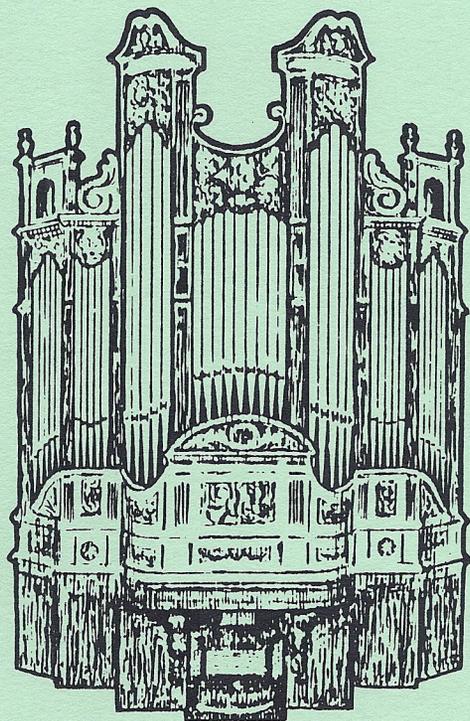


# The Berkshire Organist

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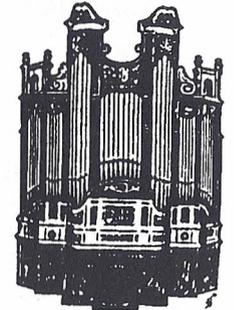
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Neither the Editors nor the Association accept any responsibility for opinions expressed in this Journal

## THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity No 298088

The Berkshire Organists' Association was founded at a meeting held on 19 April 1921, arranged by Mr. Percy Scrivener (Founder President) and Mr. Archibald Lusty, who served as Secretary for 46 years. The Association was affiliated to the National Union of Organists' Associations: this body became the Incorporated Association of Organists in 1929, to which we are still affiliated. In 1988 we became a registered charity.



Our aims as an Association are:

- to promote the art of playing the organ
- to encourage the public to appreciate organ music
- to provide help and advice to church musicians
- to enable organists to meet each other.

These aims are of equal importance, and we try to achieve them in three ways.

### (a) Organising events for members.

We hope to cater for as many tastes as possible by promoting organ recitals and concerts, master classes, talks on organs, discussions on church music, publishers' evenings, choir workshops, social evenings and visits to interesting organs.

Since 1932 there has been an annual half-day conference, and since 1965 we have arranged regular celebrity recitals on the historic Father Willis organ in Reading Town Hall (these have been temporarily suspended while the organ is being restored).

### (b) Communication with members.

We issue a newsletter approximately every two months, and each year since 1948 we have published "The Berkshire Organist", a substantial magazine which has few equals amongst other organists' associations.

### (c) Exercising an influence in the outside world.

We consider it important to be, and be seen to be, a source of help and advice to all organists and church musicians. We are striving to raise our profile in Berkshire, along with the Newbury and Windsor Associations, in order to involve as many people as possible in achieving the four aims listed above.

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## EDITORIAL

Your Editors present herewith the forty-fifth edition of this journal, and hope that it will provide food for thought or an alternative to the sermon that is indistinguishable from the last 99 which you have heard.

One of our sins of omission in past years has been the failure to say something about the President, and last year we corrected this with a piece about our current President, David Duvall. This year we thought it would be appropriate to include a profile of our immediate Past President, Dr Christopher Kent, and his self-portrait appears later in this issue. We intend to continue in the future to rectify our former error by writing about other Past Presidents.

Last year we included an article by our member Sybil Stephenson on her experiences as an organist, and were delighted when the IAO asked whether they could include this in the national magazine. It duly appeared in the *IAO News* columns.

The problem of the organist/clergy relationship rumbles on and doubtless will continue to do so for a long time to come. This is not a new phenomenon by any means - a report in *The Times* on 24 January 1938 indicated that all was not well then. The suggestion by Dr John Davis *post* that each church should have a music committee would seem to deserve consideration, but the consequences could be far-reaching. Presumably such a committee would have power to dismiss the organist for not doing his job properly, and in some cases this might be well justified. However there would then be a precedent for another committee with similar powers to consider whether the priest was doing his job to the satisfaction of the church community as a whole (and most of us could make one or two nominations for lack of quality from past experience).

