as organist at Holy Trinity, Reading, and has recently accepted an appointment at St Mary the Virgin, Presbury, Cheltenham. We wish him well in this position.

## ORGANS OF INTEREST

Derek Guy

During 1987 I was asked to play organs which may be of interest to some of our members. This year, for the first time, my Church arranged a Church Weekend at the Methodist Guild Hotel, Sidmouth. This Hotel was once an imposing house and has a very large music room which is used for prayers and concerts.

At one end of this room there is a platform on which sits a small one-manual organ built by Gray and Davison. The compass is 4½ octaves and the pedal board is straight and flat, with 29 keys (CC -e). There are three composition pedals and except for the pedal the whole organ is enclosed in the swell box.

### SPECIFICATION

Open Diapason	8	Clarinet Flute	8
Dulciana Treble	8	Principal	4
Dulciana Tenor	8	Flageolet	4
Stopped Diapason Bass	8	Fifteenth	2
Pedal Bourdon	16	Manual to Pedal	

It is a pleasing organ to play with a round mellow tone, although the action does need some attention.

In June I was asked to play for a wedding at Spetisbury Parish Church near Blandford Forum. This organ was originally built by Maley, Young and Oldknow of London and was restored by Osmonds. It is now in the care of John Budgen. Unfortunately it was somewhat out of tune and the Cornopean did not sound at all.

### SPECIFICATION

SWELL		GREAT	
Contra Gamba	16	Open Diapason	8
Open Diapason	8	Dulciana	8
Salicionelle	8	Clarabella	8
Lieblich Gedact	8	Principal	4
Mixture	III	Cornopean	8
Tremulant		COUPLERS	
		Great to Pedal	
PEDAL		Swell to Pedal	
Bourdon	16	Swell to Great	

## FARNBOROUGH ABBEY

Gordon Spriggs

The outing on Saturday afternoon, 17 October, when about a dozen of us were welcomed to Farnborough Abbey by the North Hampshire Association, was a fascinating experience, and reflects much credit, as always, upon Derek Guy, who has organised so much for us with so little support from our large somnolent membership.

In the wake of the most devastating tempest that this country has known for at least 300 years, we picked our way in the sunshine over the great trunks of fallen oaks up to the Abbey Church of St Michael to hear the unique Cavaille-Coll organ in a programme of "Some Aspects of French Organ Music" played by Charles Macdonald, Musical Director of Cranleigh School.

This Benedictine monastery, in its densely wooded setting, dates back only to the 1880's but has a remarkable old-world and very French atmosphere. It was founded by the Empress Eugenie, wife of Napoleon III, about the time of the fall of the French Empire, and the crypt contains their tombs as well as that of their son, the Prince Imperial. It preserves an authoritative Plainsong tradition, and has historic connections with the world-renowned monks of Solesmes.

The flamboyant Abbey Church, designed by a notable French architect, with obviously no expense spared whatever, is a fantastic and startling cross between a wedding cake and a gothic nightmare, impressively spacious inside, enormously resonant, and in its way highly successful and uplifting - though its menacing gargoyles rather suggest a lurking Quasimodo.

The famous organ, installed here in 1905 though somewhat older, is the only unspoilt Cavaille-Coll in England, and positively gleams down the church with its brightly gilded front pipes from a central position in the apse behind the high altar, where it almost forms a reredos. Quite a good idea in many ways. Unfortunately the large stone altar completely obscures the console (attached, but not reversed as with so many continental organs), so that we who were seated in the monks' stalls in the transepts were unable to watch the way in which Mr Macdonald handled this very un-English instrument.

The stops are arranged in three terraces, Recit in the top row, with four to the left and three to the right, Grand Orgue in the middle, three on each side, and Pedal below, two on each side; seventeen all told. Curiously the names on the Grand Orgue left-hand three draw knobs read vertically as though they were loose and had been twisted round half way! The pedalboard (to F) is straight and flat; there are 7 Jeux de Combinaisons pedals (a complicated means of control incomprehensible to the average English player), plus a Tremblant pedal. The original mechanical action is without Barker lever assistance, and the stop changes between the pieces sounded as though the player had taken a hammer to the instrument. There is a "bascule" or mechanically balanced expression pedal placed centrally, and a trap for the unwary is the stop labeled "sonnette" - which was simply a signal for the blower. One wondered who on earth they get to tune such an instrument, for it certainly was in tune, but ah! the latest restoration had been scrupulously carried out by Noel Mander.

Mr Macdonald had apparently mastered the challenge of this remarkable organ in an incredibly short time, and had come to reverence it. On the programme he gave his

registration for each piece, and he got a wide variety of effects from it, but what was unforgettable to one listener was the indescribable loveliness of the opening chords on the 8-foot Montre (Open Diapason to us) taken from the Franck E Major Chorale.

After the recital, down to the crypt and its two little chamber organs, then along an eerie tunnel, concealed under and between the tombs of the mighty, to a refectory-cum-bookshop for tea and biscuits, with plenty of time to browse through literally hundreds of pieces of organ music old and new on sale, together with recordings by the Abbey Choir and a booklet by Michael Howard "A Tribute to Aristide Cavaille-Coll", a fierce defence of this sometimes misunderstood genius, from which booklet some of the foregoing information is gleaned.

