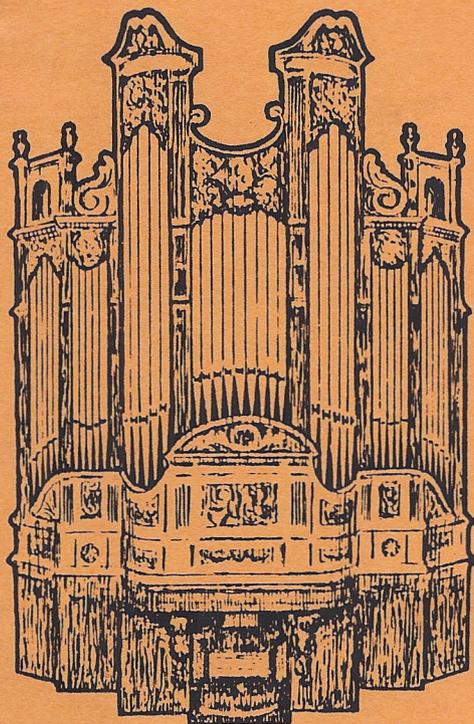


# The Berkshire Organist

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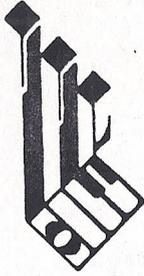
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Neither the Editors nor the Association accept any  
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THE BERKSHIRE ORGANISTS' ASSOCIATION was founded at a meeting held on 19 April 1921. This was arranged by Mr P.R. Scrivener (Founder President) and Mr A.H. Lusty, and was addressed by Dr Prendergast, Organist of Winchester Cathedral.

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

The Annual Half-day Conferences of the Association commenced in 1932 and the Reading Town Hall Celebrity Recitals in 1965. The latter have recently been discontinued pending the restoration of the Hall

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

The Association holds regular meetings which vary from lectures and recitals to social events and outings to organs of interest. Communication with members is mainly by means of the Association Newsletter. 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.

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, and published a Symposium on this a few years ago. Association Membership of the Lending Division of the British Library allows members to make use of the facilities offered by the Division, in particular the loan of music.

## A MESSAGE FROM THE PRESIDENT

Christopher Hood

As time goes by many conditions of life change. Individually each of us becomes older and has to put up with receding hair and a disinclination to run for buses. A society does not necessarily suffer from a corresponding gradual diminution of its powers with increasing age, but neither does it remain in a static state. It can wither and die, or it can grow in strength and vigour. Which of these two possibilities occurs is a product of the efforts, or otherwise, of its members and the characteristics of the larger society within which it exists and with which it interacts.

One of the threats to the continuing health of a society such as our Association is a neglect of its interaction with the outside world. A primary aim of this Association is to promote knowledge and appreciation of the organ to the public at large. It is all too easy to concentrate our efforts entirely on our own members and neglect this part of our function. All members of the Association can help in the fulfilment of this objective by talking about our activities and inviting guests to our meetings, all of which are open to visitors. I must confess that I feel guilty myself of concentrating my efforts as a member of the Council almost exclusively on trying to arrange meetings which I felt would be of the maximum benefit to members rather than to a wider audience. Of course, the recitals which we promote, especially the lunch-time series, are a shining example of what is required and I would rate them as our most important activity because of their contribution to achieving our aim of spreading knowledge of the organ and its music.

Another element is that the main aims of the society are neglected because the energies of its members are dissipated on side issues or irrelevancies. A perusal of a few years' back issues of the *Organists' Review* suggests that a vast amount of the time and energy of those who contribute to the correspondence columns of that publication is concerned not so much with music as with liturgy. At the risk of starting World War Three I would suggest that while church music is one of our legitimate interests what the Church decides to do with its liturgy is none of our business, less still what language it chooses to use. There are, of course, a number of other societies and associations which do make these matters their business; and quite right too. The problem is that most people, including members of organists' associations, regard organ music as indissolubly linked with church services, but I think that one should remember two things in particular. The first is that the organ was invented before the Church was, and the second is that most of the organ music which is played at recitals is not liturgical.

As I wrote at the start, times change. Today fewer people go to church, and those who do frequently do not hear what many of us would regard as good music, and quite often no organ music at all. These changes in the world outside our Association make our function of promoting the organ and its music all the more important. We have some allies in the outside world. Modern hi-fi equipment and the effort of some sections of the recording industry have brought the sound and music of the organ to many who would not otherwise hear it. I was pleased (amazed actually) to find that Channel 4 televised the entire premiere performance of Messiaen's latest epic work, even though at an hour(s) which made a video-recorder a necessity. I like to hope that this Association will continue to bring the magnificent music of the organ before the general music-loving public, and continue to flourish in all its activities with this end in view.

## EVENTS OF 1988

(\* indicates a more detailed account elsewhere)

- 16 January Records evening with Neil Collier
- 20 February Annual General Meeting, which was held at St Mary's Centre despite the lack of a quorum. Mr Graham Ireland and Mrs Evelyn Fisher were elected to the Council.
- 19 March Organ workshop with David Stannard at Christchurch
- 23 April Joint visit to Addington Palace with North Hampshire Association.
- \* 21 May Invitation by the Surrey Association to join them in their Jubilee celebrations
- 11 June Outing to Tytherton St Lucas and Chippenham
- \* 17 September Invitation to join the Winchester Association to celebrate re-opening of the Cathedral Organ.
- \* 12 November Master Class in the Town Hall with Catherine Ennis
- \* 3 December Presidential Service and Reception at St Mary's Castle Street. Prior to the Reception a Special General Meeting amended the rules in order to avoid the problem of the lack of a quorum at Annual General Meetings.

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## EDITORIAL

The march of technology continues. In this edition appears the first article which was actually typeset by the contributor (Richard Wilson) and received on computer disk all ready to be transferred directly into these columns. Computer typesetting, like computer organs, is obviously here to stay.

Editors, particularly joint editors, have an opportunity to write columns anonymously setting out whatever pet ideas they wish to promote, and to hide behind their cloak and listen to whatever comments and criticisms may be passed around without the embarrassment of having to answer their critics.

This Board of Editors however merely wishes to (a) draw attention to the invitation to send comments to the Commission on Church Music, and (b) to thank all those who have contributed to this issue, and to hope that more will be forthcoming next year.

### W. H. MONK AND A & M : A CENTENARY VISITATION

Dr Peter Marr

The year 1989 sees the centenary not only of the publication of the 1889 Supplement to *Hymns Ancient and Modern*, but also of the death of the music editor of the hymnal, William Henry Monk. It is an opportunity to look briefly at Monk's contribution to Hymns A & M in its various editions.

Monk's biography in outline is readily accessible. A significant landmark is his appointment in 1853, at the age of thirty, to the organistship at St Matthias', Stoke Newington. Here he established a daily choral service. Monk was, then, a High Churchman. And it is against a Tractarian background that we need to see him, his music, and his musical editorship of the innovative collection of hymns published in 1861.

Stylistically, many today see his work as a hymn-tune composer to be one-of-a-piece. Regrettably, some would even dismiss his music out of hand. Yet *Eventide* (271)<sup>1</sup> and *Evelyns* (306) are masterly pieces and ones which by no means stand alone. Can they be put into some context within his output? To do that with any thoroughness would require more space than is available here, still less to examine comparatively his music in relation to that of his contemporaries. However it is possible to take a brief look at his contribution to A & M to see how fashion and taste have treated him.