Another problem which surfaces from time to time is that of organists' remuneration. It was distressing to hear recently of an organist who receives no remuneration at all, is given the meanest of courtesies, and is personally expected to pay a deputy when away. A further point which may be worth consideration is that many of us prefer to give our services as part of our Christian stewardship - however this can often result in being taken for granted by members of the congregation. Again, what is the situation if one is accidentally injured and unable to play for a long time or even permanently? In an action for damages one might be more successful if it could be shown that financial reward was actually received. Those who wish to donate their services to the church can always covenant the sum received back to the church, and there may even be a minor tax advantage in so doing.

Our Hon Borough Organist, Leslie Davis, is reliably informed that the extensive internal refurbishment of the Town Hall Lainson block was scheduled to begin in January 1992 with the Museum/Art Gallery section, and will then progress towards the ultimate completion of the Concert Hall and Organ around 1996/7. The Organ

has been dismantled by Harrisons and stored in the vaults beneath the Hall. The grant from the Carnegie Trust has been received by the Council, although no actual work of restoration has yet begun. Meanwhile our comrades-in-arms, the members of the Reading Civic Society, have been kept informed, and if the scheme is concluded with the care and sympathetic vision evident in the Waterhouse section surely we shall all be delighted.

In the meantime it is gratifying to record that the organ in St Mary's Church is played during the lunch hour on the last Friday of each month for the benefit of any member of the public who likes to call in for a few minutes.

The Department of Transport revises the Highway Code for road users from time to time. Elsewhere is the corresponding Code for Organists, and it is of course to be expected that all members will comply with the directions given. Disciplinary action may be taken in the case of speeding offences.

Finally - requests are always being made for deputies. Is there anyone else out there who would like to be included in a list which could be available for the members of the Committee who are likely to receive such requests?

#### A MESSAGE FROM THE PRESIDENT

There ought to be a golden rule for incoming presidents or chairmen of any organisation: "Don't re-draft your aims". Inevitably someone is going to look at them at the end of one's stint and ask "Did you achieve them?".

I must plead guilty to having re-drafted ours - in the questionnaire which we sent out to all members, even before I became President. In mitigation, our members' replies indicated broad agreement with the aims as set out on the first page of this magazine.

It will be for others to judge whether we have achieved these aims in the last two years: all I can say is that at least we've tried. I feel strongly that all four aims are equally important, and we can claim, I think, to have had a go in various ways in each area.

We have perhaps been rather light on organ recitals: we are suffering through the Reading Town Hall organ being out of action, and there is nothing else in the area anywhere near the stature of the Father Willis. But we have done our best, particularly in drawing members' attention to recitals arranged by others. I have to say that very few of our members actually go, even to recitals by very distinguished organists, so I don't think that we could or should have done more.

We can perhaps fairly be accused of concentrating one-sidedly on church music during my time as President. I will take complete responsibility for this - to be honest, church music is all I know about, and any President is on safer ground in contributing what he knows something about rather than what he doesn't (try telling that one to the politicians!).

To repeat what I said in a recent Association newsletter, I still believe that if churches and church music are in good health, then organs are more likely to survive, and more people may be drawn both to play the organ and to appreciate its music.

And there is a deeper reason. We are not a specifically Christian organisation: people are welcome to join us whatever they believe - or if they have no religious belief at all. It's not a pre-requisite for the love of organs and organ music - which we would reasonably expect from our members. But there is no doubt that the majority of organs are used in the worship of God, or that the majority of organ music was written for the church rather than the concert-hall.

If we glorify God in our music, we lift ourselves up in the process. We get out of our music, our Association, our lives, what we put in. In the words of a fine old hymn:

**Go forth with God.**

David Duvall

#### OBITUARIES

Shortly before going to press we learnt of the deaths of two of our members, and the following testimonies to their work have been received. The Association was represented at both funerals.

