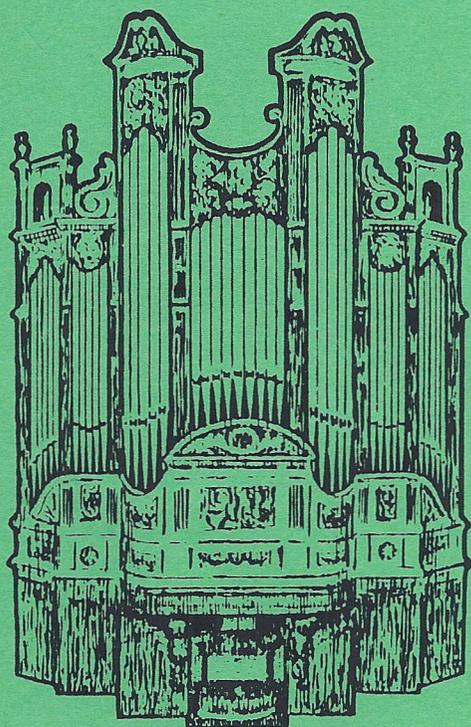


The Berkshire Organist

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

THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity
No 298088



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.

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SOME RETIRING THOUGHTS FROM THE PRESIDENT

Dr Christopher Kent

It was with mixed feelings that I recently informed my colleagues that I did not wish to continue either in the office of President or as a member of Council in the future. There are a number of reasons for this.

First, the response by members of the Association to the activities organised by Council continues to be deplorably low. Even the first recital by a distinguished Russian recitalist in this country failed to crack syndrome of inertia and apparent disinterest. The following day I received complaints from a distinguished pianist of Russian parentage who happened to be among the very small audience, that his enjoyment of the music was marred by one of the stewards who had decided to count the takings during the performance! Perhaps some organists really do care more about their instruments than the music related to it? The saying that "there are singers and there are musicians" ought now to be turned on organists in words such as "there are organists, and there are musicians who play the organ and appreciate its true qualities and repertoire".

Second, I was genuinely surprised and shocked to receive dissent from my assertion that the Association ought only to be concerned matters relating to the pipe organ. My views on electroniums are too well-aired to need repetition here. If it is the wish of the Association to show a spineless lack of principle over this matter then it had better continue on its way without the support of musicians who have a due sense of truth and integrity. As a member of a University whose first Vice-Chancellor stated that: "The business of a university lies with knowledge. Its duty is to serve the community and to serve the cause of truth" left me in no doubt of my responsibilities.

Third, my responsibilities as Secretary of The British Institute of Organ Studies and as a Diocesan Organ Adviser amount to a considerable workload over and above the duties of my basic career. Consequently, with time at a premium there is little room for further additional responsibility on behalf of an Association whose response to my endeavours has not been entirely appreciative, save for the loyal and unstinting support of most members of council to whom I extend my thanks.

Finally, it remains for me to wish the Association well for the future. I earnestly hope that my successor will receive wider support. If not, it could be that the Association may have to consider its future very carefully, and possibly conclude that the time may be approaching when it can be said to have served its purpose.

EDITORIAL

This year, by contrast with recent issues, your editors take the opportunity to put forth some opinions for thought and discussion, and (hopefully) action.

In these days of telly-ads we seem to be becoming more and more prone to the use of music originally written for liturgical purposes for the promotion of the interests and profits of commerce and industry. We have for long had cigars advertised to the accompaniment of Bach's Suite in D ("Air on the G String") and more recently Lloyds Bank have used his chorale prelude *Wachet Auf* to promote their profits. One would think that in these days when there are dozens of talented musicians around who could write suitable music for such purposes it would be unnecessary to use that which has special association for many people. There has even been a recent case where a member of a congregation asked the organist why he had been playing "the Lloyds Bank music" as a voluntary (in Advent)!

With the probability of even less control over television (and radio) broadcasting there would seem to be every possibility that the use of liturgical and other classical music for advertising purposes will increase, and it is high time that the IAO made representations to the Advertising Standards Authority about the practice.

The Archbishops' Commission on Church Music seems to have come to a standstill. While their eminences and their appointees no doubt have many other pressing matters for attention, time is going by and one might wonder whether the pipe organ will have become extinct before they report. Even an interim report could provide food for further discussion. Have you written to them yet?

Another disturbing matter on which we occasionally hear comment is the refusal of an organist to give permission for a bona fide organ student, the organist from another church, or even a professional musician to play on "his" instrument. Many years ago this was commonplace but one would have hoped that, in these days of a shortage of organists, every encouragement would be given to anyone showing an interest to try the instrument, or if appropriate to be given practice facilities. It is recalled that in a certain city not too far from Berkshire there was a church with a very fine 3-manual instrument. During his term of appointment which lasted for over 60 years the organist allowed one lady to play once each year during the week when he was away on holiday. When he retired (he died shortly afterwards) there was nobody to take his place. That church has since declined, the building closed and the instrument has been scrapped. Church authorities have a part to play in insisting that, although the organ is in the custody of the organist, and should never be used without his permission, that permission must be granted on a reasonable request, particularly where it is a matter of encouraging the young. They should realise that a possessive organist may be a symptom of a malaise in other areas of their church community.

The constitution of the Association is undergoing yet another revision since various problems have been experienced following the adoption of the present one, and this will be presented at the Annual General Meeting. It is hoped that this revision will be the last for a very long time.

SOME RECENT RESTORATIONS AND RESCUES

Christopher Kent

As the 1990's unfold so does the increasing awareness of our society toward matters "green". Closely allied to this is the preservation of worthy historic organs. With this in mind some recent local achievements in this field might be worthy of mention together with instruments scheduled to receive appropriate treatment in the months ahead. Although large instruments in well-known locations will always be the centre of controversy whenever they receive ministrations of one kind or another, it can be all too easy to overlook the significance of good restoration work on small organs of quality in comparatively obscure locations. Such cases can be very rewarding.

A small two manual organ by Bevington & Sons of c.1862 in St Andrew's Parish Church, Wraysbury, which has recently received attention can serve as a good example of simple conservative restoration. Apart from the addition of a Swell oboe which had been 'prepared for' on the occasion of Queen Victoria's Jubilee in 1887, a pitch adjustment to A=440, and the installation of an electric blower (the hand blowing facility being retained) it had been little altered. The interior was very dirty and the tracker action of the pedals long overdue for a "sole and heel", yet the manual actions were still comfortable to play and responsive even when coupled. The tonal resources were clearly adequate to the musical needs and capacity of the church, with a Great Organ ensemble of firmness and clarity, and a Swell Organ which is more gently voiced, as typified by the refinement of the Bell Gamba. It amounted to a strong case for a straight-forward clean and repair with re-leathering of the bellows. There was a satisfactory understanding of this need by the Incumbent and Church Officers and the work was completed in June 1989 with the support of a modest grant from the Council for the Care of Churches.

A matter so frequently neglected in overhauls of small Victorian instruments is their external appearance. Wraysbury has turned out to be an object lesson here: the diapered façade pipes, wrought ironwork, and panelling of the case were also extremely dirty to the extent that to the lay person the "old organ" presented a dismal spectacle. The removal of what happily transpired to be only an accumulation of surface dirt has led to a pleasing transformation, and it is hard to believe that the diapering had not received more specialised restorative attention.

A sturdy one-manual organ by Martin of Oxford at St Michael's, Blewbury, has also been refurbished after narrowly escaping being supplanted by an electronic keyboard. Nearby at Cold Ash, another instrument by Martin is shortly to be overhauled and the oboe stop originally provided for is to be installed.

Among other organs scheduled for attention are a delightful four-stop Bevington at Wasing near Aldermaston and the fine three-manual Norman and Beard at St Luke's, Maidenhead. The latter promises to be a particularly exciting project in that the original pneumatic actions are to be retained and the Great organ Tromba, incongruously re-styled into a Trompette, is to be retuned to its original state. Here again, an electronic scheme was considered, but more intelligent councils prevailed.