Monk provided more music than anyone else for the First Edition of the book of which, from 1857 until his death in 1889, he was the musical editor. It is difficult to distinguish some of his arrangements (eg. the tunes *Dix*, *Crüger*, *Palestrina*, *All Saints*, and especially *Ravenshaw*) from his original work. However I have not included his known arrangements here, nor his composition for other hymnals. The pattern of his original contributions from Hymns A & M may be seen in Table 1 below; contributions steady until 1889; a falling-off in popularity of his hymn tunes if the abortive 1904 edition is any reflection of taste at the time; likewise, further rejections in the Revised Edition of 1950; until in the New Standard Edition (1983) we find only

<sup>1</sup> The numbers refer to the Standard Edition.

half-a-dozen left out of more than fifty which he had contributed to the collection. Table 2 shows the pattern of this. What happened between the late 1850's, when the First Edition of the book was being compiled, and the late 1880's?

There was a side of Monk that clearly had its roots in English psalmody. Even *St Philip* (94) shows this, in spite of its meditative character. There was too, from whatever source, the strong influence of the chorale; this is seen often in end-of-phrase clichés in many of the earlier tunes (eg. *Merton*, 47). But, most importantly, Monk saw a need for a severity which can be seen constantly in his tunes. This is a reflection of his churchmanship, in particular the influence of Gregorian chant, and the type of liturgy encouraged by the early Tractarians. If we compare *Miserere* (251(1)) with Dykes' tune of a similar metre, *Hollingside*, this is immediately clear. It is also apparent comparing *St Matthias* (28(2)) with Dykes' *In Tenebris Lumen* (28(3)). Weakness and inconsistency are sometimes the outcome of this severity, as in the case of *St Denys* (103). But *Ascension* (147) gives a glimpse of what Monk could do with a long tune even with the limitations he set himself. However, much depended on the tessitura of an extended melody, especially in relation to its tonic note; if the tune is constantly high, particularly in a major key, using the 4th 5th and 6th of the scale, it becomes difficult for congregational singing.

By far the most important of this first group is *Eventide* (27(1)). It is in fact not really typical of Monk; unlike most of his tunes it has hints of "passing harmonies", a feature of Dykes' tunes and those of some other composers later in the century. But it is his finest piece even among a group which has stood the test of time far more than Monk's later hymns. The editorial alteration of the second alto note in the New Standard Edition is, nevertheless, regrettable.

In the Appendix to the Original Edition, Monk's harmonic directness is still present. *Vigilate* (269), though more meditative, still has this quality. To the end, Monk did not merge the part-song and the hymn, as did some of his contemporaries. The Standard Edition (1875) reflected changes of fashion although some of his tunes he added to this edition kept their place until 1950 (see Group 3 in Table 2). In addition to straight-forward hymn tunes, there are chants and litany settings (eg. the *Litany of the Four Last Things* (463), with its sustained note to join the sections). But Litanies proved to be a trap for the unwary if ever there was one, both in A & M and EH. Then there were the text-named tunes. These were to prove Monk's near-downfall as a hymn-tune composer. He had tended to write either for hymns without a modern tune (particularly office hymns or sacramental hymns) or to provide tunes for contemporary hymns with an unusual metre. In the latter case, if the words stuck so did the tune; if not, both tune and words died a natural death. From this group comes *Unde et Memores* (322(1)), a far more suitable tune for these words than either of those by Gibbons. *Evelyns* also comes from this time. These fine tunes still survive in the New Standard edition, very different pieces one from another, but absolutely right for the words to which they are set, and practical for congregational singing.

In the 1875 Revision (see Table 2) and alongside more chants, there are tunes to sacramental hymns. The atmosphere of *Ave Verum* (557(1)) and *St Sacrament* (312(3)) is interesting, hinting at the distinctive English Roman Catholic tunes to come later in the century. On at least one occasion, Monk was criticised for unsympathetic matching of text and words, but not so here. But other tunes in the 1875 Edition (Group 4) soon fell victim to the words-metre problem. There is, too, at this time, the increasingly popular short cantata-style hymn (eg. *Triumph* (506)). These offer a

little more to a choir, with such things as unison sections for men. But Monk was beginning to be trapped by fashion. And in Group 5, from the contributions he made, shortly before he died, to the 1889 Supplement it is clear that many of his tunes were to prove ephemeral. They could not stand up to stronger competition. Somewhat later, *Herbert* (541(1)) was displaced by Basil Harwood's tune to "Let all the World" and *Life and Love* (578) by Dykes' *Strength and Stay*. The mannered cantata-style tunes were still being introduced (eg. *Melton Mowbray* (530)), and the simplistic pieces were singularly unconvincing (eg. *Samuel* (574)). Many were not included in the 1904 Edition, staying largely unused in the continuing Standard Edition. However one from this group did gain immense popularity with a felicitous wedding of tune and words. *All Things Bright and Beautiful* (dating from just before the 1899 Supplement) is a successful synthesis of sentimentality and strength.

Monk's hymn tunes at their worst were incredibly predictable. It is even possible to perm respective lines of *Life and Love* (578) with *St Sacrament* (312(3)) to make up a series of new tunes. Dykes himself referred to Monk's "Hymn and Tune Manufactory" (see J.T. Fowler, *Life and Letters of John Bacchus Dykes* (1897), p.197). What do the changing fortunes of his tunes tell us? Popularity by no means determines the length of life of hymn tunes; there are, for instance, few remnants left now of the original group of "Light Music" tunes dating from the early 1960's. The reduction of Monks' tunes to a mere handful would have been unheard of even a decade ago, but it has happened, for the New Standard Edition presumably reflects what parishes generally are doing.

A conveniently-grouped set of three tunes for the same words at A & M 494 ("My Lord, my Master, at Thy Feet adoring") puts some of this into perspective. Here Stainer's *Woodlynn* (494(1)) reflects the intensely musical art-form element in later 19th-century hymn-tune writing to which Monk was never really attracted; the Bourgeois tune (494(3)) shows the second wave of antiquarianism that was to influence many church music editors by the end of the 19th century. But Monk's simple chant (494(2)) reflects the taste of a man anxious to preserve the simplicity of the Gregorian High Church Service within the context of congregational participation and a four-part choir. That, I think, indicates both his achievement and what led to his decline in popularity at the parish level.

TABLE 1

ORIGINAL HYMN TUNES IN A & M  
NUMBER OF TUNES

	New	Included	Total	Deleted from
				previous edition of standard edition
Original Edition 1861	15		15	NA
Appendix 1868	4		19	0
Standard Edition 1875	19		38	3
Supplement 1889	18		56	NA
Supplement 1915	0		56	NA
(Revised Edition 1904	0		36	20)
Revised Edition 1950	0		18	38
New Standard Edition 1983	0		6	22

The material in both Table 1 and Table 2 refers to the date of insertion of tunes into Hymns A & M, not the date of composition of the tunes which, in some cases, was some years before. Whilst the largest number of his original tunes was in the SE and the 1889 Supplement, the last edition for which Monk himself was responsible, few of the tunes introduced into that edition survived subsequent revision. Overall, the largest group of survivors has been those inserted into the Original Edition.