##### ALBERT BARKUS

The roots of Albert Barkus's musical career were developed while a pupil at Reading Bluecoat School where Dr A.C.P. Embling discovered his musical propensities through a short composition exposed by a fellow pupil whereupon the Doctor nurtured Albert's blossoming gifts and, at St Laurence's Church, piloted him right through to his FRCO. Some while later he became Organist and Choirmaster at Park Congregation Church where Muriel was a member of the choir, whom he often lovingly referred to as the most devoted and caring wife a man could wish for.

He later succeeded to Trinity Congregational and it was a matter for much sadness when the church was demolished, with the fine Binns organ suffering a similar fate. This organ was his pride and joy and the severance marked the end of

Albert's church associations. However he had been appointed Honorary Borough Organist and continued to disport himself and give recitals on the Willis organ and at local churches. Albert was also a brilliant pianist and even in recent years to hear him play through Chopin Études, chiefly from memory, was something to marvel at and enjoy. For many years he provided piano accompaniments for local amateur theatrical shows.

With a busy life, playing music along with banking, he found time to continue his childhood exposition as a composer with at least a bridal march and six commentaries on familiar hymn tunes remaining as perfect examples of a well developed style of improvisation, harmony and counterpoint. He was also a craftsman and made a complete violin which, as some may remember, was played at a local concert. He was also President of this Association from 1935-1937.

And so we mourn the loss of one of our outstanding musicians and friends and one who was a member of the "old school" reminiscent of the less hectic and controversial days of this century.

L.F.D.

#### RALPH LASCELLES

Ralph Lascelles who had been a member of this Association for many years was called to higher service on 13 April 1992 after his last illness.

Ralph was organist and choirmaster at Caversham Heights Methodist Church for 38 years until 1989 when he was appointed Organist Emeritus. He held various other appointments prior to 1950 including that at Tilehurst Methodist Church where his father was also organist. During his time in Caversham, Ralph was the prime mover in arranging two extensive modernisation and expansion programmes to the fine Sweetland instrument at the Heights Church including the inaugural recital on the present instrument by Dr Lloyd-Webber in 1981. He was a long-standing member of Rotary and for many years officiated at the console of the Father Wills organ in Reading Town Hall at their annual carol service, and undertook the same responsibility for the Polio Fellowship carol service at his own console.

Methodism is renowned for its hymns and hymn singing. As a colleague once said, "Ralph is the finest hymn-player in the circuit".

Ralph was appointed MBE in 1975 for his services to the National Health Service and is survived by his wife, Olive and son Graham, to whom we extend our deepest sympathy.

D.T.

## PROFILE OF A PAST PRESIDENT

Christopher Kent

I was more than a little diffident when asked by our Editor to conjure up a self-profile, but what follows is I hope frank, though it may not be without a few facetious sideways glances on the way.

Sometime in 1954 when I was about four years of age I recall going to the church of St. Barnabas, Eltham in South-East London with my parents, or rather into a hut erected in the ruins of what was once a church. (St. Barnabas had been relieved of its roof and interior by a stray Luftwaffe bomb a decade earlier.) Yet there was a small pipe organ in the temporary hut and it intrigued me since I remember asking my father "what happened to the organ when the church was bombed?". "It would have smashed" was the chilling reply. (*Tant pis* says I today, the R.A.F. did a pretty good job in melting down Buxtehude's organ in Lubeck, and many of our historic church organs that survived the blitz have since been ruined by the ignorance of organists, clergy and laity.) It was strange that the destruction of what was probably a modest second-rate organ should have become my earliest recollection of the instrument which has since become one of the core elements of my academic and practical activities as a musician and musicologist.

By 1956 we had moved to Wiltshire, a new world where the magic of nature study and ex-G.W.R. steam locomotives became (and still remain, along with flying aeroplanes) 'tingle factors'. A year or so later a mass violin class of the Wiltshire Rural Music school (taken by a clarinettist!) taught me the treble clef and how not to hold the instrument. At Chippenham Parish Church Canon Philip Snow was at the zenith of his long and distinguished incumbency. His concepts of dignity and artistic and spiritual sensitivity in worship were to prove very influential. There was then a good choir at the church but my desire to join it was not encouraged by my parents who thought I couldn't sing in tune! The playing of the organist John Tomlins also impressed me, and some ten years later he became my first teacher.