Finally, it is pleasing to report that two redundant organs in Reading have escaped destruction and are to be given good homes in Dutch churches. The instruments concerned date from the 1890's and include the Nicholson formerly in St Saviour's Church, Coley Park and the Conacher of Broad Street United Reformed Church. The reeds of the latter particularly impressed the inspecting Dutch organ builder. It is a pity that the qualities of these instruments were not more fully appreciated by more local organists and musicians. I must record my thanks to the Diocese of Oxford Redundant Furnishings Committee who acceded to my request that the Coley Park instrument be professionally dismantled and properly stored before disposal. In connection with the survival of the Conacher organ the support of the Berkshire County Council Planning and Conservation Department was of significance.

NOTES

- 1 St Andrew's Parish Church, Wraysbury, Middlesex.
Bevington, c. 1862.

GREAT ORGAN (C-g ³)		SWELL ORGAN (C-g ³)	
Open Diapason	8	Lieblich Gedact	8
Claribel	8	Bell Gamba	8
Principal	4	Flute Harmonic	4
Fifteenth	2	Oboe	8
Pedal Bourdon	16	Great to Pedal	
		Swell to Pedal	
2 composition pedals to Great		Swell to Great	
		Swell octave	

- 2 See: Findlay, Donald, Grants for Historic Organs in Anglican Churches.
The Organbuilder, vol. 7, May 1989, 2 - 3

CHURCH MUSIC - AT A CROSSROADS?

David Duvall

In one of the less tuneful choruses in "Mission Praise", where you get the impression that the librettist has gone for an early lunch, the phrase "Our God reigns" is repeated about seventeen times. I have heard that one church had this down on its service sheet as "Our God resigns".

No - God will never do that. But plenty of organists have done so, and others are sometimes tempted to, largely, I suspect, through the feeling that church music is forever at a crossroads. A crossroads, that is, between old and new, traditional and modern, not only in music but in the whole form and structure of worship.

Very often it is the organist, brought up with traditional music and high standards of performance, who feels let down by modern words and music which appear trite and banal and which fail to provide him or her with any spiritual uplift. Equally it can be the other way round, where church musicians find their new ideas sat on by the clergy or shelved by the church council. Is it really any wonder that people don't find it rewarding to play regularly in church any more, and that young people don't see any incentive even to take up the organ, let alone to play it in church.

National Learn-the-Organ Year will succeed only if pianists are persuaded either that the organ is worth learning for its own sake, or that to use one's skills in the worship of God can be worth the time and effort which it takes.

As regards the first of these, you know and I know that it is true. We have to persuade others that it is, such as by organising AND SUPPORTING events such as the workshops which the B.O.A. is putting on this year. We should all attend, and try to bring someone with us who might be interested. Watch the newsletters for further information.

With the second, I could go on to fill a couple of pages with reasons why one could be depressed about the state of church music to-day. But it wouldn't get us anywhere, except to remind us how depressed we were. No - instead, let's try to find some reasons for hope. I don't think they're too difficult to find.

1 COMMUNICATION

If you listen to the news, most of it is bad! And why? Usually because people who should be communicating with each other aren't. People who should be pulling together on the same side are pulling against each other. Clergy and organists are just one example of this.

But for every church where there are two "sides", aren't there at least five - perhaps ten - others where clergy and organist work together in partnership as Christians? These are the silent majority. You tend to hear only the bad news.

I am lucky - I am in charge of the music in a church where we do work together, the credit being due to the Vicar! We haven't got all the answers. We haven't yet found the right balance, for example, between traditional and modern, for our very diverse congregation. But at least we are all of us in it together, seeking the right way forward.

2 SHARING OF EXPERIENCE

This leads on from the first point. I doubt if any church would claim to have got all the answers: and if any do, I hope that their forthcoming book on "Humility" will be the best work they've ever written.

But why don't we pool the experiences which we've had in seeking those answers? Most of us have had successes and failures - ideas which have caught on and ideas which haven't. Some have succeeded in bringing people closer to God by changing, others by not changing; some by offering a wide choice of services, others by keeping the same services each week.

Just a few examples. I am sure that I'm not the only one who would benefit by listening to those who have had success in:

- finding the appropriate role for the choir, especially in Communion services
- using other instruments in church to complement the organ
- making the best use of modern song-books such as Mission Praise (and, as Corno Dolce would have it, Vergers' Praise and Window-cleaners' Praise as well!)
- discovering what the taste of the majority of their congregation is.

The Sonning Deanery (Church of England) is trying to set up a forum to discuss such issues and to share experiences. It would be good to know of other groups and other denominations in this area who have done anything similar.

3 SOURCES OF HELP

For the last few years I have been allowed space in the Berkshire Organist to remind members about the work of the Royal School of Church Music, and I am happy to do so again.

We arrange:

- local meetings and workshops where new music can be tried out or services prepared
- local courses for choristers
- a wide range of courses for all aspects of church music, based at Addington Palace in Croydon

- individual visits by the Southern Commissioner, Martin How, to take or sit in on a choir practice, to listen to a service, or just to talk to musicians and / or clergy

We also have an extensive list of publications and can obtain music from other publishers. Please ring me (Reading 696308) if you would like any more information.

The RSCM is of course not the only body which exists to promote and assist with church music. There isn't space for a long list, but a fairly recent addition to the ranks is the Music in Worship Trust, whose roots are in the Evangelical wing of the Church but whose work is aimed at all denominations and styles of worship.

4 THE BERKSHIRE ORGANISTS' ASSOCIATION

The existence of this Association, and all other associations, should itself be a sign of hope. I would like to see us play an active part in providing a forum for discussion, and being seen as a group of people who can be turned to for help.

We have, surely, a dual role: (a) to further the understanding and appreciation of the organ as an instrument, and (b) to assist in every possible way the work of the organist in the places where the majority of organs are installed - i.e. in churches. We cannot fulfil either role effectively without the other.

Church music is at a crossroads, certainly: I suspect that it has always been so. And what is so wrong with that? There have always been, and will always be, differing views about almost any aspect of worship. I have a lot of sympathy for Church leaders who are accused of sitting on the fence: where else can one get such a good view of both sides, and, more to the point, from what other place has one a chance of bringing an end to the taking of sides? I certainly feel quite unashamed of being on the fence between ancient and modern music. Let us all see what we can do, as individuals and as an Association, to make the 1990's a decade when more people are brought to the love of the organ as an instrument and of church music in general - and from each to the other.

THE TOWN HALL AND LUNCHTIME RECITALS

Leslie Davis

I believe it to be generally known how, after many false predictions, the Lunchtime Recitals at Reading Town Hall reached an abrupt conclusion. The axe fell at the end of March, just in time to cancel my own appearance, though with such short notice that I felt duty-bound to turn up and warn off any who had not received the message. As it happened I gave a short recital to a small number within the limits of the Act. Despite meetings with Fire Officers and the Council's legal eagles there was no way the Hall could be re-licenced for audiences of around 100, and so that was that!

Fortunately the clergy of Holy Trinity Church kindly placed their fine organ at our disposal and the remaining five members booked for the Town Hall were quite happy to change the venue. Sadly however, audience numbers diminished, and to avoid embarrassment I reluctantly decided to bring the series to a close. Again, fortunately, our President, Dr Christopher Kent gladly took over the reins and continued to present recitals under the joint auspices of Reading University, which, with the advantage of wider publicity, are now firmly re-established.

In reviewing the nine years at the Town Hall it is a matter for satisfaction that much has been done to foster widespread esteem for the Willis organ. Our audiences were exclusively organ-lovers meeting in a clubby atmosphere, and on the whole programmes were fashioned towards their enjoyment. From the other aspect, many of our members welcomed the opportunity to give a public recital, not forgetting those volunteers from afar who eagerly grasped the chance of performing on so notable an instrument. A number of students presented themselves to make a debut as recitalist, many of whom are presently "rising stars" and I am sure will never lose their affection for Reading Town Hall Organ. During the past year there has still been a handful of visitors, some adding their literary weight to local opinion as one or two undesirable anomalies continued to surface.

Our thanks are once again due to Reading Borough Council for their close co-operation, and we shall continue to maintain our rapport with the officers of Leisure Services bearing in mind that no time must be lost in laying plans for a grand musical extravaganza to celebrate the re-opening of the concert Hall some two years hence - dare I predict?