TABLE 2

ARRIVAL AND DEPARTURE OF TUNES

	OE	AP	SE	1889	1904	AMR	NS
<b>Group 1</b>							
Holyrood	*	*					
Lindfield	*	*					
Supplication	*	*					
Miserere	*	*	*	*	*		
St Denys	*	*	*	*	*		
Ascension	*	*	*	*	*	*	
Gethsemene	*	*	*	*	*	*	
Nutfield	*	*	*	*	*	*	
St Bernard	*	*	*	*	*	*	
St Constantine	*	*	*	*	*	*	
St Matthias	*	*	*	*	*	*	
St Philip	*	*	*	*	*	*	
Eventide	*	*	*	*	*	*	*
Merton	*	*	*	*	*	*	*
St Ethelwald	*	*	*	*	*	*	*
<b>Group 2</b>							
Alleluia Perenne		*	*	*	*		
Peterborough		*	*	*	*		
Wordsworth		*	*	*	*	*	
Vigilate		*	*	*	*	*	

	OE	AP	SE	1889	1904	AMR	NS
<b>Group 3</b>							
Litany (Seven Words)			*	*			
Aber			*	*	*		
Beverley			*	*	*		
Knighton			*	*	*		
Sherborne			*	*	*		
Litany (Blessed Sacrament))			*	*	*	*	
Litany (Last Things)			*	*	*		
Litany (Passion)			*	*	*		
Wells			*	*	*		
Evelyns			*	*	*	*	*
Unde et Memores			*	*	*	*	*
<b>Group 4</b>							
Calvary			*	*			
Cephas			*	*			
Easter Hymn			*	*			
Eucharistic Chant			*	*			
Neale			*	*			
St Sacrament			*	*			
Tristes Erant			*	*			
Triumph			*	*			
Ave Verum				*			
Bede				*			
Litany (Seven Words)				*			
Lochbie				*			
Morning				*			
Safely, safely				*			
<b>Group 5</b>							
Chant				*			
Melton Mowbray				*			
Bickley				*	*		
Herbert				*	*		
Life and Love				*	*		
Milites				*	*		
Oh, the bitter				*	*		
Return (=Penitence)				*	*		
Samuel				*	*		
Verbum Pacis				*	*		
Waltham				*	*	*	
All Things Bright and Beautiful				*	*	*	*

## DR LIONEL DAKERS (RSCM) - PSALMS AND HYMNS TODAY

Gordon Spriggs

The church hall at All Saints in Reading was pleasantly full, not only of organists, but also of choir members (one contingent at least coming in from Pangbourne) as indeed it should have been for a speaker of such calibre, when Dr Dakers came to talk to us on Thursday evening, 8 March.

His talk was down to earth and practical, enlivened with many sung and played illustrations, dealing not with academic niceties but with all those problems of Sunday to Sunday life in the choir stalls and at the organ, and with the forming of a right judgement in rendering a service as an act of worship rather than a musical display.

We were reminded of many little, but highly important, things which we already knew but tend to overlook, such as playing over a hymn tune at the right speed, using a registration which suits the type of hymn and makes the tune quite clear to all, keeping to that speed once the singing starts; he did not advocate what is sometimes done, playing over the last part of the tune instead of the beginning. Then, as the hymn proceeds, being sure to play the *words*, paying attention to phrasing where the sense demands either a break in the middle of a line or carrying over the end of one line to the beginning of the next, or both. As to what key to play the tune in, when so many present day hymnbooks transpose them down from the original key, one should balance the need to use the lower key for the sake of the folk in the pews (when there be but few of them) with the musical value of the key in which the tune was written, for the sake of the voice parts and the beautiful progressions that some of the great Victorians skilfully wrote into the harmony; with a large congregation the high notes are, after all, no problem.

Other points worth considering are fairly obvious. Unison verses - use only soundly written accompaniments rather than showing off with an ill-judged display of polychromatic fireworks; a last verse where a jolly old blaze-away on full organ is the last thing the words call for; an occasional rest from 16-ft Pedal tone; cutting out the Swell reeds the moment their impact has been felt; very sparing use of screaming Mixture work.

Dr Dakers told us to think of tunes like mountains, with their peaks and valleys. He also advised that new tunes, however good, should be regarded as *alternatives*, not substitutes. Speaking of the present hymn explosion, he pointed out that its strength was in the words, not the tunes, but he sympathised with those who are forced to use popular throw-away ditties, with their often illiterate harmonisation (the sort of thing that started with Beaumont and was enthusiastically championed by our own Bishop Eric Knell at the time, but has now sunk so low that one such collection has earned the nickname "Flushing Waters").

Discussing all the new hymns and hymnbooks, one book particularly called for comment. That was the beautifully produced, musically excellent, but poetically ghastly effort where not only is the National Anthem unnecessarily vandalised, but most of the great established hymns (of Wesley and the like) have been blatantly mutilated to suit those with a trendy horror of addressing God respectfully as "Thou", and a fixation on reducing the dignity of good English (including the Prayer Book!) to the level of everyday vulgar parlance. (He may not have put it quite so forcibly as that, because the RSCM has to be very discreet and diplomatic).

One last delightful recollection of a most stimulating evening - a touch of local colour in the Australian version of the *Benedicite* - "O all ye kangaroos, bless ye the Lord!".

## IN MEMORIAM

We regret to record the passing of Jesse Charles Lawes in February. Jesse was President of the Association in 1975-76, and though he had not latterly been able to take an active part in Association affairs, was nevertheless highly respected by members. The following appeared in *The Ringing Times* and there is little which can be added. Suffice it to say that his Church has suffered a great loss.

The quarter peal at Shinfield, Reading, on Monday 22 February was rung by choir members prior to the funeral of Jesse Charles Lawes, their beloved choirmaster of 25 years' standing. Jesse loved the bells and supported their changing, and particularly encouraged the ringing of them, half muffled, on Good Friday. Although not tower-bell ringers, he and his sons ran a very successful handbell team in the village. After the service there was further ringing to enable other bell-ringing choir members to pay their respects, and so we wish to associate the following with the quarter: Stephen Pembroke, Bill Clough, Erin May and Paul Sass (choir) and Richard Wilson (Berkshire Organists' Association).

## THE 1988 PRESIDENTIAL SERVICE AND RECEPTION

Gordon Spriggs

This was held on Saturday 3 December at St Mary's, Castle Street, Reading, and took the form of traditional Choral Evensong, conducted by the Minister, the Rev Allan Bowhill. It was beautifully sung by the choir of St Andrew's, Caversham, under the direction of Ian May, who is currently in charge of the music at both St Andrew's and Holy Trinity, and special thanks are due to them.

The Service was sung in G with "Teach me, O Lord", (Attwood) as Introit, Psalm 150 (Stanford), and the Anthem "Let His celestial concerts all unite" (Handel). The last was ably accompanied by Philip Apsden, an organ student of whom we shall no doubt hear more, and the service was accompanied by Dr Christopher Kent - to whose expert advice and prompt action the church owes its grand old Vowles organ, rescued literally hours before being sold as scrap from a redundant church at Bristol. His closing voluntary, the Dubois Toccata, was a thrilling demonstration of what *can* be done on such a heavy action and a non-standard pedalboard. The specification of the organ appeared in our last issue.

Refreshments provided afterwards by our President and his wife and daughter afforded a pleasant opportunity to renew old contacts - in spite of the intrusion of an unfortunate bit of Extraordinary General Meeting business, about which the less said the better.

## AN AFTERNOON WITH CATHERINE ENNIS

Graham Ireland

St Mary's Episcopal Chapel, built in 1798, with its classical portico and strange (but now truncated) tower added in 1840, gets its name from being in the parish of the nearby mediaeval Minster Church of St Mary, and was founded in the early 1770's by a breakaway congregation following upheavals at St Giles' church. Known locally in Victorian times at "Tubbs's", (the Rev C.I. Tubbs was a mighty preacher who filled this galleried interior to capacity with 1,000 worshippers - probably 10% of the whole population of Reading! - and his immense pulpit still looms over everything else in the church), it has no parish, does not come under the Diocese to any great extent, but acknowledges the Bishop, and is financially independent. It is bound by Trust Deed to use the 1662 Book of Common Prayer at all services - refreshingly normal these days, but technically a 'Peculiar'. And it is a lovely place to sing in.

The previous organ, a large 3-manual with 32 stops (eight of them on the Choir!) carried Alfred Monk's nameplate, and is said to have contained Walker pipework. In the earlier years of this century it was presided over by S.T. Chamberlain, a noted local musician and teacher who compiled a History of Music in Reading, and was the first Honorary Secretary of our Berkshire Association. By 1973 the organ had deteriorated beyond hope of repair, and an Allen Computer electronic was installed; this did duty until the completely untouched Vowles was installed in 1987 by Roger Taylor who had worked for the Bristol firm and had looked after the organ in its old home.