### SPECIFICATION OF THE CAVAILLE-COLL ORGAN

GRAND ORGUE		RECIT	
Bourdon	16	Cor de Nuit	8
Montre	8	Gambe	8
Prestant	4	Voix Celeste	8
Flute Harmonique	8	Flute Octaviant	4
Salicional	8	Plein-Jeu	
Bourdon	8	Trompette	8
		Basson-Hautbois	8
PEDALE			
Contrabasse	16		
Flute Ouverte	8	- "empruntee" (ie. borrowed)	
Soubasse	16		
Bourdon	8	" "	

### PROGRAMME

Chorale No 1 in E major	Franck
Suite Carmelite	Francaix
Mere Marie de l'incarnation	
Soeur Anne de la croix	
Stele pour un enfant defunte	Vierne
Le Tombeau de Titelouze	Dupe
Creator Alme Siderum (Advent)	
Jesu Redemptor Omnium (Christmas Day Lauds)	
A Solis Ortus Cardine (Christmas Day Evensong)	
Placare Christe Servulis (All Saints)	
Salve Regina (Compline)	Langlais
Suite Medievale Acclamations Christus Vincit	

### OBITUARIES

#### RONALD P.J. PEPWORTH

It was a sad and totally unexpected blow when Ron's wife Gwynneth phoned to say that he had suffered a fatal heart attack during the night of 16 November. During his life he had had hardly a day's illness and only a few days before he phoned me and appeared to be in good form.

Our long association began in 1954 when Ron joined the choir at All Saints and became assistant organist. Knowing his interest in the organ, few people would have suspected that he also had considerable piano technique, and we occasionally performed piano concertos at Church concerts. For very many years Ron played regularly for Tuesday and Friday choir practices which was an enormous help to me and the work of the choir. In 1974 he became Organist and Choirmaster at Waltham St Lawrence and then later at St Mary, Sulhamstead Abbots where he remained until retirement to St Leonards-on-Sea. Although Miss Goodship took his place as assistant at All Saints, Ron could still be relied upon to help out at times.

Most of all, we will remember Ron for his enthusiasm and untiring efforts on behalf of this Association. He was a member of the Town Hall Organ sub-committee and worked unceasingly for this cause. Our happy association with Dr Francis Jackson was largely due to Ron and many will recall the very successful concert which he organised at the Town hall featuring Dr Jackson and the Reading Youth Orchestra. We once spent a very pleasant afternoon at York Minster, attending Choir Practice and Evensong in the organ loft - it was a very enjoyable experience!

Ron served on the Council for several periods and was President of our Association from 1972 to 1974. He was responsible for organising the very successful and popular summer outings which were regarded as an annual highlight. He became Secretary in 1976 and started the periodical newsletters to keep members informed and jolly them up! Gwynneth also belonged to the team of catering ladies who provide welcome refreshment at many of our meetings.

After some 30 years of friendship it was a sad day for me and indeed the Association when in 1981 Ron and Gwynneth moved to St Leonards, soon to retire from British Rail. They joined St Matthew's Church where Ron often played. At the time of his death he was helping to cover an organist interregnum and had actually played for Morning Service prior to the fatal night. Ron and Gwynneth had obviously established themselves in the space of six years, which was reflected in the large number of people present at his funeral service. He was President of the Bowling Club and in a few weeks would have completed his term of office. He was then planning to become the Match Secretary! Gwynneth asked me to play for Ron's final farewell which was perhaps fitting as we had spent so many enjoyable years pursuing a mutual interest, although I did so with a sad and heavy heart. I very much appreciated the presence also of Derek Guy and Mr and Mrs Gordon Spriggs as I felt we were there to pay tribute to one who had given the Association so much stalwart support. We owe him a great debt of gratitude for all that he did, and he will be remembered for many years to come. We extend our deepest sympathy to Gwynneth and hope that she will find some consolation in the memory of one who led his life on this earth to the full and never spared himself in helping others.

Roy Nash

## MISS EVELYN GOODSHIP

We deeply regret the passing on 3 April 1987 of Miss Evelyn Goodship, one of the Association's first members and indeed our first "Madam President". A teacher by profession, she started her career at George Palmer School and later became Headmistress of St Paul's Church of England School, Wokingham.

Outside teaching she had a great love of Organ and Church Music and studied under the late and much respected Percy Scrivener, becoming his assistant organist at St Giles. From 1940 to 1958 Miss Goodship was Organist and Choirmaster of St Mark's, Reading, which possesses an interesting two-manual Hill organ. Her work with the Choir was noteworthy, as were the piano and organ recitals which she used to arrange with our good friend and member Miss Doris Griffin. After retirement and recovery from a very serious illness, I pointed her in the direction of All Saints' organ mainly as a therapeutic gesture. So it was that she became an assistant organist, helping me with services on Sundays and weekdays, and latterly playing for choir practices. During this period she also used to train the Mothers' Union Choir for their annual Festival Service at one of the major churches in the town. Our friendship and work for a common cause was one which I greatly valued, and I regarded "Evelyn" as a lady of great Christian virtue who freely used her talents to the Glory of God.