In 1960, being deemed unintelligent by the infamous 11-plus, I arrived at Chippenham Secondary Modern School for Boys, at that time one of the finest in the West of England, with an exceptional Headmaster, Eric Minter, who had a fine tenor voice and was awarded the O.B.E. on his retirement. I was equally fortunate in my music master, Tom Wanless with whom, 'O' level music went far beyond the realms of the syllabus. I was lucky to have had a teacher who was a member of the Royal Musical Association, and who realised that music education should constitute a just balance of academic and practical study.

It is better to draw a veil over my Sixth Form recollections under a Comprehensive regime in what had been the local Grammar School and recall that by this time I was a peripatetic organist at week-ends, game to take on all sorts and conditions of instruments: tracker, pneumatic or electro-pneumatic actions, straight or radiating pedalboards, hitch-down or balanced swell pedals. I had plenty of variety to master, but the first tracker instrument I played (a still unaltered Gray and Davison organ of the 1860s) felt alive. After this, anything non-mechanical seemed like 'a kiss by proxy', and electroniums? Well, they were 'beyond the pale' by the time I was 17, and I remain unrepentantly opposed to their use as substitutes for tonal truth.

During my research years, study with Lady Susi Jeans alerted me to the ever present threats to our organ culture. Through her I met Nicholas Thistlethwaite at the inception of BIOS at Cambridge in 1976 and succeeded him as Secretary ten years later. Diocesan advisory work and independent consultancy has followed, particularly among non-conformist churches where many of our least-altered organs of distinction have survived.

I find it difficult to remain optimistic for the future of the organ as the prime instrument to support church worship, particularly in the amateur situation. Its rapid deployment through the nineteenth century suited the accompaniment of surpliced choirs and of congregational singing based on hymns. The pessimist in me is led to suggest that the indifferent stylistic quality of much recent church music may not be deserving of an instrument of such status as the organ. If we look fifty years hence, perhaps it will only be used meaningfully in locations where the comprehensive razzmatazz of modern worship has been held in check by counterbalances of cultural and spiritual sensitivity. Of course, I hope I am wrong. Yet it is ironic that as the second half of the twentieth century has rediscovered the heritage repertoire of the organ, both as a liturgical and as a secular instrument, and has produced young players of historical and stylistic sensitivity, churches are offering increasingly unattractive prospects for sincere musical expression of cultural quality.

My present situation as a church organist is fortunately a happy one. For the past twenty years I have held an honorary post at a small Chapel-of-Ease in Wiltshire where I play for a Matins held twice-monthly and at the services offered at major Festivals. With a one manual English chamber organ of four stops (1837) and a fine French harmonium I am grateful that the congregation has come to appreciate the part that chorale preludes and miniatures can play within the context of the services. Sometimes I am able to invite an ensemble of singers to contribute items at festivals. This is a very privileged situation which owes much to a conservative rural community.

## THE NOTION OF CONGREGATION

Peter Marr

Fundamental changes have taken place in the last ten years or so in the understanding of the word "congregation", changes that in the Anglican Church affect the role of the church organist, the choir, and all those concerned with church music.

These changes, although seemingly cultural, strike not only at the heart of any understanding of the word 'church' but also at the broad sweep of Christian faith. Largely, though not exclusively, they centre on the matter of 'participation'. This battle for 'participation' is a new one when the term is applied to the destructive dimensions with which it is now associated.

The issue is quite different from the struggle in the early years of the Tractarian Movement - and indeed much later - when there were those who wanted a Choral Service and those who wanted everyone to be led by the choir. It is more radical than that. There have been many invasions of the 'title', sense of self-ownership, of the congregation, of where to sit, the re-ordering of churches, the exclusion from singing, and the demand that you should sing, all have made themselves felt. Exclusion from singing has been made - in different generations - by clergy, by the gentry, by outsiders and of course by musicians. But the demand that you *must* sing and participate is a relatively new phenomenon.