Just for the record, the specification of the Monk organ was as follows :-

Great		Swell	
Open Diapason	8	Bourdon	16
Dulciana	8	Vox Humana	8
Clarabella/Stopped Diapason	8	Vox Céleste	8
Keraulophon	8	Gedackt	8
Harmonic Flute	4	Gamba	8
Principal	4	Open Diapason	8
Fifteenth	2	Principal	4
Mixture	(?)	Piccolo	2
Trumpet	8	Mixture	(?)
		Oboe	8
		Cornopean	8
		Clarion	4
		Tremulant	
		Pedal	
		Bourdon	16
		Open Diapason	16
		Violoncello	8
		Couplers	
		Swell to Great	
		Swell to Choir	
		Swell to Pedal	
		Great to Pedal	
		Choir to Pedal	

When Catherine Ennis makes music adjectives and superlatives, such an essential descriptive element in the rhythm and harmony of the English language seem suddenly to be inadequate, and leave one fumbling for suitable words when attempting to commit to paper the enthusiasm and musicality which is so patently evident in Catherine's whole approach to organ playing. In the Old Town Hall on Saturday 12 November Miss Ennis once more demonstrated these qualities to a sizeable audience gathered on the stage in front of the Father Willis, some of whom had come to play, others to listen, and all to learn.

Following a short demonstration of daring digital dexterity and pedalling, Catherine Ennis invited performers to play to her a piece which they had prepared for this master class. Whatever the standard of performance or competence of the player, helpful hints were given concerning technique and interpretation, hints which were lucidly explained to us all. We all then felt involved in each performance. It would be ridiculous to mention either performer or pieces without their permission. What is important however is that from them we can take to heart the comments made by Catherine every time we sit at the console on whatever occasion to try to improve on our own standards.

The comments made by Catherine may be briefly summarised as follows :-

### Pedal technique

- play on the "bunion" side of the foot
- don't lose contact with the pedals
- feet should move about the board together if possible (knees and ankles together)
- don't shift from the central position on the stool, move from the hips.

### Manual technique

- cultivate a good legato technique but be adaptable.
- Shape phrases carefully by adjusting note lengths etc.
- vary touch according to the demands of the piece.

### Registration

- careful selection of stops is needed to bring out the character of the piece.
- slavish attention to suggested registration is not always practicable.

### Interpretation

- let the organ breathe by giving the phrases enough time to speak.
- remember that the organ is a musical instrument and let it sing, especially in contrapuntal pieces.

The afternoon sped by and it was soon time to pack up. What an invaluable afternoon, and an experience for us all! A wealth of instruction for beginners, new ideas in interpretation of large scale works, and a gentle reminder to the experts that even they can learn something to improve their technique. The writer left with batteries fully recharged, an amplitude of good advice, and renewed enthusiasm, eager to put into practice the helpful tips. There can be little doubt that everyone else came away with the same ideas too.

## OHTA BICENTENNIAL CONFERENCE 1988

Dr Christopher Kent

It is now well over a decade since the formation of the Organ Historical Trust of Australia (OHTA) and its United Kingdom opposite number, the British Institute of Organ Studies (BIOS). Soon after their inceptions both bodies established an exchange of literature and agreed to offer mutual assistance in their areas of common interest - the faithful restoration, where necessary, of historic organs, listings of historic organs and in the conservation of archival and bibliographical materials. Articles on Australian subjects have appeared in the BIOS *Journal*, and material from *The British Organ Archive* has been made available to support Australian historiographical and restoration activities. Several visits to BIOS events by John Maidment and other OHTA members continued to advance the mutual understanding of the two societies. So it was with considerable professional and personal pleasure that I accepted the invitation of the OHTA to read a paper at their Bicentennial Conference and to join a study tour through an area which must now figure as the richest in the world for its concentration of nineteenth century English organs whose integrity has been preserved for posterity.

This enviable situation has arisen largely through the work of the OHTA and the wisdom of the 1977 Heritage Protection Act. In the United Kingdom the situation is very different where it is necessary to travel considerable distances to find the few nineteenth and early twentieth century organs which have escaped alteration and have retained their physical and tonal integrities. The latter are all too often violated through the addition of incongruous quasi-Baroque appendages, electrification of pneumatic and tracker actions, and wholesale revoicings which attempt to bring the distinctive timbres of, say, Hill, Lewis, or Forster and Andrews into line with the crystalline sterility that is a feature of many modern instruments. Indeed, as I write, the tonal revision proposed for the 1898 Hill organ (already once electrified in 1963) of Holy Trinity, Stratford-upon-Avon under the cover of "restoration" suggest that our inability to "leave well alone" shows some English organists and consultants in a poor light compared with the reverence shown by many of our Australian colleagues whose fastidiousness must stand as an international object lesson. Although by no means a factor of mitigation in the above case, it should be borne in mind that the decisions that have to be made over the futures of many historic organs in the United Kingdom are made considerably more difficult when the instrument concerned presents a degree of plurality in which materials and styles of three centuries have to be reconciled.

Although this problem may be comparatively rare to Australia and the physical and philosophical matters of restoration less complex, the temptation to declare the end product an "authentic restoration" may be unwise. Given invariably the *de facto* changes in pitch, tonal regulation and winding, even the most fastidious execution may well attain no more than a characteristic reflection of the original concept. An analogy with the restoration of the masonry of the great cathedrals of Europe is not inappropriate; even though the same variety of stone may be fashioned with the same traditional tools, the finished surface will represent the face of the present.

Viewed as a whole, I found the standards of restoration on the organs visited on the tour most impressive, to the extent that the citing of specific examples may seem invidious. Nevertheless, I am tempted to single out the 1910 instrument by Hill & Son in the Pitt Street Uniting Church, Sydney, as an example of a precious survival

secured through an effective "Green Ban" of the early 1970's. On a more modest scale, there is the pioneering work which has culminated in the renaissance of the 1883 organ by the same builder at St Luke's Anglican Church, Concord, and which has been achieved with the support of the New South Wales Bicentennial and Heritage Council. This example of a reversion to tracker action following an unsuccessful attempt at electrification, in spite of which the integrity of the soundboards and voicing remained unscathed, is truly remarkable. From the purely visual viewpoint, the stable climate of New South Wales may have helped towards a very high survival rate of front pipe diaperings; particularly impressive are those on the restored Walker organ of St Philip's Anglican Church, York Street, Sydney. Then, as an example of restoration in progress, the restored Barker lever machines of the 1882 Forster & Andrews organ at All Saints' Anglican Church, Woollahra were a joy to behold. It is sad to relate that within the last decade the destruction of such actions in the United Kingdom has not yet ceased.

While the outcomes relating to restorations of instruments of the second half of the nineteenth century were, among those visited, of an exemplary standard, I found it to be entirely at ease with the recent restoration of the 1840 organ by Johnson and Kinloch at St Matthew's Anglican Church, Windsor. The action and casework have emerged commendably, but tonally the prominent chiffs to the Stop Diapason (pipe examination suggested that these may not be indigenous), the lack of accord between this and the Open Diapason (itself of uncharacteristically fluty timbre) together with the sounds from the new pipework, reminded me more of mid-twentieth century European voicing than of the reticent tones of the pre-Hill-Gauntlett era.

There were many fine demonstrations of organs during the conference, a number of which must stand as object lessons to those British organists who still desire the rebuilding and modification of historic consoles. Several young players were clearly at home within the parameters of these instruments, managing hand registration changes, hitch-down swell levers and composition pedals with remarkable deftness. However, it was in the settings of some composition pedals on several organs that I was somewhat less convinced historically and interpretively. It is arguable that, once the repertoire appropriate to many of these organs is also rediscovered, such matters will be seen to require correction. The present writer will shortly contribute an article on this subject to the *Sydney Organ Journal*.