Throughout her long life Miss Goodship was an active and stalwart member of our Association, being a member of the Council, President in 1964-65, and subsequently a Vice President. For some sixteen years she was also Secretary of the Town Hall Organ Sub-Committee whose efforts in a very uphill task have finally and hopefully safeguarded the future of an irreplaceable gem. Her Christmas letters of good wishes from the Association to widows of past members were much appreciated, and we offer our sincere sympathy to her companion, Miss Dorothy Clarke. I was grateful to my successor at All Saints', Mr John Purver, who, in view of my long association and friendship with Miss Goodship, invited me to play for the Funeral Requiem there. The music played on the occasion was :-

Erbarm Dich Mein, O Herre Gott  
Preludes on Darwall and Rockingham  
My soul hath a desire and longing  
Le Prie-Dieu  
Heut' triumphiret Gottes Sohn

J.S. Bach  
Healey Willan  
  
Oldroyd  
J.S. Bach

Roy Nash

It so happened that in the case of both Evelyn Goodship and Ron Pepworth the one person best qualified to write an appreciation of such dedicated members of our fraternity was Roy Nash, and what remains to be said is that both funerals were truly inspiring and joyful occasions, in no small measure due to superb organ-playing.

At Miss Goodship's service at All Saints, Reading, the Rev J.P.M. Jones spoke of her playing, saying how it had put new life into what had become a dull and thin week-day Eucharist, ranking players of her sensitivity as the best kind of church musicians, adding "Don't underrate the elderly ladies - they have years of spiritual maturity behind them". The

hymns chosen reflected her character - "How sweet the Name of Jesus sounds", "Light's abode, celestial Salem" and "Love's redeeming work is done", and Psalm 150 to Stanford.

The large church of St Matthew at St Leonards-on-Sea where Ron Pepworth had played on the Sunday before his death was packed with a huge congregation for his funeral. The service was according to the Book of Common Prayer and included Psalm 121 to Turle in A major.

## CYRUS EADES

Cyrus Eades was born in Barnsley, Yorkshire and by profession was an engineer. Eventually moving to the south, he lived for a time at Aylesham in Kent and while there used to cycle some seven miles to Canterbury for organ lessons on the Cathedral organ. After coming to live in Berkshire his first position as Organist was at Shiplake where his daughter was baptised, and then for a time at Cholsey, followed by St Mary Magdalen, Tilehurst. He was then appointed organist of Sulham and Tidmarsh, until formally retiring, when he became temporary organist of St Mark's, Englefield. "Temporary" in this instance became a period of five years until May 1987 when he asked me to deputise for him as he had to go into hospital for an operation. Sadly, Cyrus never played again, and after a prolonged illness, bravely borne, he died on 2 October 1987. Our sympathy goes to his wife, Nancy, and daughter Susan.

Norman Hutt

## FREDDIE RUDDLE

We pay tribute to the memory of Freddie Ruddle who, though not an organist, was a strong supporter of this Association and who died at the age of 76 on 27 August 1987. He it was who, back in 1972, reacted with such anger at the sudden news of the threatened destruction of the Town Hall and organ that he immediately had that famous banner made "SAVE READING'S FATHER WILLIS TOWN HALL ORGAN FOR READING" and paraded it round the town centre, giving a valuable boost to our protests. Some of us also took turns with it, and he brought it out again six years later when there was all that nonsense about giving the organ to some unknown disused church in London. He also took part in the Radio 210 broadcast in 1976 about saving the Hall and organ. Much loved for his whimsical humour, he is remembered with affection by many of us.

Gordon Spriggs

We also regret to record the death on 27 December 1987 of Dr Daphne Braggins, well known in the organ world, who was the speaker and recitalist at our Half-Day Conference in April 1982.

Some of her words of wisdom on that occasion are worth thinking about again -

"The return to those principles prevalent in Bach's day came from the continent in the thirties, since when both good and evil has been done to organs ... and much music has been resuscitated and imposed on a listening public which would have been better left buried ...

With the return of ancient music and classical organ-building has come the absence of mechanical aids, or at least the feeling that players should not use them but play as Bach is supposed to have played, without them. This can cause some organists to play a ten-minute piece fortissimo, sometimes a highly unpleasant experience for the listener. Can one imagine an orchestral conductor, pianist or other instrumentalist doing such an unmusical thing? If in Germany there are sometimes as many as four assistants by the organ, why should Bach not have had such help, and they changed the stops? Dynamics were not in those days indicated as they are today. Is it surprising that people are shy of attending organ recitals when works are sometimes performed thus? One definition of music is "any succession of sounds so modulated as to please the ear"! Can one apply such a criterion to much modern experiments in sound?... Organ arrangements of popular operatic airs were at one time a "draw" to audiences, but were frowned upon by baroque music enthusiasts and discarded by many organists, since when audiences for organ recitals have been getting fewer and fewer ... Musicians who have had a large dose of aural training over many years forget that the man-in-the-street has not, but prefers a recognisable tune with simple harmony, and probably does not hear the inner parts, or even the bass, consequently contrapuntal music is too complicated. Unless organists come to terms with these simple facts, organ recitals will continue to be attended only by organists and a few others."