1 February - Gillian Ward Russell
Town Hall

Piece Heroique	Franck
Romance sans Paroles	J. Bonnet
Fantasie in E flat	Saint-Sans
Sonata No 4 in D minor	Guilmant
I Allegro Assai	
II Andante	
III Menuetto, Allegretto	
IV Finale, Adagio, Allegro vivace confuoco	

1 March - Adrian Boynton
Town Hall

<i>St Anne</i> Fugue	J.S. Bach
Elegy	Thalben-Ball
Alla Marcia	John Ireland
Air and Gavotte	Wesley
Theme and Variations	Andriessen
Humoresque (Organo Primitivo)	Yon
Crown Imperial	Walton
Folk song	Amrstong Gibbs
Chorale in A minor	Cesar-Franck

5 April - Leslie Davis
Town Hall

The recital which should have been given (see note above)

Two pieces	J.S. Bach
The "Little Prelude and Fugue in G minor	
Arioso	
Nun Danket Gott	Sigfrid Karg-Elert
Two Prayers	
(a) Prière dur Christ montant vers son Père	Léon Boëllmann
(b) Prière à Notre-Dame	
Tuba Tune	Norman Cocker
Chanson de Nuit	Edward Elgar
Grand Chœur Dialogué	Eugène Gigout

3 May - David Reynolds
Holy Trinity Church

Fantasia and Fugue in C minor, BWV 537	J.S. Bach
Chorale Prelude <i>In dir ist Freude</i> , BWV 615	J.S. Bach
Two preludes	Fischer
Adagio	Mozart
Nachspiel	Fischer
Two pieces	Bely
Organ Concerto in B flat major (1st set)	Handel

7 June - Stephen Harris
Holy Trinity Church

Te Deum	M.A. Charpentier
Alla Breve, BWV 589	J.S. Bach
Master Tallis's Testament	Herbert Howells
Andante (Chœur de Voix Humaine)	L.J.A. Lefébure-Wély
March	L.J.A. Lefébure-Wély
Le Banquet Céleste	Olivier Messiaen
Sonata No 2 in A flat (Fantasie Sonata)	J. Rheinberger

5 July - Graham Ireland (Reading School)
Holy Trinity Church

Plein Jeu	Clérambault
Sonata No 1 in C minor	Rheinberger
Grave - Andante - Finale	
Largo, Allegro, Aria and Two Variations	Festing
Präludium	Hans Friedrich Micheelsen
Fantasia and Fugue in A minor, BWV 561	J.S. Bach
Toccata pour Orgue	Dubois

2 August - Jonathan Holl (St Ann's, Bagshot)
Holy Trinity Church

Occasional Overture (arr. Coleman)	Handel
Adagio - Allegro - Adagio Expressivo - March	
Second movement of Sonata No 3	J.S. Bach
Voluntary in D	Boyce
Prelude, Fugue and Variation	Franck
Jubilate Deo	Foster
Concerto No 2 in A	Walther
Allegro - Adagio - Allegro	
Variations de Concert	Bonnet

6 September - Cynthia Hall
Holy Trinity Church

Prelude, Fugue and Ciacona in C	Buxtehude
Scherzo in E	Gigout
Concerto No 4 in F (arr. Dupré)	Handel
Trio Sonata No 1 in E flat	J.S. Bach
Sortie in E flat	Lefébure-Wély

11 October - Anne Marsden Thomas
Minster Church of St Mary

Concerto in G (s.592)	Johann Ernst
	arr. J.S. Bach
Adagio from Sonata IV for violin and Keyboard (S.1017)	J.S. Bach
	arr Franz Liszt
Introduction and Fugue from Cantata 21	J.S. Bach
<i>Ich hatte veil Bekümmernis</i>	arr Franz Liszt
St Francis of Paola Walking Upon the Waves	Franz Liszt
	arr Max Reger
Toccata in D minor & major (Op 59 v-vi)	Max Reger

1 November - Christopher Kent and Annette Thompson
Greyfriars Church

Three pieces from the Mulliner Book	
La Bounette	
La doune cells	
Rejoice in the Lord always	
How vain the toils (Psalms, Songs and Sonnets)	William Byrd
Voluntary in C	Benjamin Rogers
A Hymne to God the Father	Pelham Humphrey
Pièce d'Orgue (S.547)	J.S. Bach
Three Biblical Songs (from Op 113)	Charles V. Stanford

6 December - Donald Jenkin
Holy Trinity Church

Chorale Prelude Op 122 No 1	Brahms
<i>Mein Jesu der du mich</i>	
Sonate II	Hindemith
Paeon No 6 from Six Pieces For Organ	Howells

THE REV DR PETER B. MARR - AN APPRECIATION

With the departure of Dr Marr to become Senior Curate at Beverley Minster, Reading has lost a gifted musician and musicologist, and the Berkshire Association one of its most valuable members. This, therefore, would seem to be a good time to offer an appreciation of all that he has meant to us.

As our President during 1983-84, he added greatly to our standing and broadened our outlook, introducing to us various 'high-ups' in the musical world, and seeing that everything in the Association was done properly and well. His many scholarly contributions to this magazine added much lustre to it. But most of all, perhaps, the organ world and the town of Reading is indebted to him for inspiring and master-minding the highly acclaimed Symposium on our now famous Town Hall Father Willis, which, together with Michael Woodward's Catherine Ennis recording, contributed in no small measure to its rescue while under unbelievable threats, and eventually to its conservative restoration now taking place by Harrisons under the supervision of Dr Thistlethwaite.

Referring to his early years as an organ student under Archie Lusty, he once expressed gratitude for the latter's insistence on both the importance of fingering and of the use of figured bass in the teaching of harmony. Leaving Reading School, Peter went on to study at Trinity College of Music (when Dr Greenhouse Allt was still Principal), gaining their diploma and, in 1958, his ARCO.

His first church appointment was to Farley Hill in 1953, moving on to Streatley church, before taking over at St Giles' Reading, where for many years he maintained a very high standard of church music and organ playing. At St Giles' he cherished Percy Scrivener's noble old Walker organ, and, unusually for a forward-looking young musician, taught us not to despise and seek the modernisation of these often clumsy Victorian veterans; he even had some of the Choir stops re-tuned to the old temperament in order to do justice to the music of bygone days - which music he knew and understood so well that it fell to him to undertake for Hinrichsen the editing of volumes containing pieces from Tallis to Wesley, as well as early German organ music. It was for his work on Dr John Alcock (of Reading and Lichfield Cathedral) and his contemporaries in the eighteenth century that Peter Marr achieved his doctorate. Prior to this he had produced the standard work on the mediaeval Music of Reading Abbey, some of which was demonstrated under his guidance by the Clerkes of Oxenford.

Dr Marr has a profound understanding of and respect for the liturgy in its widest aspects, and many an erudite article was contributed by him to learned journals, such as *The Organ*, *Musical Opinion*, the *Quarterly Revue*, and, of course our own local Berkshire Organist.

Having taught for a time at the Reading Bluecoat School, where he carried out considerable research into mediaeval music, he was appointed Head of Music at St Joseph's Convent School. Here he became very popular, and it was during this time that he entered the Church of England Ministry, so that he could look after the spiritual welfare of the many Anglican girls at the school. By the School, St Giles' and the Berkshire organists he will be sadly missed; we warmly wish him

and Janet, his wife, God's blessings on his future ministry in the great Minster from which he takes his second name - Beverley.

FGS

THE CELEBRITY RECITAL by PROFESSOR RUBACHA

It was an almost unique privilege, thanks to our President, to be able to hear, at the Minster Church of St Mary in Reading on Wednesday evening, 22 November, 1989 the very first organ recital to be given in this country by Professor Valeri Rubacha. He is Professor of Organ at the Odessa Conservatoire in the USSR.

His opening piece, by Shostakovich, was a virtuosic display of technique - and on an English organ, too - but impossible for an ordinary humble listener to make head or tail of. The piece by Lyadow, by contrast, was delightful. The main ingredient of the programme was his own arrangement of Mussorgsky's *Pictures at an Exhibition*. This was of vast proportions and did not go down very well with one or two members of the audience, one gathered from remarks overheard afterwards.