### AN ANGLICAN IDENTITY?

The Anglican liturgical style is not of a 'gathered community' so much as of a style which exists regardless of those present. Furthermore, the Book of Common Prayer encompasses all because it has a view of God's grace which is inclusive. On the other hand, the ASB assumes that it serves an exclusive group. This is clear in such phrases as 'We are the Body of Christ' and in the unsatisfactory texts of the Occasional Offices. These push the 'user-group' in on itself. The predilection for circular shapes for worship areas underlines this, and produces an inward-looking group in more senses than one.

This is in part a compensation resulting from excess emphasis on personal devotion. But does it not reflect a community in which all the members claim a share - aggressively and possessively - in a spiritual prosperity, just as they have shared in the material prosperity of the last decade?

## THE CLUB?

The club membership is of course not easy for those who are feeling their way. Catechesis is out: instead, personal bible study presents as many insights as there are people, as many independent churches as there are friendship groups. "Are there many Christians at your church?", I am asked - seemingly implying that there is only way into this club, that the regular congregation consists of people whose faith is of no value.

## AND ORGANISTS?

Let me put this a slightly different way. Organists in particular will be especially conscious of a shift that has taken place. In considering what we mean by "congregation", an affirmative "we" has supplanted a contrite "we". As a result, the unity that previously existed by openness has now been changed to two illusions.

One is a false unity by exclusion ("we have no problem"): the church becomes a club, the congregation as a meeting of members, whose allegiance prevents them from recognising the validity of any other way but their own. The other is a false unity by inclusion ("you should have no problem"): the church includes all with no notion of the Church: the licence to schism that is preached by implication by the house church movement.

What disappears in this situation is the sense of implicitly being united in common purpose. The 'congregation' of a church should be something to which both a believer and a non-believer can still call into, without feeling threatened, or battered in his emotions. Still less should there be what has been termed a 'requirement to share in apparently spontaneous symbolic acts of human brotherhood'.

We need to ask, who can preserve the integrity of 'the notion of congregation'? The worship of the church at the parochial level has lost what the medieval Latin calls 'solempne', that is, the music of the House of God, not that of the domestic scene, nor of the Prayer Group.

The Oxford Movement of the last century caught a little of that 'solempne' spirit. It may be that church organists, more than any other single group of people, can retain it.

## WHY ALL THESE NEW HYMNS?

The visit of the chairman of the Hymn Society and Precentor of Westminster Abbey, the Revd. Alan Luff, took place in the bright and pleasant surroundings of Park United Reformed Church in Reading on 26th January 1991 through the good offices of our long-standing member Edith Hewett, who has for many years presided over the music there, delighting not only in the very playable and tuneful Bishop organ, but also in a continuous happy relationship with Minister, choir and congregation.

Regrettably, so few of our members turned up that it must have been disappointing in the extreme to such a busy and eminent expert to come down from London to talk to so few people. He, however, graciously gave us a splendid evening, introducing and demonstrating the cream of the present-day output of hymns and tunes. They were drawn from *New Church Praise* (1975), *New Hymns For The Lectionary* (1986) and other sources, and written by men of the calibre of Fred Pratt Green, Eric Read, Peter Cutts, Brian Wren, and Bishop J. Rowthorn.

Charles Wesley wrote his great hymns for a people who knew only the Authorised Version of the Bible. Geoffrey Beaumont in the fifties tried to set new tunes (of a very dated idiom) to traditional hymns. But the onset of new worship and new versions of the Bible drew a fresh response from contemporary writers, some of them very good indeed, as distinct from the purveyors of loads of childish religious and musical trash now so prevalent in our places of worship and largely imported from well-meaning sources in the USA. Incidentally, it is the Americans we have to blame, too, for those irritating hymnbooks which print the words of the first verse or two between the lines of music; easier for the singers, perhaps, but terribly confusing for the organist. For us in England the verses neatly grouped together by themselves, with plenty of margin around them, give us an immediate overall grasp of the poetry as a whole and how to accompany it sensitively. The Americans apparently find such a layout enormously difficult!