(Doesn't this bear out our policy of making Town Hall recitals more attractive than academic? And explain the invaluable contribution of musicians like Carlo Curley)

#### THE TOWN HALL ORGAN AND LUNCHTIME RECITALS

Leslie Davis

Despite earlier information received it now appears that the date for the commencement of Phase II of the refurbishment scheme is no longer predictable. Phase I is due for completion in September, and I am sure that all will agree that the restored facade is very pleasing. It is however a fact that Phase II will not begin in continuity owing to contractual and financial problems confronting the Local Authority. Furthermore it can be revealed that no firm order has been placed for the restoration of the organ which would have to be dismantled several months before the contractors move in. Alien atmospheric disturbances have pervaded at least one recital and several practice sessions; pneumatic drills drawn with the pedal Opheicleide produce some extraordinary dissonances. There was one occasion when a lady recitalist left the console to remonstrate with noisy workmen bricking up a doorway in the south balcony having just endured a bombardment of drilling beneath the stage. Notwithstanding a few administrative headaches the recitals have continued regularly to entertain 80 - 100 organ lovers with top grade performances displaying a variety of styles, and the Association owes a debt of gratitude to the recitalists for their efforts in maintaining public interest in the world-famous Willis Organ.

During the past year there has been a smaller number of visitors, but a distinguished party from the U.S.A. on a European tour of fine organs arrived fresh from the Cambridge International Congress. The leader was Jack Bethards, President of the Schoenstein Organ Company of San Francisco along with Stuart Goodwin, an independent Organ Builder, Robert Glasgow, Professor of Music University of Michigan, Orpha Ochse, Professor of Music, Whittier College, and finally Kurt Lueders, Recording and Recital artist and Vice-President of the Association Cavaille-Coll from Paris - all very highly informed people.

They drew on-the-spot comparisons between European, American and British organs, and admitted there was nothing approaching British organ tone and in particular that of our Father Willis. Just to quote from a letter of thanks... "For several of us the Reading organ was the very finest of all we had visited in England, and was certainly one of the finest we had seen in all our world travels". Altogether the group spent some six hours taking pipe dimensions, recording and photographing, and I was glad to be able to present them with a copy of Dr Marr's Symposium. Who can tell- over there they have a splendid replica of the "Mayflower" - are they seeking to produce a tonal replica of one of this Country's finest organs Joking apart, after all that is said and done it is lamentable that something like only 0.2% of the local population have ever heard it. Perhaps we may in time welcome visitors from U.S.S.R. and the Far East.

#### THE LUNCHTIME PROGRAMMES

7 January - David Reynolds

A Trumpet Minuet	Hollins
Tocatta and Fugue in D minor	J.S. Bach
Pastorale	Cesar Franck
Canon in B minor	Schumann
Piece Heroique	Cesar Franck
Tocatta from 5th Organ Symphony	Widor

4 February - John Bishop

Allegro (Theme and Variations from Sixth Symphony)	Widor
Two Noels :-	Dandriou
<i>Quand le Sauveur Jesus Christ</i>	
<i>Chantons je vous prie</i>	
Fugue in C major in style of a Jig	Buxtehude
Meditation from <i>Thais</i> arr. A.J. Silver	Massenet
Movements from Sixth Symphony	Widor
Intermezzo (Scherzo), Cantabile, Finale	

4 March - Adrian Boynton

Fugue in E flat ( <i>St Anne</i> )	J.S. Bach
Psalm Prelude, Op 32 No 1	Howells
Theme and Variations	Andriessen
Toccatina for Flute	Yon
Choral Song and Fugue	S.S. Wesley
Folk Tune	Gibbs
Chorale No 3 in A minor	Cesar Franck

1 April - Cynthia Hall

Concerto in A minor  
Fantaisie and Fugue in B  
Prelude et danse fuguee  
Toccata, adagio and Fugue in C  
Moto Ostinato  
Toccata in G

Bach/Vivaldi  
Boely  
Litaize  
J.S. Bach  
Ebden  
Dubois

6 May - Andrew Teague

Sonata No 6  
Elegy  
Festive March in D  
A Fancy  
Fantasia Sonata in A flat, Op 65

Mendelssohn  
Thalben-Ball  
Henry Smart  
William Harris  
Rheinberger

3 June - Graham Ireland

Praeludium in E minor  
Three Choral Preludes :-  
*Von Gott will ich nicht lassen*  
*Wie schon leuchtet der morgenstern*  
*Vor deinen thron tret ich allhier*  
Concerto del Sigr Meck appropriato all' organo  
Allegro - Adagio - Allegro  
Andante Moderato in C minor  
Hymne d'action de grace - *Te Deum*  
War March of the Priests

Bruhns  
J.S. Bach

Walther

Bridge  
Langlais  
Mendelssohn

1 July - Raymond Isaacson

Overture to *Athalia*  
Fantasia in Echo  
Prelude and Fugue in C  
Song Tune from The Peasant Cantata  
Allegro Maestoso from Sonata in G, Op 28  
Fantasie  
Toccata (Songs of Praise)

Handel  
Sweelinck  
J.S. Bach  
J.S. Bach  
Elgar  
Hollins  
Robert Prizeman

5 August - Terry Charlston

Prelude and Fugue in C  
Two Chorale Preludes  
*Schmucke dich, O liebe Seele* BWV 654  
*Kyrie, Gott heilinger Geist* BWV 671  
Elegy  
Suite, Op 5  
Prelude and Toccata

Georg Bohm  
J.S. Bach  
  
C.H.H. Parry  
Maurice Durufle

2 September - Christine Wells

Toccata arr. Andre Marchal  
Sonata No 3  
Con Moto - Maestoso - Andante Tranquillo  
Trio Sonata No 1 in E flat  
Allegro moderato - Adagio - Allegro  
Prelude and Fugue on a theme of Vittoria  
Andantino  
Postlude