My own personal reaction was one of complete fascination. Not enjoyment, but rather a kind of awe at the almost terrifying profundity of Russian musical expression. There was a feeling of almost oriental savagery about it, and yet something most compelling musically, like some of Tchaikowsky's wildest writing. I felt quite numb afterwards, and was reorientated and reassured by the approachable majesty of *The Great Gate of Kiev*.

It was certainly something quite different! And *what* a player!!

- a humble ordinary listener.

PROGRAMME

Passacaglia	Shostakovich
Toccata	Slominsky
Prelude in B minor	Lyadow
Prelude and Fugue in D (S.532)	J.S. Bach
Pictures at an Exhibition	Mussorgsky

MUSIC RECEIVED

We have again received review copies of music from Oxford University Press as follows which we gratefully acknowledge :-

Organ :-

1 Fantasia - "The Christmas Light" Simon Preston

Service music :-

2 Communion Service (Rite A) Richard Walshaw

3 The Preces and Responses (including Lord's Prayer) Michael Walsh

4 12 Songs of Praise for Unison Choir or Congregation Samuel Adler

5 Ave Verum Corpus, W.A. Mozart and F.X. Süssmayr ed. Richard Maunder

6 Ave Maria (Tudor Church Music) Robert Parsons

7 "All Things Bright and Beautiful" John Rutter

8 "Go forth into the world in peace"

9 "God be in my head"

Carols :-

10 Our Blessed Lady's Lullaby Christopher Chivers

12 Holy Jesus David Fanshawe

13 Sing, Christians, Sing

14 Angels' Carol John Rutter

15 The Twelve Days of Christmas

16 Three Carols

17 Tomorrow shall be my dancing day

18 Good King Wenceslas David Willcocks

19 A child is born in Bethlehem

20 The Lord at first did Adam make Stephen Cleobury

21 King Jesus hath a garden

22 Five Spanish Carols Gregory Rose

23 Three Christmas Carols Carl Zytowski

The following personal comments are offered on this music :

- 1 Looks fine especially in you enjoy playing chords-full of ♯'s according to the metronome marking (♩ = 96 - 116), have an instrument with a 32-ft pedal stop, and like a work which ends with full organ on a resounding discord.
- 2 Again, this looks good if you have a very large hand, a congregation which likes to sing a Gloria with 73 changes of time-signature and innumerable accidentals up to top F#, and a spare tenor soloist. Otherwise it might be better to listen to a good Cathedral choir singing it.

4 This is in a very different style and could be useful to a limited choir which is looking for something reasonably easy but not impossibly dull. The words also are generally more reverent and meaningful than much of what passes today for worship songs.

5 The first of these two settings is too well known to need any further comment. The second is in the same style but, as the Editor says, "mediocre talent" - it might be useful on the odd occasion as an alternative setting.

6 For SAATB, this is fairly typical of the Tudor style, and I would expect it to be rather difficult to do it properly unaccompanied except for a good choir.

7 A setting of the well-known hymn, this is typical Rutter, tuneful and reasonably easy with lots of syncopation. The organist will need to do lots of finger exercises first!

8 Another Rutter, but probably a little more difficult than the last for the choir and less so for the organist.

9 This is a setting for SSA of the well-known words which also appears as SATB in one of the RSCM Festival Service booklets. Personally I prefer it to the usual Walford Davies.

10 Rather attractive SATB (unacc) piece apparently from c.1600. Should be within the capabilities of a reasonably good choir.

11 A modern composition also SATB (unacc) but not, I think as attractive as No 10.

12 Rather a jolly little carol with organ accompaniment, varied in the last verse. I like the words of this much more than many modern carols.

13 Another Rutter in typical style but rather longer (8 pp) than the others. Accompaniment by piano or harp (is your parish angel available?).

14 This is the one in *Carols for Choirs 2*, No 30.

15 Yet more Rutter, for S and A only. All three appear in *Carols for Choirs 4*.

16 Also from *Carols for Choirs 4*, with harp or piano accompaniment.

17 A lively and reasonably manageable arrangement of the well-known carol.

18 This is an adaptation of a carol by Samuel Scheidt. SATB (unacc) with soprano solo. Appears to be moderately easy and tuneful.

19 This is an arrangement of the traditional carol, but could be difficult as the first 24 bars and other sections are unaccompanied - can your choir sing for that length and then have the organ joining in at exactly the right pitch?

20 Another arrangement of a well-known carol, but more varied than the one in *Carols for Choirs 1*.

22 All unaccompanied and of moderate difficulty. You can also sing them in Spanish for a change.

23 Yet more unaccompanied carols. The last one ("Here we come awwhistling") requires the Basses to alternate between singing in their usual register and whistling up with the sopranos.

P.B.

THE ORGANS OF ST LUKE, MAIDENHEAD

Mark Jameson

During 1989 our President, in his capacity as Diocesan Organ Advisor for Berkshire, has been able to ensure that the fine Hill organ in this church will kept in use. The current organist is Wendy Waston, a charming and very energetic lady who has been able to achieve considerable coverage of the proposed restoration in the local paper, the *Maidenhead Advertiser*, which has brought the project to public attention, and hopefully enabled extra funds to be obtained to speed the work there. It appears to the writer that by active marketing of projects one should be able to gain revenue more quickly.

The Church is located near the town centre, easlity seen with its stone steeple, and unlike many other central Maidenhead churches, parking is normally possible nearby. The Church plans to hold fund-raising events throughout the year.

The organ in question is the second in this Victorian church and details of both the original and the current instruments have been published. The first organ was built at the time of the opening of the Church in 1867 and lasted until 1901 when it was sold to the new daughter Church of St Peter, Furze Platt. Its subsequent history is unknown to me, but it was lost to an electronic, which has now itself been replaced by another second-hand pipe organ from St Stanislaus, Windsor. The first organ of 1867 was by Flight and Robson, and was displayed at their works in St Martin's Lane prior to installation.

SPECIFICATION OF THE ORIGINAL ORGAN

GREAT		SWELL	
Open Diapason	8	Open Diapason	8
Stopt Diapason/Rohr Flute	8	Stopped Diapason	8
Dulciana	8	Principal	4
Principal	4	Piccolo Harmonic	2
Lieblich Flute	4	Sesquialtera	III
Fifteenth	2	Cornopean	8
Clarionet	8	Hautboy Clarion	4
Trumpet	8	Lieblich Gedackt (unenclosed)	8
PEDAL			
Open Diapason	16	Manuals CC-g" and Pedal CCC-F.	
Octave	8		
Bourdon (in Swell box but with independent pallets)	16		

The organ which replaced this one, and subject of the current restoration, was by Hill & Son, with tubular pneumatic action throughout. Details were published in *Musical Opinion* of October 1901. No details were provided about the wind pressures. The specification is as follows :-

GREAT		SWELL	
Double Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Open Diapason	8	Stopped Diapason	8
Hohl Flöte	8	Salicional	8
Principal	4	Voix Celestes (TC?)	8
Harmonic flute	4	Mixture	II
Fifteenth	2	Horn	8
Mixture	III	Oboe	8
Posaune	8	Clarion	4
CHOIR		PEDAL	
Dulciana	8	Open Diapason	16
Lieblich Gedackt	8	Violone	16
Viola da Gamba	8	Bourdon	16
Suabe Flöte	4	Bass Flute	8
Clarionet	8		
COUPLERS			
Swell to Great		3 composition pedals to	
Swell to Choir		Great and Pedal	
Swell to Pedal		3 composition pedals to Swell	
Choir to Pedal			
Great to Pedal			

OPEN DAY AT MANDER'S

Mark Jameson

The Organists' Review magazine is part of the staple diet of members, and recent copies have much improved in the quantity and quality of information.