Several composers have turned out to be virtually 'one-tune' men, such as Stanford (St. Patrick's Breastplate), Cyril Taylor (Abbot's Leigh), and Francis Jackson (East Acklam), and it has been pointed out that if you can produce one hymn tune that is a popular success, your music will be heard far more often than anything that Beethoven ever wrote!

Perhaps the highlight of the evening was an 11.10.11.10 tune by Valerie Ruddle called *Gwendoline*, deceptively straightforward and wholesome but with some refreshing subtleties in the harmony - rather special because the words set to it had only been written the day before by Alan Luff himself: "Grant us your peace, as the world crumbles round us ... peace in our hearts ... homes ... land ... world ... Peace was your prayer ... your gift ... is our need ... your will, whatever path we tread."

## THE HALF DAY CONFERENCE

The President, David Duvall, opened the conference by suggesting that church music should be used to try to help to influence people, and he disagreed with the statement of the last Bishop of Reading who said that "Music is for listening to". The congregation should participate and should feel fulfilled by the music - if they did not like the hymns they might not like the service generally.

Trying to please everyone was likely to please nobody. Worship was a "people industry", and this Conference was being held as a follow-up to the meeting at Sonning last year which started to consider the problems.

The President then introduced RICHARD SEAL, Organist of Salisbury Cathedral who explained his views on the importance of traditional church music. It was often said that "Church music is at the crossroads" but he considered that it was certainly not at a crossroads and that the way was definitely straight ahead, though it was not yet clear where it would be leading.

The enthronement of the new Archbishop (to be held the week after the Conference) had raised a great deal of discussion about the musical content. Cathedrals might support gospel songs but some of these were not in any of the new books. The question was often raised as to whether new songs would destroy the solemn atmosphere. Byrd and other classical composers and cathedral choirs and organists would remain one of our glories.

Hymns bound everyone together but most church services were a mish-mash and the Liturgy must be flexible. Salisbury Cathedral had always held an annual festival and until 1965 this had taken the form of Evensong. In that year a Festival of Psalms had been held instead and since then there had been a wide variety of music.

There had been so much change since the 1960s that perhaps there should be a standstill for 25 years. Music was never an end in itself. He recalled a girls school which each year held a service in the cathedral, and it was clear that many of the girls attended under duress. It was impossible to satisfy everyone - some would catch a glimpse of glory without making a sound, and music alone could not satisfy the needs of worship. Churches often went to the other extreme, and failed to realise that there were many shades of variety in music and worship.

The church choir was a unique institution. Singers would always gain by singing together, but if they were always required to sing in unison they were likely to lose motivation - parts would leave and split up. The church choir was also a social institution, and the only one where all ages from 8 - 80 could join together on equal terms.

Instrumental accompaniment could make uncomfortable demands on the organist. There was no shortage of organists and no real substitute for the organ as a musical instrument, and tracker instruments would always give the best service. There were also many organists but frequently the Churches did not appreciate them. There was a place for other instruments and groups but the pipe organ was in fact an easy option.

Much modern music was transitory and far too much had been written in recent years, but only the best would survive. However, if a particular piece had helped someone then it was worth while.

The second speaker was ROBIN SHELTON who had been an organist, a school musician and a church music director, and was now Director of the Music and Worship Trust. He found it strange to be able to enter a church and suggest new ideas and music, and explained that the trust tries to consider both elements. The purpose of worship was to bring people to God, and music had a particular role to play in this, but it was easy to forget this when one was an organist. Churches were for worship and music was an element of this, while buildings such as the Royal Festival Hall were for music only.

He posed the question - What is worship? It was submission to God; opening our hearts in adoration, and this involved an encounter. The need of the congregation was to feel the presence of the living God. There is a dialogue, and a need to concern oneself prayerfully beforehand. During a service organists were surrounded with paraphernalia which was often most magnificent, but was this best for the congregation?. The piano and the double bass were also religious instruments.