John Blow  
Mendelssohn

J.S. Bach

Benjamin Britten  
Lennox Berkeley  
William Mathias

7 October - Stephen Harris and Simon Holt

Duet : Variations on an Easter theme  
Solo : Prelude and Fugue in C  
Duet : Adagio for the Musical Clock  
Duet : A Fancy for two to play  
Duet : Martyrs  
Solo : Toccata in B flat minor  
Duet : Fugue from Sonata in D minor

J. Rutter  
J.L. Krebs  
L. van Beethoven  
T. Tomkins  
K. Leighton  
Louis Vierne  
G. Merkel

4 November - Leslie Davis

Prelude and Fugue in G minor  
Meditation and Elegy  
Three Pieces from Royal Fireworks Music  
Elfes  
By the Pool of Pyrene  
The Ride of the Valkeries

Buxtehude  
Massenet  
Handel  
Bonnet  
Stoughton  
Wagner

2 December - Christopher Kent

Prelude and Fugue in D  
Hymnus Veni Redemptor gentium (3 verses)  
Tablatura Nova III  
(Voluntary) for the Organ - Melothesia  
Two Magnificat Preludes  
Prelude and Fugue in G (S.541)  
Andante in C  
Sonata (Symphony) Op 42  
Introduction and Allegro - Pastorale - Final

Dietrich Buxtehude  
Samuel Scheidt  
  
Matthew Locke  
Johann Pachelbel  
J.S. Bach  
S.S. Wesley  
Alexandre Guilmant

## THE BRITISH INSTITUTE OF ORGAN STUDIES

Christopher Kent

The British Institute of Organ Studies (BIOS) was formally inaugurated at a Conference held at Queen's College Cambridge in July 1976. Michael Gillingham was elected the first Chairman and Nicholas Thistlethwaite the first Honorary Secretary. A year earlier a Foundation Committee had established the need for an essentially academic institution to co-ordinate and publish the result of objective research on all aspects of the history of the British organ. It was recognised that this was a neglected area of historical musicology in this country. Four aims were established for the Institute, which remain as follows :-

- 1 To promote objective scholarly research into the history of the Organ and its music in all its aspects, and in particular into the history of the Organ and its music in Britain.
- 2 To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
- 3 To work for the preservation and, where necessary, the faithful restoration of historic organs in Britain.
- 4 To encourage an exchange of scholarship with similar bodies and individuals abroad, and to prompt a greater understanding of historical overseas and continental schools of organ building in Britain.

A number of priorities arose from these four aims which have been central to the activities of BIOS during the first decade of our existence.

### THE BRITISH ORGAN ARCHIVE

The establishment of a central collection of primary and worthy secondary source materials. This now exists as the British Organ Archive housed in Birmingham Central Library. We are privileged to be the custodians of the records of around 15 firms of organ builders, notably Gray and Davison (1821 - 1945), Hill, Norman & Beard (including the organ case drawings of Arthur G. Hill), and the northern firm of Kirtland and Jardine, a deposit that is particularly rich in technical drawings. Latterly a number of firms have consented to allow their archival materials to be filmed for the collection, both as a kindness to BIOS and as an insurance against accidental loss or destruction. Among the materials of individuals deposited in the archive are the plate glass negatives from the collection of the distinguished British organologist, the Reverend Andrew Freeman.

### NATIONAL PIPE ORGAN REGISTER

Closely allied to the Archive has been the establishment of a National Pipe Organ Register with the aim of conferring on instruments of arguable historical and musical significance 'listed' status as is the custom in this country with historic buildings. This is a formidable task by its very nature, and progress during the past decade has been modest. It is a task which more than any other relies on the communications of an active membership in its initial stages. Recently new impetus has come from a pilot scheme in which all of the organs in the County of Northumberland have been located cartographically.

## PUBLICATIONS

BIOS's promotion of publications has been a consistently fruitful activity; an annual Journal and a quarterly Reporter have gone some way toward promoting and disseminating the results of scholarly research to the standards established for historical and musicological periodicals.

## MEETINGS

The meetings of the Institute revolve around an annual Residential Conference (to be held this year at the University of Reading, August 1st to 4th) and a number of one-day events. These take the form of papers, seminars and symposia devoted to the study of detailed aspects of a particular builder's work, a particular instrument or part of the repertoire. During 1980 BIOS was host to members of the Gesellschaft der Orgelfreunde, and in 1983 a residential Conference was held in Brittany in order to study the organs of the Dallam family. Contacts and exchange of literature are maintained with the Organ Historical Trust of Australia.

## REDUNDANCIES SERVICE

Arising from its concern for the preservation of historic British organs BIOS has established a service through which it seeks to find suitable venues for worthy redundant instruments which would otherwise be broken up or be subjected to unsympathetic rebuilding. The organs for which the Institute has been successful in finding new homes include an 1866 William Hill from Sydenham, now in Dublin. An organ from Salisbury by Gray of c.1815 has now been restored by Walcker for the Institut für Musikforschung, Berlin, and recently the organ of 1870 by Vowles of Bristol which has been re-housed at St Mary's Castle Street, Reading.