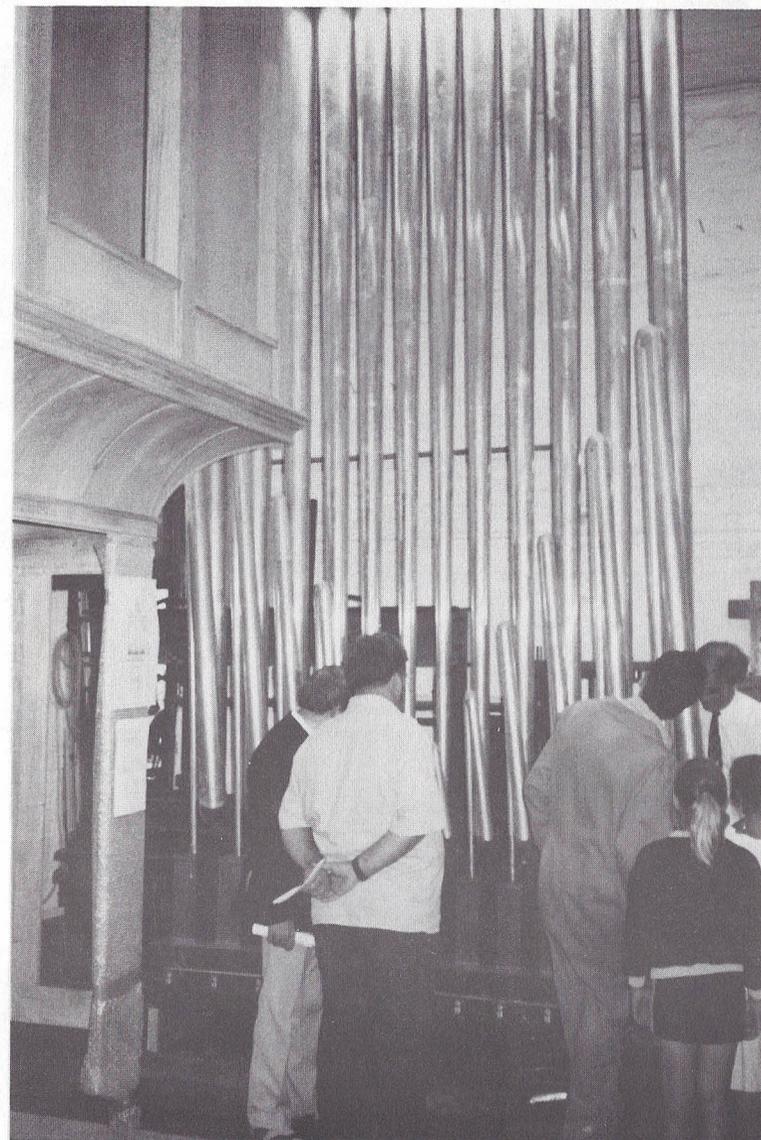
Announced in the February 1989 issue was "Open Day at Mander's, July 8th". For one's own part, while data collecting, church visiting and attending recitals are the normal, the chance to visit an organ builder's works was something of a rarity. Mander's works are in Bethnal Green, a short bus ride away from the opposite end of Reading's X1 bus service, which terminates at Aldgate. July 8th started hot and sticky, recent thunderstorms not having cleared the air.

Mander's works are in the former school building adjoining St Peter's Church, just off the Hackney Road. Visitors arriving were presented with an information sheet and a questionnaire, (this latter item will be published as a summary in a later issue of the *Organists' Review*).

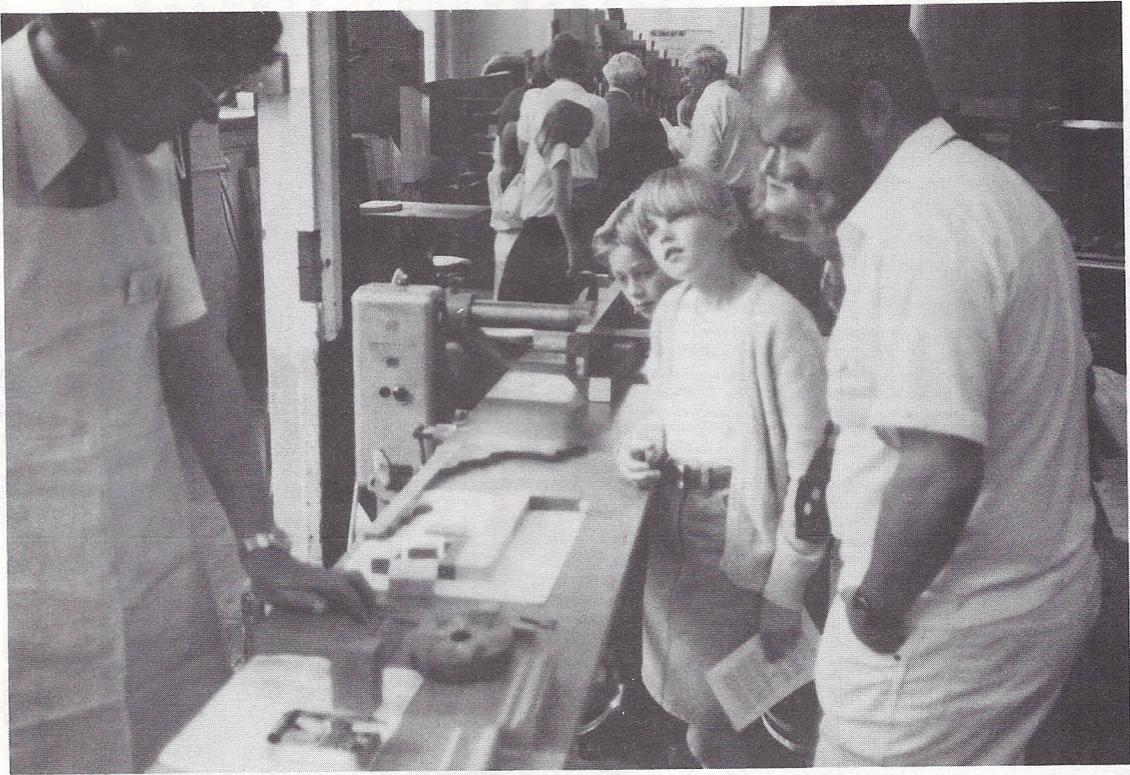
On arrival after reception, there was a craft video showing the activity of organ building, based on Mander's ways and staff, and giving a good insight to begin the day. Starting in the mill, explanations of carpentry activities were on offer. In the same area a small portable organ was being used, with visitors trying their hand at tuning - high pitched notes abounded! Above the mill is another workshop where small components are made. Much of Rochester Cathedral's organ was here and elsewhere. Also lying in the workshop was a small organ from an East Anglian Cathedral which had come in for repairs, and the money had run out, the organ now being for sale. This work area led to the drawing office, light and dust-free, the room may have been the chapel for the school. In the main shop, the full case work for the new organ at St Matthew's, Westminster, had been erected, with also the casework for the new Choir organ of Rochester and the new console of the same organ, which, it is expected, will be the last new instrument to have ivory keys, this material becoming unobtainable. Set up with wind, and being regularly "played" was the bottom octave of the 32-ft Pedal Reed, complete with glass window to see the reed working on the lowest note! Inside workshops were the soundboards for Great and Solo, in which the pipes were being placed, again for Rochester. The voicing area was under the eye of David Frostick who was demonstrating the Great Posaune for the same organ - including showing how materials are used, and in another area was Michael Blighton voicing a Saube Flute, in wood. Leading off this area is the metal shop, where the tools, smells and heat of spotted metal casting could be experienced.

Visitors were also encouraged to go into St Peter's Church where further display panels showing current and previous work, had been erected.