Psalm 33 was an example of the need to speak from the heart, and to help people shout for joy. We were about providing the means to praise the Lord, and although tradition must not be lost unison songs had a function, and both were needed. Sankey and Moody hymns were still found in some churches but they should move on.

The service should provide an opening to worship Jesus and the Holy Spirit. However it was often very difficult for organists because of :- syncopated music, which was a popular idiom, but much easier to attain on the piano new music, which often signified a new zeal among worshippers organists might like Bach, but did God really prefer this?

Did organists really know what was going on in the development of religious music? If they did not, they could be left behind.

Finally he drew attention to some of the music published by the Music in Worship Trust, including Songs from the Psalms, One Heart one Voice, and Music from Taize. These linked new and old, and assisted worshippers to Sing with Joy.

Finally REV TREVOR PARKIN discussed practical problems for the organist. He mentioned Press comments which regrettably did not always cast a good light on the music. Another problem for the organist was that his family was physically separated, and he had to work hard to make sure he also worshipped.

Worship was a congregational activity and one must have a sense of reverence and awe. Service in God's name was also worship, and both attitudes and actions were important elements requiring a response. There was a need to use both head and heart and also to bind the congregation together. If a member of the congregation was satisfied at the end of the service then its purpose had not been served. We should have variety but this was not acceptable if it resulted in poorer worship. Music must always be the best attainable.

#### THE BENEVOLENT FUND

The amount collected for the Benevolent Fund during the year was £27.20. Once again we seem to have had fewer meetings when collections could be made, and smaller attendances, and this money was collected at the A.G.M. in July and at St Andrew's, Caversham in November. I am grateful to those who have contributed to the fund so generously and hope for your continued support.

A.E.F.

#### THE PRESIDENTIAL SERVICE

On Saturday 5th October 1991 this took place once again at Sonning, where our President David Duvall, is Organist and Choirmaster - a treasure which some churches cannot get for love nor money, and other churches do not deserve! At St. Andrew's Parish Church, Sonning, however, the situation is a healthy one, partly due, no doubt, to David's cheerful personality and willingness to understand and please all reasonable people, and to a sympathetic and encouraging Vicar.

The service - "Prayer Book, of course" to quote David - was conducted by the Vicar, the Revd. Christopher Morgan, and sung to Parry in D, a setting rarely heard, with Psalm 72 to Cutler's exuberant chant in F (down from its original key of G), and the most attractive Duvall setting of the Responses. For the Anthem, Purcell's "Rejoice in the Lord alway" was beautifully sung by Celia McKaig, David Duvall, and Len Webb. The address, by Mr David Sims, Lay Reader, included a masterly survey of the history of church choirs from the Restoration onwards, reminding us of the wonderful work that Maria Hackett did for downtrodden cathedral choirboys, of Samuel Wesley's transformation of the musical scene, the great influence of Stainer at St. Paul's, and so on. Prior to the Blessing, the service closed with Martin How's "Day by Day" reverently sung kneeling; strange how you always get good tone from a choir kneeling. As a nice gesture of fellowship, Graham Ireland was invited to accompany the canticles and anthem, and Leslie Davis to play the final voluntary, Guilman's *Grand Chœur*; Leslie was a former organist of Sonning.

The hymns chosen were specially interesting as a reflection of David's quest for the vital balance between tradition and experiment. First was Patrick Appleford's "Christ our King, in Glory reigning" to Eric Coates' sweeping tune from "The Three Elizabeths" then "Be Thou my vision" to the usual Slane, and a surprise "Lead us Heavenly Father" not to Mannheim but to Rhuddlan, which came off very well indeed. A fitting last hymn was "For the fruits of His creation", to East Acklam, of course.

These rededication services are lovely occasions of worship, fellowship and inspiration, and we owe a lot to David for seeing us safely through a difficult time; he isn't one of those Presidents who do a good job and then vanish altogether. Amongst other things, he will go down in history as the first President in living memory to close business meetings with the Grace!

## RECITALS BY DR CHRISTOPHER KENT

The following recitals were given by Dr Kent during the year.

### CHURCH OF THE SACRED HEART, HENLEY

25 March 1991

This was on the Collins organ, built in 198 , which is particularly suited to the programme.