## ADVISORY SERVICE

As an Educational Charity BIOS is ever conscious of its obligation to make the materials of its archive and the knowledge of its members freely available to architects, historians, musicians and musicologists, as well as to organ builders, advisers, consultants, performers and members of the general public. To this end an Advisory Service is available. This was inaugurated in connection with the restoration of the organ of 1785-86 by Richard Seede in the chapel of Lulworth Castle in Dorset.

## PUBLIC REPRESENTATION

BIOS has undertaken to make representations to guard against the destruction of important civic instruments. Among those successfully campaigned for can be included Preston Public Hall (Wilkinson 1882) and Reading Town Hall (Willis 1864/82).

## FUTURE AIMS

Notwithstanding the modest archival and scholarly achievements of the Institute in the first decade of its existence, there remain other circumstances which contributed to its inception that have not improved. The number of relatively unspoilt historic organs in Britain is now quite small and those that have survived are still vulnerable to unsympathetic rebuilding.

They remain prey to those who are unwilling to leave well alone and respect the artistic and musical entity which is the hallmark of the good organ builder of any style. The response of some organ builders to the aim of faithful restoration has been encouraging, but their work may yet continue to suffer at the hands of historically uninformed players.

We can only report limited success in persuading diocesan advisors and church authorities to adopt a more enlightened approach to historic organs. BIOS will continue to work to safeguard this part of our cultural heritage and it is ever mindful of the lack of legislative protection that it would ultimately wish to secure from both civil and ecclesiastical authorities.

In its educational aims BIOS looks forward to closer contacts with bodies concerned with the training of musicians. An Endowment Fund has now been established which it is hoped will ensure the continued growth of the British Organ Archive and of our publications and services.

Membership enquiries will be welcomed by John Whittle, 60 Meadow Road, Beeston, Nottingham, NG9 1JT.

#### RECITAL - ROY MASSEY

For the last four years, because of the impending closure of the Town Hall for restoration, the Association has announced "the last" in the unbroken series of Celebrity Recitals which began in 1965. However this really was the last one as it has been decided that facilities are just not adequate for top recitalists to be invited, and the condition of the organ is rapidly deteriorating.

The recital was given on 24 February by Roy Massey, Organist of Hereford Cathedral to an audience of moderate size but great appreciation, and was a justly fitting conclusion to the series. There is of course every intention that a new series will begin once the restoration is completed, though this will not be for several years.

#### PROGRAMME

Sinfonia from Cantata 29	J.S. Bach
Prelude and Fugue in D major	J.S. Bach
Prelude, Fugue and Variation	Cesar Frank
Two pieces	J.C. Kellner
Praeludium Trio	
Sonata in C sharp minor	Basil Harwood
Allegro - Andante - Maestoso Con Moto	
Lied de Salvator Rosa	arr Liszt
Theme and Variation	Andriessen
Impromptu No 2	Sydney Nicholson
Final from Sonata No 1 in D major	Guilmant

## NEW HYMNBOOKS

### HYMNS ANCIENT AND MODERN NEW STANDARD

Leslie F. Davis

Let me say straight away that in many situations this new book is a valuable acquisition with a collection of 533 hymns including nearly all the best of traditional favourites plus "100 Hymns for Today" and "More Hymns for Today". However, to the more traditional choirs (and organists) some of the revisions of music and text will be likely to bring forth grouses from more seasoned members. There are some ill-considered transpositions - few present day basses are really effective at bottom F, and why deprive sopranos of their top E's and F's? Words and music which appear on opposite pages present a scanning problem and this in turn is not helped by unnecessary tampering with harmonies and occasional changes from the normal text, so don't rely on your memory. There are several naive footnotes indicating word or harmony change, although there could be many more. There is no doubt that the full score edition is a clumsy tome for the average organ desk - it could make the dickens of a row if it fell on the keys, so be warned and have a page-turner handy. Speaking of memory, you should try teaching a pupil the art of psalm accompaniment at a church where ASB psalmody is the norm while you still wallow in the old Book of Common Prayer.

### THE NEW ENGLISH HYMNAL

David Duvall

I haven't much in the way of qualifications to write this review - my degree is in Classics, my professional qualification in accountancy. However, I suppose that as an amateur Anglican parish church organist and choirmaster, using as so many of us do, AMR plus sundry sheets, I am the sort of target at which a new hymn book ought to be aimed. So, assuming myself to be typical of other potential customers, what am I looking for?

Two things, I think. First, a collection of the hymns which the majority of churches are likely to use at the present time. This means what the 1906 preface to the old EH called "the best hymns in the English language" - old ones which have stood the test of time and 20th century ones which have established themselves. The second thing which I am looking for is a book which will be current for at least as long as congregational copies will physically last - say upwards of 20 years. This is a much more difficult thing to ask of the editors of a new hymnal - the ability to select new words and music which will establish themselves. Some of these are being sung today; others have to be commissioned.

So, in assessing the New English Hymnal ("NEH") in this context, we must first look at what the editors themselves saw as their objective. In their preface it is quite clear that (a) they see the NEH as a direct successor to the EH, and (b) they regard most modern hymns as poor and ephemeral, so that only a very few hymns have been included which can be called experimental. In other words, they are concerned mainly with my first requirement, and would perhaps disagree with my second, or else consider it impossible to achieve.