The present state and future of organ restoration and preservation in New South Wales is clearly one of considerable achievement and promise. It is not unreasonable to assume that the current criteria and standards will prevail into the future, whilst the publication of Graeme Rushworth's comprehensive survey of historic instruments has served to underline the success of the OHTA listing exercise. It now seems particularly pertinent that the valuable work of OHTA should be more widely recognised amongst the musical profession as a whole. To conclude, I am pleased to renew my thanks to the Council and Members of OHTA and the Organ Society of Sydney for their invitation, hospitality and many memorable kindnesses during my all too brief stay.

## ARE YOU PART OF THE FURNITURE?

(contributed)

In my church it has long been the custom for the offering on Easter Sunday to be devoted directly to the clergy. In some churches the congregation is invited to show its recognition of the services of its clergy in similar manner at Christmas.

Is there on record any similar invitation to a congregation to show its appreciation to the organist (except perhaps on the occasion of a retirement)? In my case I have been organist for a good many years and am now retired. While not destitute, a little occasional appreciation from my congregation would give me an indication that I am not part of the furniture. Like many others I am paid a small salary for my efforts, but (possibly unlike many) this has never been increased in my years of service.

Perhaps a suitable occasion for a congregation to show its appreciation to organist would be the nearest Sunday to St Cecelia's Day?

### WURLITZER LODGE

Richard Wilson

It must be the ambition of most organists to possess their own home instrument, albeit electronic, but to possess a large pipe organ in one's own home must be the ultimate dream.

So one evening in May found a group from the Berkshire Organists' Association and invited guests, travelling down the M40 in the direction of Northolt in Middlesex, to Wurlitzer Lodge, home of Edith and Les Rawle.

Inside their home they have carefully restored and built their own 3 manual, 19 rank Wurlitzer Cinema organ, being the first people in this country to install a Cinema organ in their own home. It is made up of parts from four other organs, obtained from redundant cinemas over a period of a number of years, the pipe-work and most of the percussion effects being squeezed into a ground floor room not much bigger than a single car garage, all well insulated (from the neighbours) within 18" thick brick walls, and an 11" reinforced concrete ceiling. This is especially important as the whole organ is supplied on 21" of wind pressure from a 7 1/2 horse power blower motor, located in an adjacent relay room, the pipe-work still retaining its original voicing.

After being presented with a brief history of the organ, from its humble 8 rank origins as the organ at the Granada Cinema in Wandsworth, to the various additional ranks of pipes that have been added by Les Rawle and his son Len over a number of years. Following which, the organ was ably demonstrated by Ray Dibden who put the organ through its paces under his fingers.

Finally, some of those assembled were let loose on the organ stool, perhaps imagining themselves as they sat there, being elevated from the bowels of the earth into a blaze of spotlights, centre stage, or working out how to obtain a faculty for a console lifter for their own church instrument, or perhaps even, where they could install their own instrument at home, wife permitting! They were however fortunate,

that they were not rained upon by peanuts and crisp wrappers, thrown from the audience, which was one of the hazards for cinema organists (and some church organists I believe).

After a delightful cup of tea and various snacks supplied by Edith Rawle, we were fortunate to be further entertained that evening by two youngsters at the Wurlitzer, who had recently won competitions for their expertise on the cinema organ.

For those with a more technical bent, a stop-list is included for completeness:

#### PEDAL

Cello	8	Acc Bass	16
Cello #	8	Ophicleide *	16
Flute	8	Diapason	16
Octave	4	Bass	16
Piano	16	Tibia	16
Kettle Drum		Bourdon	16
Bass Drum		E.Horn *	8
Crash Cymbal		Open Diapason	8
Cymbals		Diaph.Diapason	8
Solo to Pedal @		Tibia	8
		Tibia	8

#### ACCOMPANIMENT

Viol	4	Contra Viol TC16	
Viol Oct Cel	4	Contra Viol TC16	
Viol	4	Bourdon TC	16
Viol Oct Cel	4	Vox TC *	16
Flute	4	Vox *	16
Flute	4	E.Horn *	8
Vox *	4	Tuba Horn *	8
Vox *	4	Trumpet *	8
Twelfth	2 <sup>2</sup> / <sub>5</sub>	Muted Trumpet *	8
Picc	2	Dia. Open Diap	8
Piano	16	Open Diapason	8
Piano	8	Tibia	8
Piano	4	Tibia	8
Mandolin			
Chrysoglott		Viol	8
Tambourine		Viol Cel	8
Sand Block		Viol	8
Snare Drum		Viol Cel	8
Castanet		Flute	8
Chinese Block		Concert Flute	8
Tom Tom		Vox *	8
Acc Octave @		Vox *	8
		Octave	4
		Picc	4
		Picc	4

## GREAT

Clarinet #	4	Ophicleide	16
Octave	4	Diaphone	16
Octave	4	Bass	16
Picc	4	Tibia	16
Picc	4	Contra Viol TC	16
Viol	4	Contra Viol TC	16
Oct Cel #	4	Vox TC *	16
Viol	4	Saxophone TC *	16
Viol Cel #	4	E.Horn *	8
Flute	4	Tuba Horn *	8
Flute	4	Trumpet *	8
Tibia Twelfth	2 <sup>2</sup> / <sub>s</sub>	Muted Trumpet *	8
Twelfth	2 <sup>2</sup> / <sub>s</sub>	Dia.Diapason	8
Tib Picc	2	Open Diapason	8
Fifteenth	2	Tibia	8
Picc	2	Tibia	8
Tierce	1 <sup>3</sup> / <sub>s</sub>	Krumet *	8
Cathedral Chimes		Kinura *	8
Xylophone Reit		Clarinet *	8
Xylophone		Saxophone *	8
Glockenspiel		Viol	8
Sleigh Bells		Viol Cel #	8
Chrysoglott		Viol	8
Gt to Sub-Oct @		Viol Cel # TC	8
Gt Unison Off @		Flute	8
Gt to Octave @		Concert Flute	8
		Vox *	8
		Vox *	8

## SOLO:

Tibia	8	Ophicleide *	16
Tibia	8	Tibia	16
Open Diapason	8	Tibia TC	16
Orch Oboe *	8	E.Horn *	8
Kinura *	8	Tuba Horn *	8
Clarinet *	8	Trumpet *	8
Saxophone *	8		
Picc	4		
Picc	4		
Cathedral Chimes			
Xylophone			
Xylophone Tap			
Sleigh Bells			
Glockenspiel			
Chrysoglott			
Clarion *	4		
Solo to Oct @			

KEY: \* Reed  
# String  
@ Coupler

## DAVID PIZZARO AT CHRIST CHURCH, READING

Graham Ireland

On a genuine but rare flaming June evening, a small devoted audience gathered in Christ Church for David Pizarro's organ recital on the new Makin Organ. David Pizarro was formerly Organist at the Cathedral of St John the Divine, New York, having begun his musical life there as a chorister. He is presently Organist at two churches in New York State, and he manages to undertake European tours when engagements permit.

Mr Pizarro's Handel Concerto No 6 in Bb got off to a rather shaky start, but by the time he had reached his Bach, namely Allegro (Trio), Largo, and Fugue in C, his artistry and technique had unquestionably come to the fore; clarity of contrapuntal line and sympathetic registration on this seemingly limitless mine of sounds were uppermost in his exciting interpretation. The first half of the recital concluded with a chorale prelude on *St Clement* by Thorleif Aamodt. It was an interesting subtle working of melodies around this lovely old hymn tune, which subsided into a homophonic working, at which point the audience was invited to sing. Before the last verse an improvisatory passage welled up on the organ (not quite up to the standard of the legendary Eric Thiman) to lead us from F major to G major. This was expertly re-harmonised with a wonderful progression of "slushy" secondary seventh chords.