At 11. am John Mander introduced Sue Parratt to give a demonstration on some small portable organs located at the front. A Haase Regal copy, a small organ in a marbled-colour case with divided stops (Stopped Diapason, Principal, Gemshorn, 22nd Bass, 19th treble) normally based at St John's Smith Square; a portable organ of modern design (Stopped Diapason; Principal; Flute; Fifteenth



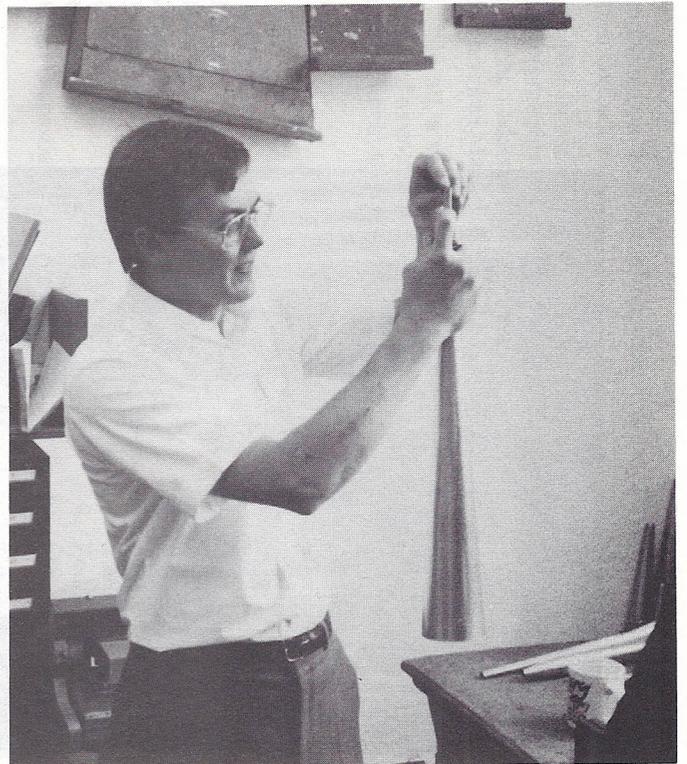
32' Reed to play



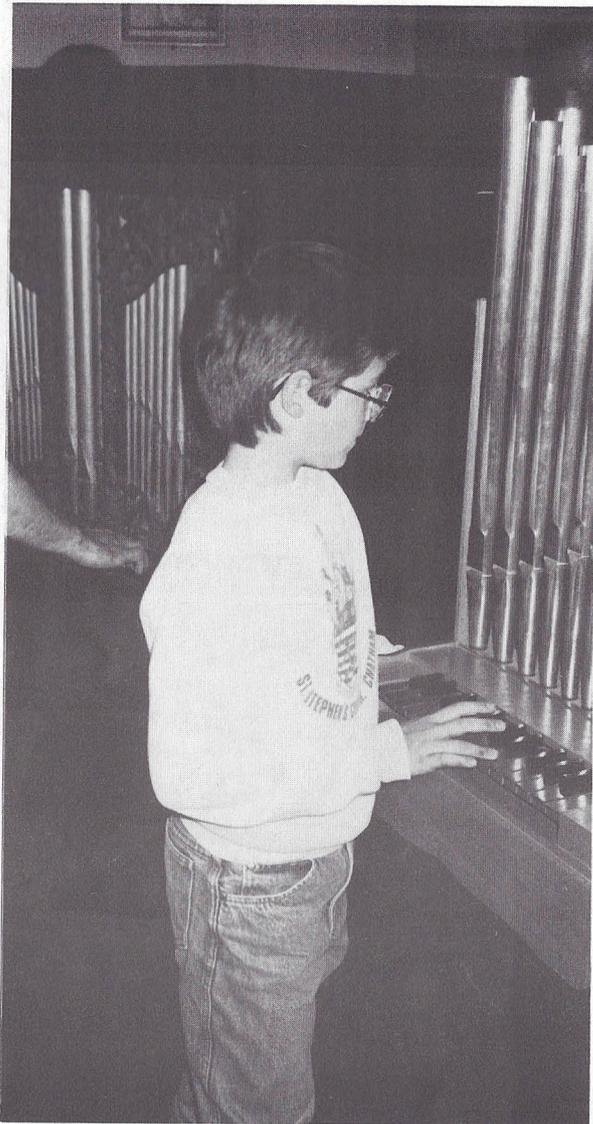
Woodworking explained -
Andrew Benson-Wilson and Family



Spotted metal just made



Voicing a reed
David Frostick of Manders



Young interest

undivided), a "St. Cecelia" one-octave organ, and the "Father Smith" portable organ from Oxford, with tiny keys were all demonstrated and available to "have a go on".

Not in use on the day was an interesting 3-manual organ, built by Eagles in 1840 (probably that listed in *Organa Britannica*); modified by Speechley in 1885 with choir added by him in 1906; rebuilt Manders 1936; war damage repaired 1941; and restored Manders 1949. The specification appears below.

In all, a very good, interesting and educational day. Some 300 guests were expected as entry was by ticket application. Refreshments and lunch were provided in the church, with proceeds going to the church.

GREAT		SWELL		CHOIR	
Trumpet	8	Oboe Clarion	4	Clarinet	8
Mixture	II	Cornopean	8	Flute	4
Harmonic Flute	4	Mixture	III	Lieblich Gedackt	8
Principal	4	Flautina	2	Viol	8
Dulciana	8	Principal	4	PEDAL	
Gamba	8	Echo Gamba	8	Violoncello	8
Clarabella	8	Open Diapason	8	Bourdon	16
Open Diapason	8	Double Diapason	16	Open Diapason	16
Swell to Choir		Great to Pedal		Balanced swell pedal	
Swell to Great Octave		Choir to Pedal		2 + 3 toe pistons	
Swell to Great		(No Choir to Great)		Manuals CC - a3 (56 notes)	
Swell to Pedal				Pedals CC - f (30 notes)	

VISIT TO GORING AND STREATLEY - 13 MAY 1989

Gordon Spriggs

The churches dotted all along the Thames make an interesting study in themselves, the towns and villages being linked as they were for centuries by the great river highway. One can read about them in books such as Sydney Jones's *Thames Triumphant* or Graham Martin's *Historic Churches of the Thames Valley*, and it is surprising to learn that for so long those on the north bank hereabouts were in the huge diocese of Lincoln, while those on the south were in that of Salisbury. On a pleasant May evening last year we made a leisurely visit to two of them, Goring and Streatley, to inspect their organs.

The church now dedicated to St Thomas of Canterbury (though existing long before his time) in a charming setting on the mill stream at Goring, is roughly as old as Reading Abbey and replaces an even older - probably Saxon - building. It was the church of an Augustinian nunnery, whose prioress ran a ferry across the

river. Preserved in the church is one of the oldest bells in England, cast round about the year 1290.

For a small country church, it has a fine 3-manual organ. Dating from 1888, and built by Alfred Monk at a cost of £541, it was improved in 1904, and rebuilt in 1930 by Bishop and Son. It has 29 stops and over a thousand pipes! Moreover the tone is excellent and it is very playable, with a nice up-to-date action and console - though some people dislike stop-tabs. Nothing crude or cumbersome here, and ideal for the accompaniment of worship; with more than enough for recital purposes as well. It is loved and cherished by its organist, Evelyn Fisher, who played it to us and let us loose on it. Mrs Fisher has been an active and lifelong member of the Berkshire Association, and studied under Reginald Brind, being his assistant both at St Peter's Earley and St Peter's Caversham. She was our President in 1979-80 and has given lunch hour recitals on Reading Town Hall organ - so enjoyable as to evoke from the local press the comment "More of Evelyn Fisher, please!".

THE ORGAN IN THE CHURCH OF ST THOMAS OF CANTERBURY, GORING

GREAT		SWELL		PEDAL	
Open Diapason I	8	Lieblich Bourdon	16	Contra Bass	32
Open Diapason II	8	Violin Diapason	8	Open Diapason	16
Wald Flute	8	Röhr Flute	8	Bourdon	16
Principal	4	Echo Gamba	8	Octave	8
Harmonic Flute	4	Voix Célestes	8	Violoncello	8
Fifteenth	2	Geigen Principal	4		
Harmonic Trumpet	8	Mixture	III		
		Twelfth	2 ² / ₃		
		Fifteenth	2		
		Seventeenth	1 ¹ / ₃		
				COUPLERS	
CHOIR		Horn	8	Swell to Choir	
Lieblich Gedacht	8	Oboe	8	Swell to Great	
Viol d'Orchestre	8	Octave		Swell to Pedal	
Dulciana	8	Sub-Octave		Great to Pedal	
Flauto Traverso	4			Choir to Pedal	
Clarinet	8				

Balanced swell pedal
Tremulant
3 Thumb Pistons each to Great and Swell
3 Toe Pistons each to Great, Swell and Pedal
Reversible Great to Pedal Toe Piston

belonged to Hurley Priory. The village is associated with the opening part of *The Wind in the Willows* and with *Three Men in a Boat*, but it was also here that King Ethelred I (not the Unready!) and his younger brother Alfred first defeated the Danish invaders, and thus turned the tide to save, as Winston Churchill put it, "all England from sinking into heathen anarchy".