Within their stated objectives then, in my humble judgement they have succeeded. We can all find, in any collection, inclusions and omissions with which we would quarrel, but by

and large the choice has been careful and discriminating. Of the 656 hymns in the old EH, about 400 have been retained, and about 85 out of the 120 in the 1975 supplement "English Praise". There are 542 items in the NEH altogether, so we are not looking at an innovative book; in fairness, it isn't claimed to be one.

In its role as a successor to the EH, the NEH aspires to be more than just a hymn-book. It includes, as before, office hymns and liturgical plainsong, and adds some responsorial psalms and a setting for each of Rite A (an anonymous folk-mass) and Rite B (Merbeke) Holy Communion.

The office hymns and plainsong are used in only a minority of Anglican churches; but it is a sizeable minority and these items are therefore rightly included. But are there not other minorities? In particular, what about churches with good numbers of children and young people in their congregations? One might hope that such churches are not a minority at all.

Herein lies my main criticism of the NEH; either it is to be aimed at the whole spectrum of the Church of England or it is to be merely a "mainstream" hymnal. (The question of whether it should have aimed to be non-denominational is one which needs more space than I have here). As a mainstream collection of hymns which are currently used, it does very well indeed. But people who want to look forward - "young people of all ages", one might call them - are surely looking for inspiration from the editors of a new hymnbook. We are as aware as the NEH editors are that much of modern hymnody tends towards the ephemeral. That is exactly why we need experts to suggest to us what will last and what won't. Indeed they can't always get it right, but let them have a go, even to the extent of writing or commissioning new material themselves.

Now to a few specific likes and dislikes, which can of course only be subjective.

I like :-

- the production and layout of the book, using plenty of space, and all lines of words beginning with a capital letter (thereby avoiding a particularly nasty modern trend);
- the restraint used by the editors (unlike in "Hymns for Today's Church") in modernising treasured old hymns - wholesale re-writing is surely not the answer to the needs of young congregations;
- the authentic harmonies to chorale tunes and to "Rockingham" (95), rather than the watery versions in AMR;
- the suggestions for hymns for each Sunday of the Church's year;
- the inclusion of a lot of fine tunes which aren't in the old EH or in AMR; "Cuddesdon" (363), "Billing" (257), "Highwood" (329), and "Crediton" (348) spring to mind.

I dislike -

- the categorising of hymns 331 to 478 as "General"; AMR has them too but at least tries to subdivide them into subject classifications;
- the distinct lack of hymns for harvest festivals; ("For the fruits" to "East Acklam" should have come in here) and hymns for children. On this tack, couldn't we have had the good old Monk tune to "All things bright and beautiful" (264) at least as an alternative to the feeble "Royal Oak"

- the loss of the splendored "Mit freuden Zart" (EH 604) and "Kingsland" (EH 554), and the continuing banishment of "O valiant hearts" and "I vow to thee, my country" (do those with objections to these two ever stop to think that a great number of people disagree, and want to sing them).

- one glaring exception to the restraint shown in changing the words of hymns, namely "Hills of the North, rejoice" (7); again petty objections which are at least arguable, have led to the ruin of a stirring and inspiring hymn.

But these are all details - you may agree or disagree. For those who want a collection of what is best in current hymnody (and there are plenty who do - nothing wrong with that), the NEH is surely an excellent investment, and a better bet than A & M New Standard with its drastic pruning of the old, and uncritical inclusion of all 200 "Hymns for Today".

But for those of us who would like guidance and inspiration for the future, I feel that the NEH falls short, not so much in its execution as in the editors' stated intention. The objects of the old EH were fair enough in 1906, and indeed it set new standards for Anglican worship in the 20th century. But as this century nears its end, shouldn't we now be setting standards again for the 21st, based of course on what we have but with with an eye to the needs of people who are now only just starting to worship.

I have four young children. The Church is going to have to fight to keep their loyalty into teenage and adulthood against all the other pressures in life. It needs a hymnbook which will support it. I'm not convinced that the NEH is that book. "Hymns and Psalms", produced in 1983 by Methodists for all Christians, could still be the best we have.

Perhaps I am looking for the impossible. I am certainly asking for something which I wouldn't be capable of doing myself. It would be interesting to hear members' views. Perhaps our regular Newsletter could be used as a forum for correspondence.

## MISSION PRAISE II

Philip Bowcock

This is a hymnbook in a very different tradition. The compilation of the first volume was specifically for Mission England in 1983, and was intended for meetings of people who had little or no familiarity with traditional hymnbooks. It was subsequently published in its present form and became used as a supplement to other volumes. Although it probably has its widest appeal among the nonconformist churches, last year the Bishop's questionnaires revealed that it is used in 14 Anglican churches in the Berkshire Archdeaconry.

There were acknowledged shortcomings in the first volume particularly in that it failed to provide seasonal material, and it was therefore unsatisfactory as a "stand alone" hymnbook, even though used in this way in some places.

With the publication of the new volume there are now 647 hymns and songs covering a very considerable range, from such old-established traditionals as Luther's "Ein Feste Burg" (284) to Graham Kendrick's "Make way" (491). Some surprising tunes are used, including

"Blow the wind southerly", "Greensleeves", "Land of hope and glory", and the "Dambuster's March" (well, someone said that the Devil shouldn't have all the best tunes!").