After a coffee break, the recitalist resumed his programme with compositions from people who had touched his life in some way. This included Tertius Noble and Healey Willan. These pieces appeared to be rather inconsequential compared to those of the first half; perhaps their very inclusion in the programme was to demonstrate the wonderful colour effects available on the organ - so easily accessible by skilful use of piston and coupler. No doubt the purist would have much to complain about when comparing the organ to a pipe instrument - what matters above all was that David Pizarro's playing and choice of works gave the audience an evening of immense enjoyment, and Leslie Davis the reassurance that his church had made the right decision when investing in the new Makin organ.

## OBITUARY

Reginal J.M. Brind, ATCL, 1903-1989

Reg Brind, who died at the beginning of August, was born in Reading and began his musical career at the age of 12 when he was appointed to St Agnes' Mission Church. This was followed by appointments at St Giles', Ruscombe, Easthampstead and St Andrew's, Caversham. On his marriage in 1930 he moved to Twyford where he became Organist and Choirmaster at St Mary's and Conductor of the Twyford Choral Society. In 1938 he succeeded Dr Probert Jones at St Peter's, Earley, and in 1947 he moved to St Peter's Caversham where he remained until his retirement in 1974. However he continued to play at many smaller churches and was playing at Knowl Hill up to the time of his death.

Much of his early training took place at Reading University College (as it then was) where he won a three-year scholarship to study under P.R. Scrivener and Gustav Holst. Reg considered Holst to be a marvellous teacher and some of that ability must

have rubbed off on to him. As well as giving private lessons, he was Director of Music at Henley Grammar School for 27 years.

The help and guidance I received from him while I was his assistant at Earley and Caversham was invaluable, and there must be countless other former pupils who will always remember him with affection and gratitude. E.A.F

## NEWS FROM THE ROYAL SCHOOL OF CHURCH MUSIC

David Duvall

The RSCM has been too busy in the past year to allow itself to feel flat after the celebration of its diamond jubilee in 1987; and 1989 promises to be just as busy.

Dr Lionel Dakers, who has been the Director of the RSCM since 1972, retires early this year. His commitment and enthusiasm, and above all his tireless championship of the highest possible standards in church music, will be a hard act to follow. "Following it" will be Harry Brama, who has been Organist of South West Cathedral and who has been a strong supporter of our efforts to keep the Town Hall organ intact.

We have tried to ensure that all major RSCM events in Berkshire are jointly organised between the RSCM and the Berkshire Organists' Association. Highlights of this year have been a choirs festival in Newbury in May, a visit by Martin How, the RSCM Southern Commissioner in October, and a most stimulating and enlightening "Master Class" given by Catherine Ennis in the Town Hall in November.

Local RSCM events in Berkshire are being planned at the moment, and affiliated choirs and personal members will hear about them in good time; we will try to ensure that advance notice is given in the Association's newsletter. There is a full and regular series of evening courses at the Egham Training Centre as well.

Rather like the Berkshire Organists' Association, the RSCM has many members and affiliates who don't take any part in its activities. I do hope that such people are getting out of the RSCM what they want to get out of it. Let me remind you of some of the ways in which the RSCM can help :

- visits by RSCM officers to choirs and individuals;
- choir training schemes
- courses at Addington Palace on all aspects of church music
- the availability of music, both the RSCM's own and from other publishers. If (as an affiliated church) you buy your choral and organ music through the RSCM you pay no extra - indeed you get 50% discount on most RSCM publications - and also support a worthy cause.

The RSCM and the BOA are both there to help you with any area of your church music where you need help. Are you sure that you don't need help? Is your music really totally self-sufficient - like Donne's "Iland, entire of itself"? If so, congratulations (or not?). Otherwise, can we help?

Please ring me (Reading 696308) if you would like to know more.

## THE LUNCHTIME RECITALS

Leslie Davis

Our highly successful Lunchtime Recitals have continued without interruption during the past year, and once again the Association records its gratitude to those who have contributed their time and talents to uphold the fame of Father Willis and the cultural aspect of music locally. Perhaps I should mention the enjoyable diversion provided by Mr Stephen Harris in duet with Mr Simon Holt, and the introduction of a flautist and soprano into his programmes. Among other events was the visit by delegates attending the BIOS Conference, featuring diverse styles of performance and registration. During the Lambeth Conference the Bishop of Canberra found time to come to Reading and sample the organ. The Bishop is an accomplished exponent who having tried most of the available cathedral organs in the country reported highly in favour of ours; in a letter of thanks he writes "I must say how much I enjoyed the Reading organ - the memory lives with me". Commendation indeed! What a pity that more of the local populace, including I must say, many organists, do not venture to share his enjoyment. Whatever the cause, this apparent lethargy pervades membership of the BOA, and it is disappointing to the officers and members of Council who strive to enhance its objectives. You will have noticed that plans are being developed for a "Young Musicians' Day" in April, which is staged to attract young people towards the organ and is an effort well worth supporting. It does however appear to me that young people of today do not romanticise over music, and lifestyle seems to have lost its rapture, ecstasy or soul - whatever you may call it. Perhaps as we witness a renaissance towards beauty in the field of architecture there may yet be one in the realm of music. I wonder whether any of the Royal Family share a love of organ music?

I must not conclude without warmly thanking Mr Leonard Head for his invaluable support with floor management at the recitals, which will continue until the Hall is given some degree of restoration. I would also like to thank, on behalf of the Association as a whole, Reading Borough Council and its staff for their co-operation in making these recitals possible.

### THE LUNCHTIME PROGRAMMES

5 January - Christopher Hood

Pasacaglia	Buxtehude
Pastorale	César Franck
Sonata No 1 in F minor	Mendelssohn
Ave Maria	Reger
Toccat, Fugue and Hymn on <i>Ave Maris Stella</i>	Flor Peeters

2 February - Nicholas Houghton

Prelude and Fugue in C minor	Mendelssohn
Sonata No 1 (1937)	Hindemith
1 MäBig Schell	
2 Sehr langsam	
3 Phantasie Grei	
Fantasia and Fugue in G minor	J.S. Bach

3 March - Adrian Boynton

Prelude and Intermezzi  
Fugue in D  
Psalm Prelude, Op 32 No 1  
Sonata No 2 in C minor  
Suite Gothique

Schröder  
J.S. Bach  
Howells  
Mendelssohn  
Böellmann

6 April - Stephen Harris (Organ)  
Anne Todd-Howarth (Soprano)  
Lucinda Bunce (Flute)

"Rejoice greatly" (*Messiah*)  
Trumpet Tune and Air  
Hamburger Sonata in G for  
Flute and Organ  
*I follow in gladness to meet Thee*  
(*St John Passion*)

G.F. Handel  
Henry Purcell  
C.P.E. Bach

Adagio in E  
*Seele deine Spezereien (Easter Oratorio)*  
Toccata, Fugue and Hymn on *Ave Maris Stella*

J.S. Bach  
F. Bridge  
J.S. Bach  
Flor Peeters

5 May - Christopher Hunt

Grand Jeu  
Prelude and Fugue in F Major  
*Nun Komm, der Heiden Heiland*  
*Ein Feste Burg*  
*Allein Gott in der Höh sei Ehr*  
Folk Tune  
Prelude on S.S. Wesley's *Hampton*  
Prelude *Christe, Redemptor omnium*  
Prelude *Lasst uns alle fröhlich sein'*  
Chorale in E Major

P. Du Mage  
D. Buxtehude  
D. Buxtehude  
J.N. Hanff  
Georg Böehm  
Percy Whitlock  
C.H.H. Parry  
C.H.H. Parry  
Healey Willan  
César Franck