The present organ built by Binns in 1900, contains pipework from a small one-manual by Rouse of Summertown (does anyone know who he was?) in 1869, and was opened by Dr Varley Roberts of Magdalen College, Oxford. Space in the chancel was restricted, so the Pedal Bourdon stood on the south side with pneumatic action, while the main organ opposite was tracker. The Great had Open Diapason, Principal, Dulciana, and a Clarabella of 3¹/₂ octaves completed by a separate Stop Bass of 12 pipes. On the Swell were a Vox Angelica, Gamba, Rohr Flute, and a 4-ft Lieblich Flute.

In 1973 Walkers replaced the Swell Vox Angelica with a useful 2-ft Piccolo, and the Great Clarabella/Stop Bass with an 8-ft Wald Flute. On the opposite side, the Bourdon was extended as an 8-ft Bass Flute, three new Great stops were added - Twelfth, Fifteenth and Trumpet - and this part of the action electrified. From 1836 to 1869 the church had a barrel organ by Bishop, its three barrels producing a total of thirty psalm and hymn tunes (fifteen of which are still well known today).

THE ORGAN IN THE CHURCH OF ST MARY, STREATLEY

GREAT		SWELL	
Open Diapason	8	Gamba	8
Dulciana	8	Rohr Flute	8
Wald Flute	8	Lieblich Flute	4
Principal	4	Piccolo	2
Twelfth	2 ² / ₃		
Fifteenth	2	PEDAL	
Trumpet	8	Bourdon	16
		Bass Flute	8
Usual three Couplers		Trumpet	8

Footnote :A notice on the church board "Save the Book of Common Prayer for Future Generations" proclaims that this is still a Prayer Book church!

Across the river to the south, St Mary's Church in Streatley also dates from Saxon/Norman times, though mostly rebuilt in 1865; and in the middle ages it

WHY HAVE AN ASSOCIATION?

Philip Bowcock

What does this Association exist for? This question has been raised (and suggestions offered) in these columns several times before, but the answer would seem to be as indeterminate as ever. Should it support endeavours to preserve an old instrument at any cost? Is it relevant that the majority of us are concerned with the weekly routine (inspiration, challenge, problem, ritual, grind, etc., according to taste) of providing the music required for worship in our respective churches? Is the organist's opinion on matters other than music of any importance? And what about the electronic instrument?

As a start, who or what is an organist? The usual definition would appear to be "someone who plays an organ", but this does not seem to allow for the association of organ-playing with other factors. I suggest that, apart from the music itself, (ie. the composed work) four elements are necessary in order to create any satisfactory musical event - (a) one or more performers; (b) appropriate instrument(s); (c) a suitable building; and (d) listeners. Musicians may therefore take part in a musical event in one of several different complementary capacities.

The position of the organist is different from that of most musicians. Playing the organ is a solitary occupation compared with membership of an orchestra or choral group. Whether he is a recitalist or merely an appointed church organist he has to accept the nature and quality of the instrument offered to him and its state of repair - he is not in the position of an orchestral performer who can purchase the instrument of his choice and carry it round with him. The building, likewise, is provided on a take-it-or-leave-it basis. Finally, the listeners are, on most occasions when the organ is played in public, present in order to take part in worship rather than to listen to music for its own sake.

The fact that most organs, including many of the finest specimens, are found in church buildings inevitably means that, if they are to survive the church authorities have a responsibility towards maintenance of a very expensive item. Although one must recognise that the objectives of the church are not primarily musical, far too many these days appear to forget that they are also the custodians of a great deal of art, architecture, etc, which has been created in the past to express emotions related to these objectives. Failure to recognise this demonstrates a lack of understanding of their own objectives, and does little to convince others of frequently expressed opinions about good stewardship.

Another factor is that we may have an associated interest. We may make our living from music, or at the other end of the spectrum we may perform primarily as our contribution to the worship taking place. For those in the former group whose interests lie solely in the organ and its music as an end in itself there are of course other organisations whose objective is directly to this end.

Music played during worship must have regard to the objectives of those who are listening, and therefore it is essential for the organist to be actively associated with the proceedings. He needs to be directly involved with structure of the service, whether this be an established liturgy or less formal arrangement.

Where then does the Association fit in? It has been said that in former days it was a "cosy club for Anglican organists" and to some extent this may be true as I believe at one time one had to have a formal appointment as organist or deputy to get in. Those days have long since gone; our present rules and charitable status require that anyone with an interest in music and the instrument may join, and there is more concern to encourage individuals to join at all.

Given that most organists are concerned with playing for church services, and therefore have many common interests it would seem that the Association exists primarily to provide a forum where these interests may be discussed. This would of course include some of the more light-hearted gatherings which have been held in recent years, but the prime purpose, as I see it, should be to provide mutual support for those who have undertaken a major commitment; one which requires substantial dedication and which may often draw one into a situation of conflict with clergy and church members. There are enough examples of discord between organist, clergy and congregation to provide common ground for us, and whereas there are very many good examples of real partnership those where relationships are difficult require that there is a forum where general principles may be discussed and a fellowship where particular advice on particular problems can be sought.

In the Anglican church in particular the incumbent ultimately has total control over proceedings in his church and regrettably there have been some, even among the younger generation, who have shown rather less consideration than they might have done for the organist and his opinions. The same may be true in the nonconformist congregations in some places (see the contribution which appeared in these columns last year - "Are you part of the furniture?").

My own conclusion is that the Association is about all these things - the pipe organ and its repertoire and history; the electronic organ and modern approaches to making music; their place in worship; the place and recognition of the organist and his skills; and the relationship between the organist and others directly concerned in the organisation of worship.

READING ARTS FESTIVAL

As part of the Festival, the following recital was given by Christopher Kent (Organ), Mark Kesel (Trumpet) and Rebecca Moscardini (Bassoon) at 1.10 in Holy Trinity Church, Oxford Road on 21 June.

Prelude to Te Deum	Marc-Antoine Charpentier
Prelude and Fugue in De (S.532)	J.S. Bach
Sonata in C for Clarino, Bassoon and Continuo	Johann Pezel
A trio of Triples and Doubles in Three Movements by Abigail <i>Poco Allegretto - Adagio - Vivace</i>	Peter Wishart
Sonata in D <i>Andante - Allegro - Grave - Allegro</i>	Guiseppe Torelli

THE ORGAN IN THE CINEMA

Leslie Davis

Around the year 1920 a number of London cinemas boasted an organ in addition to the orchestra. These were in effect church organs. Apart from the more hilarious films, some presented a religious theme, and the emotion of a death scene was heightened by the intrusion of solemn organ tone to create atmosphere and bring out the handkerchiefs.

Gradually one or two organ builders, encouraged by electro-pneumatics, veered towards the market in the world of entertainment. Jardine & Co, Connachers, and Norman & Beard come to mind, the latter with their Christie Unit Organs, one of which I believe is still extant in The Dome at Brighton. America, the home of the film industry, was well ahead of us, and the Rudolph Würlitzer product preceded the home market and appeared almost everywhere under the title of the Hope Jones Unit Orchestra. Hope Jones left these shores for better prospects and made a welcome alliance with Würlitzer.

The exponents of these machines were clever chaps among whom I recall Dr George Tootle at the London Pavilion and G.T. Pattman at Brixton Astoria who some years earlier had acquired a large touring pipe organ with which he appeared in music halls up and down the country. This idea was later emulated by Reginald Foort, and today by Carlo Curley with his Allen electronic. John Compton lost no time in entering the theatre organ market in this country, and when this began to wane led the way to extension church organs. He incidentally received lucrative orders from the BBC for an extension Concert Organ and a Theatre Organ, and later via his Electrone entered the electronic field.

Up until the outbreak of war in 1939 cinema organs had become a popular daily item in broadcast programmes and the organists became household names - Foort, Maclean, Dixon, O'Henry, Porter Brown and other including two ladies. In 1930, after three beneficial though uneventful years of music at Reading University I decided to seek my fortune at what appeared an attractive and well-paid occupation. I had already organised Sunday Evening Concerts at Reading Town Hall, playing the organ and presenting various artistes to capacity audiences. All the music was light in character with one organist stirring up a very convincing 'storm' by request. Several local organists joined in this enterprise, racing from one stool to another to start the programme at eight.