The indexing is rudimentary - only first lines and tunes indexes are provided - and hymns are arranged in alphabetical order (nearly) which makes particular themes difficult to find, especially as there is no "times and seasons" index. Many of the modern compositions go much better with a piano accompaniment and the organist is probably well-advised to leave them alone.

Among my personal criticisms are some which have appeared in reviews of other collections. Words of some traditional hymns have been altered - *Adeste Fideles* (504) is now "O come all you faithful" and the third verse begins "Sing like the angels" (I have not yet heard an angel sing so don't know what it sounds like). These modifications in particular seem quite unnecessary since there can be very few people who do not know the traditional words after hearing them so many times between their summer holidays and 25 December. A few well-known tunes have had their usual harmonies modified (eg "In dulci jubilo", 379). Although the printing is of a good standard the pagination occasionally leaves something to be desired - eg No 290 has music on two facing pages and most of the words on the following page, making a separate copy of words essential. Proof reading also leaves something to be desired.

The quality of the production is in keeping with some of the contents - the words edition is simply stapled and the music copy is not cloth-bound, and I expect that they will last about as long as the popularity of much of the contents. However this may be the intention, so that when the current publication falls to pieces it can be replaced with another collection. If the eventual result is that some "outsiders" are brought into the Church by using modern songs and then become aware of the great Christian traditions then something will have been achieved.

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Comment - There are 533 hymns in A & M New Standard, 542 in the New English Hymnal and 647 in Mission Praise. If you sing 5 at each service on every Sunday with no repeats you will nearly have finished one of the books by the end of a year. - Eds.

#### THE BENEVOLENT FUND

Derek Guy

In 1987 the Association sent £32.46 to the Benevolent Fund. This is a decrease of £20.23 on the previous year, but it should be remembered that that sum was increased by the sale of records. There was a slight decrease in the amount collected at meetings.

#### MUSIC RECEIVED

Our grateful acknowledgements to Oxford University Press, from whom we have received the following :-

Alun Hoddinot

T.L. Da Victoria  
Matthew Locke  
George Oldroyd  
Samuel Wesley  
William Mathias

David Willcocks  
Willcocks/Rutter  
Stanley  
Ledger  
Stevenson  
Charpentier  
Hunt  
Peter Klatzow

Sing a new song  
Make a joyful noise  
Cum beatus Ignatius  
Melothesia  
Three Liturgical Improvisations  
Si iniquitates observaveris  
O clap your hands  
Let us now praise famous men  
Let all the world in every corner sing  
Rejoice in the Lord  
Thou O God art praised in Sion  
100 Carols for Choirs  
Six concertos Op.2  
Sussex Carol  
It was the night of Christmas  
Filius prodigus  
God be gracious  
Ach Bach

Anglican Praise Hymnbook

#### "MUSIC IN CHURCH"

Last year we reported that a second meeting had been held with the Bishop of Reading, at which the analysis of questionnaires sent to each parish were presented. The analysis was published in the last issue of this journal.

A summary of the report subsequently appeared in the Oxford Diocesan Magazine and following this it received honourable mention in the Evening Post of Friday 31 July under the title "Church survey says organists are getting on".

#### FOOTNOTE

Quite a number of organ students (mostly ladies) remove their shoes to play the pedals. Have you ever tried it? If you have delicate toes a thickish pair of socks will afford protection and you will appreciate the increased sensitivity of touch. Strange how we, (mostly men), stick to convention with stout leather soles and heels; you would hardly think of playing the manuals wearing kid gloves, would you?

## PAST PRESIDENTS

1921 - 23	<i>P.R. Scrivener, FRCO FTCL</i>
1924 - 26	<i>A.C.P. Embling, MusD FRCO</i>
1927	<i>P.R. Scrivener, FRCO FTCL</i>
1928 - 30	<i>F.G. Goodenough, FRCO</i>
1931 - 34	<i>B. Probert-Jones, MusB FRCO</i>
1935 - 37	<i>A. Barkus, FRCO</i>
1938 - 42	<i>A. Yould, FRCO ARCM LRAM</i>
1943 - 45	<i>A.H. Lusty, ARCO HonFTCL</i>
1946	<i>P.R. Scrivener, FRCO FTCL</i>
1947 - 48	<i>W.H. Rowe, ARCO</i>
1949 - 59	<i>A.E. Rivers</i>
1951 - 52	<i>A. Warren, FRCO</i>
1953 - 55	<i>Prof H.C. Barnard, MA DLitt</i>
1956 - 57	<i>F.G. Spriggs.</i>
1958 - 60	<i>L. Pratt, FTCL</i>
1961 - 63	<i>R.N. Nash</i>
1964 - 65	<i>Miss E.G. Goodship, ATCL.</i>
1966 - 68	<i>H.D. Anthony, MA BSc PhD FRAS</i>
1969 - 71	<i>L.F.B. Davis</i>
1972 - 74	<i>R.P.J. Pepworth</i>
1975 - 76	<i>C. Lawes</i>
1977 - 78	<i>D.L. Jones</i>
1979 - 80	<i>Mrs E.A. Fisher</i>
1981 - 82	<i>H.H. Hartley, MA BSc FRAS MBCS</i>
1983 - 84	<i>P.B. Marr, PhD GTCL FRSA ARCO</i>
1985 - 86	<i>D.M. Guy, AFCM</i>

## HONORARY FELLOWS

*Dr Francis Jackson FRCO*  
*Martyn Reason Esq*