1 June - Simon Holt and Stephen Harris

Introduction and Fugue in D minor  
Concerto No 2 in A minor  
Toot Suite  
Fugue in E minor  
Double Fantasia and Final from *Mosaique*  
A Verse for Two to Play  
Variations on an Easter Theme

Franz Lacher  
P. Antonio Soler  
P.D.Q. Bach  
Franz Schubert  
Jean Langlais  
Nicholas Carlston  
John Rutter

6 July - Jonathan Holl

Trumpet Tune (*Te Deum* Prelude)  
Concerto No 1 in G. Allegro - Grave - Presto  
Air and Gavotte  
Bridal Procession  
Ethelreda Rag (Homage to Scott Joplin)  
Pastorale from Sonata No 1  
Giga  
Toccata in C sharp from Symphony No 2

Charpentier  
J.S. Bach  
Wesley  
Darke  
Wills  
Guilmant  
Bossi  
Dupre

4 August - Nicolas Woods

Fantasia and Fugue in G minor BWV 542  
Villanelle  
Prelude and Fugue in C minor  
March Militaire  
Intermezzo and March Pontificale -  
First Organ Symphony

J.S. Bach  
John Ireland  
Mendelssohn  
Schubert  
Widor

7 September - Graham Ireland

Prelude and Fugue in D major  
Cantabile  
Toccata and Fugue in D *The Dorian*  
Modal Suite :  
Koraal - Scherzo - Adagio - Toccata

D. Buxtehude  
César Franck  
J.S. Bach  
Flor Peeters

5 October - Ian Hockley

Prelude and Fugue in A minor BWV 543  
Evensong  
Sonata No 3 in A major  
Allegro Maestoso - Andante tranquillo  
Air for the Holsworthy Church Bells  
Consolation in D flat  
Chorale No 3 in A minor

J.S. Bach  
Easthope Martin  
Mendelssohn  
S.S. Wesley  
Franz Liszt  
César Franck

2 November - Raymond Isaacson

Fantasia and Fugue in C minor  
Chorale Prelude *Wenn wir in höchsten Nöthen sein*  
Five Short Pieces for Organ :-  
Sarabanda  
Trio  
Scherzo  
Elegy  
Postlude  
Villanella  
Prayer and Cradle Song  
*Placare Christe Servulis*

J.S. Bach  
J.S. Bach  
Adrian Self  
  
  
  
  
  
John Ireland  
Guilmant  
Marcel Dupre

7 December - Christopher Hood

Sonata No 3 in C minor  
Noel Breton  
Chorale No 2 in B minor  
Claire de Lune  
Finale from Symphony No 8

Guilmant  
Langlais  
César Franck  
Vierne  
Widor

## OUTING TO GUILDFORD

Derek Guy

On 21 May 1988 we were invited to share in the Surrey Organists' Association Jubilee Day and it was an afternoon and evening planned to suit all tastes. The day started with an interesting talk by Felix Aprahamian who spoke about the three composers whose works were to be featured in the afternoon's organ recital. This talk was held in one of the lecture theatres of Surrey University.

The organ recital in Guildford Cathedral was given by David Liddle, a young blind organist. The programme started with a brilliant account of Basil Harwood's Sonata in C sharp minor (incidentally the composer's son was in the audience). This was followed by his own Ballade No 2 and the recital concluded with Alfred Hollins' Concert Allegro in B flat. It was an excellent recital greatly enjoyed by all there.

The recital was followed by Evensong sung by the Cathedral choir. The Magnificat and Nunc Dimittis were by Dyson and the anthem was "God is gone up" by Finzi; Andrew Millington's choir sang extremely well, as one would expect of a Cathedral choir.

After an excellent tea at the United Reformed Church the organ was very ably demonstrated by the Church Organist, Miss Gillian Symes.

At 7.30 pm we assembled in the Chapel of Charterhouse School for a concert of organ concertos with the Charterhouse string orchestra conducted by Robin Wells. The first work was the Organ Concerto No 4 in F by G.F. Handel and this was followed by the slow movement from Basil Harwood's organ concerto. The final piece was F. Poulenc's Organ Concerto and this was introduced by Felix Aprahamian who had met and corresponded with Poulenc. All the organists were pupils of Charterhouse.

So ended a very enjoyable day and our thanks go to the Surrey Association for making the arrangements and for inviting us.

### THE ORGAN OF THE UNITED REFORMED CHURCH, PORTSMOUTH ROAD, GUILDFORD, SURREY

Originally built by Binns as a 3-manual instrument for the Guildford Congregational Church in North Street about 1913. Rebuilt for the present church in 1964 by Hill, Norman and Beard, using about a third of the original instrument. Tonal improvements made in 1986.

GREAT		SWELL (enclosed)	
* Large Open Diapason	8	Viola da Gamba	8
Open Diapason	8	Voix Celestes	8
Gedackt	8	Wald Flute	8
Principal	4	Aeoline	8
Flute Ouverte	4	Geigen Octave	4
Spitz Quint	2 <sup>2</sup> / <sub>3</sub>	Lieblich Flute	4
Fifteenth	2	Super Octave	2
Mixture	III	Mixture	III
(*From Pedal unit, with 17 new pipes at top)		Contra Oboe	16
		Trumpet	8

CHOIR (enclosed)		PEDAL	
Dulciana	8	*Subbas (ext)	32
Stopped Diapason	8	*Open Diapason Metal (ext)	16
Principal	4	Dulciana	16
Koppel Flute	4	Subbas	16
Wald Flute	2	Principal (ext)	8
Larigot	1 <sup>1</sup> / <sub>3</sub>	Bass Flute (ext)	8
Harmonic Trumpet	8	Fifteenth	4
Octave Trumpet (ext)	4	Spitz Flute	4
		Trombone (ext)	16
		Trumpet (ch)	8
		(* Bottom octave electronic)	

ACCESSORIES	
Swell tremulant	
(works on choir too)	
Swell sub-octave	
Swell octave	
Swell unison off	
Swell to Great	
Choir to Great	
Great to Pedal combinations	
Swell to Choir	
Choir octave	
Choir to Pedal	
Great to Pedal	
Swell to Pedal	

All pistons adjustable from console  
Electric action  
Detached console

THUMB PISTONS	
5 to Swell	
5 to Great	
4 to Choir	
Swell to Great	
Great to Pedal	
Swell to Pedal	
Pedal Trombone	
General cancel	
THUMB PISTONS	
5 to Swell	
5 to Pedal	
Swell to Great	
Great to Pedal	

## BIOS AT READING

1 - 4 August 1988

This year the Annual Residential Conference of BIOS was held at the University Department of Music from 1 - 4 August with residence for those from afar in St George's Hall. Regrettably the date obviously coincided with the holiday arrangements of many of our own members though some were able to be present for parts of the proceedings. Those attending from afar apparently found their way to the University despite the efforts of the Highways Department to frustrate all visitors to the Town with road works and one-way systems.

The programme for the week was clearly very full - one often wishes at these events that there could be more time to delve into topics which have whetted the appetite. Monday, the day of arrival was celebrated with a talk by Dr Peter Marr on the music of Reading Abbey and a civic reception, followed by a recital in the Town Hall by Nicholas Kynaston.

On Tuesday, the first full day, there were talks in the morning which generally circulated round 18th century concertos, and in the afternoon further talks on personalities of the 19th century. In the evening the assembled company journeyed to Pamber Priory for a chamber concert of organ concertos.

The Wednesday programme included more talks in the morning and in the afternoon a trip to Eton for a talk and recital (this time of more recent compositions) on the Chapel organ. The evening event was the Conference Dinner at which Canon Brindley was the speaker.