Having been convinced that I was not persuasive enough to continue a course at salesmanship, I decided to embark on a career at the cinema organ. Correspondence with British Gaumont brought forth an invitation to take an audition on a small Würlitzer installed in the Musical Supervisor's office in London and later to be directed to the Regent, Bristol, as trainee-assistant to share the load brought about by impending changes in the film industry. Here I was initiated into the tricks of the trade practised by the American doyens, notably Jesse Crawford. At that time silent films with sub-titles (hard to believe these days) were being accompanied by orchestra and organ, but the 'Talkies' were on the doorstep.

I arrived at Bristol just after the fine orchestra had been disbanded and the organ was now expected to accompany films and play intermission music. Apart from musical suggestions provided by the renters the job demanded resourcefulness. Hitherto the orchestra had accompanied from set pieces; the organist now filled the role of a one-man band, more flexible than the orchestra and playing excerpts mostly from memory with improvisations to colour-up what was on the screen, anything from a breaking dawn to a railway crash. Just picture the scene of a Canadian Pacific Express hurtling towards disaster; clusters of bass notes set the rhythm of a giant locomotive pounding along the steel road, a toe piston blows a steam whistle, and a stop-key marked *Surf* is used to simulate escaping steam. Some undignified technique emphasises the moment of impact followed by a deathly silence. Some agitato playing for the panic merges into a pathetic love-theme when the hero discovers the heroine mortally wounded. All good sob-stuff.

Audiences were not just naive, merely less sophisticated than today. The antics of Charlie Chaplin, Harold Lloyd, and other comedians of the day called for a more zany approach. Foreign locations had to be characterised by 'flavoured music' - Indian, Egyptian, Spanish, Russian or whatever. One kept a cue-sheet of titles to prompt the memory. You daren't play Mountains of Mourne to a desert scene with camels around. I believe it is generally known that there were several non-tonal effects available - ship's siren, bird song, police whistle, crockery smash, horses hoofs, etc, in addition to a full percussion section operated from toe pistons or manual and pedal second touches. The vibraphone, chryslaglott, glockenspiel, chimes, sleigh bells and a reiterating and single stroke xylophone made up the total requirements. A degree of glamour surrounded the interlude, the console, normally in the orchestra pit, was picked out by a spotlight and elevated to stage level while the organist played his signature tune. There were rules for presentation and the ensuing interlude could consist of a Hungarian Rhapsody, Overtures, selections from current London Shows, Operas, Ballads, Medleys and of course Jazz numbers. There was no shortage of music, complimentary copies and piano-conductors flowed through the post.

However this was too good to last, personal music in the cinema was in recession. All films became synchronized and interludes were replaced by recordings amplified through the sound system. A short while at another Regent in Swindon at a small Compton when, alas! the rule 'last in first out' was enacted and my dream future expired. Following the trend it was not long before the Pavilion in Reading deposed its resident organist, and rather than give up completely I did some 'scavenging' there sharing the interludes with Geoffrey Tristram and Kenneth Cotton. The Compton organ was then abandoned and sold to a church in Essex - a strange end.

FROM THE PAST

This was another contribution by the late Hugh Rowe who was President in 1947-48 and which we think is worth reprinting for the benefit of those members who will not have seen it. It appeared in the issue of 1972.

The Fall of Mr Clarabel by H. Wyn Wore

For nearly sixty years Julius Clarabel had lived an irreproachable life. His character was without blemish. He was a model of propriety and the pristine beauty of his soul was untouched by the minor sins to which most of us are prone from time to time. Neither the idiosyncrasies of a series of incumbents nor the foibles of the choir men could arouse his anger or cause him to express his feelings in terms more violent than "Dear me, dear me, how *very* provoking!". He carried out the duties of organist and choirmaster at St Botolph's in a manner which was efficient although, possibly, undistinguished.

It will be seen that, as a man, Julius Clarabel was somewhat unusual and, as an organist he was unique. It can be clearly affirmed that he was the despair of the Devil who for many years had contrived in devious ways to bring about his destruction - but without success.

This state of affairs might well have continued until Mr Clarabel joined the heavenly choir had not something happened which brought a gleam of hope to the poor disappointed Devil - namely the Reverend Theophilus Bitterton-Bitt became the Vicar of St Botolph's. Not that any serious fault could be found with the Reverend Theophilus. He was amiable enough and spent most of his time doing what his wife told him to do and this kept him very busy indeed.

Mrs Bitterton-Bitt was a lady of large proportions and commanding manner. When her stentorian voice boomed across her ample bosom curates trembled and even bishops became slightly subdued. She was a whirlwind of efficiency and there were very few subjects on which she did not consider herself to be an authority. Within a week of her arrival she was running the parish and the Vicar. At some remote period in the past she had taken a few organ lessons and thus she was enabled to explain to Mr Clarabel in detail just how the choir should sing and the organ be played.

Now this blameless organist was devoid of all sinful conceit, but before long there came over him a subtle change; like a faint ripple across the calm equanimity of his being. Many people did not notice it or it was very gradual and gentle. The good Julius could not explain it, neither could he fathom the strange emotions which stirred within him. He slowly became aware of the fact that the very sight of Mrs Bitterton-Bitt created in the depth of his being feelings and thoughts the like of which he had never previously experienced. He was deeply troubled - and the Devil rubbed his hands.

The patronal festival, at which the bishop was going to preach, approached and the mind of Julius was filled with dire misgivings.

One Friday morning the worthy organist was ambling quietly along the High Street when he beheld the Vicar approaching. "Good morning, my dear Mr Clarabel" the Reverend Theophilus greeted him. "I am indeed glad that I have met you! Yes, yes. There is a little - er - a little matter I - er - I wish to mention". He beamed kindly but at the same time fumbled nervously with his umbrella.

"The patronal festival", he went on, "My wife - er - has decided - er - has suggested - ah - that she will -- you see, I mean, it would be such a happy little surprise for the Bishop - the dear man - to find the Vicar's wife -- well, Mr Clarabel, I'm sure you'll enter into the spirit of the great occasion - just for this once - to - to let my wife play the organ! Ah, yes, yes", he went on quickly, "I knew you would concur -- excuse me, there's Jenkins; I must see him!"

Before Mr Clarabel could find words with which to reply or repress the feelings which arose within him Mr Bitterton-Bitt had gone. For several minutes the organist stood still but there was a new glint in his eye and a strange smile flickered across his face.

Of the events that followed it is difficult to speak but history demands that they be recorded, however painful that task may be. There is no getting away from the fact that on the day of the festival Julius Clarabel spent quite a long period in church - *alone*; and in the evening he sat in a pew right at the back of this ancient edifice and near the north door. Several times he pinched himself just to make sure that it was not all a dream. He watched the faces of those in the congregation. If only they knew - *but they didn't*. Only he knew the secret.

In the vestry Mrs Bitterton-Bitt marshalled the choir with the manner of a sergeant-major, bestowed a final gushing smile on the Bishop and strode majestically into the chancel. With an effort she raised her voluminous posterior onto the organ stool. The Vicar announced the hymn and Julius experienced an involuntary shiver.

Suddenly it came. Cacophony, atonality, polytonality, impressionism and all the rest in one ghastly bedlam of sound. Mr Clarabel hastily left the church through the north door. Sitting on a tombstone, the Devil welcomed him with joy.

There is not much more to tell. Late that night the now wicked organist crept stealthily into the church. He secured some steps and quietly ascended to the interior of the organ he knew so well. For the next few minutes he behaved in a mysterious manner. He removed a number of pipes from the soundboard and then - well, he put them back again, *but* not in the same places; he seemed to be shuffling them round. Then he descended to the console and played a few notes. Yes, it was all right now. C no longer sounded as C sharp, A as A flat and a number of other notes gave the sounds expected of them.

Outsided in the churchyard the Devil, still sitting on his tombstone, laughed with evil joy and waited - for Mr Clarabel.

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>
1987 - 88	<i>C. Hood, BA</i>

HONORARY FELLOWS

Dr Francis Jackson

Martyn Reason Esq