Finally, on the day of departure, more talks on matters of organist-interest before leaving for distant parts (or in some cases spending some time exploring local instruments including those in the Town Hall and Holy Trinity). Altogether a very successful week which must have given great satisfaction to Dr Christopher Kent.

## OUTING TO WINCHESTER

Saturday 17 September 1988

Derek Guy

To mark the end of the Winchester and District Association of Organists' 80th season we were invited to join in an afternoon of celebrations centred on Winchester Cathedral which included visits to the tower, ringing chamber and crypt, and a walk above the nave vaults. In addition to these special visits there were guided tours of the Cathedral and opportunities to see the console of the recently restored organ.

After tea in the Guildhall we assembled at the Cathedral for Evensong sung to Stanford in A and preceded by the choir rehearsal. The Anthem was *Let all the world in every corner sing* by Ralph Vaughan Williams and the concluding voluntary was the fugue from the Sonata on the 94th psalm by S. Reubke. The singing was of the highest standard.

When non-organist members of the congregation had departed the organist, David Hill and his assistant Timothy Byram-Wigfield spoke about the organ and demonstrated its capabilities. So ended another very enjoyable day.

## SPECIFICATION OF THE ORGAN IN WINCHESTER CATHEDRAL

PEDAL		SWELL		
1	Double Open Wood	32	54 Double Diapason	16
2	Open Wood (from 1)	16	55 Open Diapason	8
3	Principal	16	56 Violin Diapason	8
4	Open Diapason (from 37)	16	57 Lieblich Gedackt	8
*5	Violone (nave)	16	58 Echo Salicional	8
6	Bourdon	16	59 Vox Angelica (tenor C)	8
*7	Octave	8	60 Principal	4
*8	Stopped Flute	8	61 Lieblich Flute	4
*9	Super Octave	4	62 Twelfth	2 <sup>2</sup> / <sub>3</sub>
*10	Open Flute	4	63 Fifteenth	2
*11	Mixture 19.22.26.29	IV	*64 Mixture 15.19.22	III-IV
12	Contra Bombarde (from 13)	32	65 Contra Oboe (from 66)	16
13	Bombarde	16	66 Oboe	8
*14	Ophicleide	16	XVI Tremulant	
15	Fagotto	16	67 Contra Posaune	16
*16	Trumpet	8	68 Cornopean	8
*17	Clarion	4	69 Clarion	4
I	Choir to Pedal		XVII Octave	
II	Choir Octave to Pedal		XVIII Sub-Octave	
III	Great to Pedal		XIX Unison Off	
IV	Swell to Pedal		XX Solo to Swell	
V	Solo to Pedal			
CHOIR		SOLO (enclosed)		
*18	Open Diapason	8	70 Viola de Gamba	8
*19	Stopped Flute	8	71 Voix Celestes (tenor C)	8
*20	Prestant	4	72 Harmonic Flute	8
*21	Chimney Flute	4	73 Concert Flute	4
*22	Nazard	2 <sup>2</sup> / <sub>3</sub>	74 Harmonic Piccolo	2
*23	Gemshorn	2	75 Clarinet	8
*24	Tierce	1 <sup>2</sup> / <sub>3</sub>	76 Orchestral Oboe	8
*25	Larigot	1 <sup>2</sup> / <sub>3</sub>	XXI Tremulant	
*26	Mixture 22.26.29.33	IV	77 Tromba	8
*27	Cremona	8	(unenclosed)	
VI	Tremulant		78 Tuba	8
VII	Swell to Choir		*79 Tuba Clarion	4
VIII	Solo to Choir		XXII Octave	
			XXIII Sub Octave	
			XXIV Unison Off	
			XXV Great to Solo	

[Cont.]

NAVE (on Choir keyboard)	
*28 Bourdon	16
*29 Open Diapason	8
*30 Stopped diapason	8
*31 Octave	4
*32 Wald Flute	4
*33 Super Octave	2
*34 Mixture 19.22.26.29	IV
*35 Cornet (tenor G, mounted)	V
*36 Trumpet	8
IX Nave on Great	
X Nave on Solo	

GREAT	
37 Double Open Diapason	
38 Open Diapason	8
39 Open Diapason	8
40 Claribel Flute (24 from 41)	8
41 Stopped Diapason	8
42 Principal	4
43 Principal	4
44 Flute Harmonique	4
45 Twelfth	2 <sup>2</sup> / <sub>3</sub>
46 Fifteenth	2
*47 Open Flute	2
*48 Seventeenth	1 <sup>2</sup> / <sub>3</sub>
*49 Full Mixture 19.22.26.29	IV
*50 Sharpe Mixture 26.29.33	III
51 Double Trumpet	1
52 Trumpet	8
53 Clarion	4
XI Reeds on Solo	
XII Reeds on Pedal	
XIII Choir to Great	
XIV Swell to Great	
XV Solo to Great	

XXVI	Combination couplers
	Great and Pedal
	combinations coupled
XXVII	Pedal to Swell pistons
XXVIII	Nave on Choir pistons
XXIX	Generals (1 - 8) on
	Swell foot pistons

ACCESSORIES	
8 pistons to the Pedal Organ	
8 pistons to the Great Organ	
8 pistons to the Swell Organ	
8 pistons to the Solo Organ	
12 general pistons	
Reversible pistons : I, III-V,	
VII-X, XIII-XV, XX, XXV, 1, 12	
Reversible foot pistons : III, XIV	

The key actions are electro-pneumatic with slider chests. The drawstop actions are electric the pistons being adjustable by setter with eight memories. The wind supply is by double-rise reservoirs. The blowers are by Watkins & Watson.

\* denotes main alterations

### THE BENEVOLENT FUND

The amount collected for the Benevolent Fund during the year was £10.90. This is unfortunately a decrease of £21.56 compared with last year. There were two reasons for this decrease, first we held fewer meetings than last year and secondly our meetings are not so well attended as they used to be. I am grateful to those who have contributed to the fund and I hope that there will be an increase next year.

### MUSIC RECEIVED

As in previous years we have received review copies of music from Oxford University Press, and express our grateful acknowledgements to them for sending the following works :-

Amner/Milsom  
Byrd/Greening  
Byrd/Morehen  
Dering/Milsom  
William Ferris  
Robert A. Harris

Theron Kirk  
William Mathias

John Rutter

David Willcocks  
Jonathan Willcocks

G.F. Handel

Come Let's Rejoice  
Justorum Animae  
Sing Joyfully  
Hei Mihi Domine  
Infant Holy  
Oh, How can I keep from singing  
The Lamb  
God is my Salvation  
As Truly as God is our Father  
I will lift up mine eyes  
Thus saith God the Lord  
Christmas Night  
The Wild Wood Carol  
Joy to the World  
Cradle Song  
Jingle Bells  
In Paradisum

Organ Concertos, Op 7

### CONCLUSION

The Association has recently received a large collection of papers from the family of the late Mr Ray Griffin. Ray was a very remarkable man and though not an organist himself had a great interest in the instrument. Although by profession a publisher, he had a remarkable facility with things mechanical, and was always willing to turn out to assist when a machine went wrong, whether it was an organ or a car engine.

He was a member of St Peter's Caversham, and was frequently called on when the former hymn machine of that church decided to do things in its own way. Many of his papers relate to electronic organs which greatly interested him, and these will be mined in the course of time. In the meantime we thank his family for the opportunity to look through his work.

The item below was found among his papers.

(From c.1510 *Leckingfield Proverbs*)

The swete orgayne pipis comfortith a stedfast mynde  
Wrong handlynge of the stoppis may cause them sypher from their kynd  
But he that playeth of pipis wher so gret nowmbner is  
Must handill the keyes all lyke that by no misgovernaunce they sounde  
amys

## 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 - 50	<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>J.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>