#### PROGRAMME

Fantasia in D minor	Sweelink
Psalm 24	Antoni van Noodt
Tierce en Taille	Nicholas Le Bègue
Trio à trois claviers	
Dessus de Cromhorne	
<i>O Mensch, bewein</i>	J.S. Bach
Passacaglia and Fugue in C minor	

### ST JAMES' CHURCH, ABBEY RUINS

27 November 1991

This organ was built in 1977 by Taburini of Crema, Italy. It is based on the tonal style of the 17th century builder, Antegnati, and the pipework is made according to his scales. It has two manuals and eleven stops.

#### PROGRAMME

Settima Toccata	Michelangelo Rossi (1601/2 - 1656)
Fantasia in C (BK25)	William Byrd (1543 - 1623)
Fantasia of Four Parts in a.	Orlando Gibbons (1583 - 1625)
<i>Fantasia auf die Manier eines Echo</i>	Jan Pietersoon Sweelinck (1562 - 1621)
<i>Fantasia chromatica</i>	
Voluntary in G	Henry Purcell (1659-1695)
Voluntary for Double Organ	
Chorale Variations on <i>Sei gegrüsset, Jesu gütig</i> (S.768)	Johann Sebastian Bach (1685-1750)
<i>Contrapunctus I</i>	
<i>Contrapunctus XI (Die Kunst der Fuge BWV1080)</i>	

## REMINISCENCES OF LONG AGO

Dr John Davis

When I went up to University I became friendly with Norris Marshall who was a fine organist, although still a student. Every Thursday we went to the recitals on the new Grand Organ at Westminster Cathedral. The greatest organists in the world came to give those recitals including Marcel Dupré who always included an extemporisation on a submitted theme in his programme. At that time Marshall was organist at Stockwell Baptist Church, a large church with a large traditional English organ, and I became his deputy. I had the temerity to give a recital after an evening service and the earnest young Welsh minister gravely announced the items in my programme as "Prelude and Foogyoo in .... " etc.

After graduating I stayed on as a research worker for the Medical Research Council in the Faculty of Medical Sciences in University College, London, and I became Secretary of the University Musical Society. At that time Dr Percy C. Buck, Director of Music at Harrow School, was Professor of Music in the University, but this was a purely nominal appointment involving no duties or responsibilities, for which he received £500 per annum. I decided to try and persuade him to become more involved in the musical life of the University and I went over to see him at Harrow School. He was emphatic that he did not want to do any conducting but he agreed to give an address on "The place of music in a University". I arranged for this to be held in the largest lecture theatre of the College. Just after he had started an elderly man came in quietly and sat down alone in the back row. With his thick military style moustache he looked like a retired colonel. His face seemed vaguely familiar at the time but I could not place him. Afterwards I realised who he might have been - was it Elgar?

When I came down to my first job in Shinfield I thought it was time to learn to play the organ properly, so I enrolled as a pupil of Mr P R Scrivener who was organist at St Giles, Reading, and an excellent teacher. I also joined this Association. At the end of my first lesson Mr Scrivener said "Would you like a job? The vicar of Shiplake has asked me to get him an organist and choirmaster" I went over to Shiplake to meet the Rev Mension, a very courteous and friendly gentleman, who offered me the job at £40 per annum. At that time I was earning £400 per annum as a scientific research worker so that £40 came in very useful. In fact I ran a car on it, the car costing £20.

The organ was a two-manual Hele in its own splendid independent case. It had probably been designed as a residence organ for a stately home. There were five stops on the Swell including a Contra Fagotto. When I drew this the whole organ shook *con moto*, very useful for accompanying certain verses of the psalms. There were eight men and twelve boys in the choir (no females then) and they gave me very

loyal support the whole time I was there. I had choir practice on Fridays, and on Sundays Choral Eucharist (traditional) at 10.00, Matins at 11.15, and evensong at 6.30. The bell ringers came on duty at 11.00 and retired at 11.15 to the nearest pub where they waited patiently for opening time. (In my Father's house are many mansions!). Mr Mension was the perfect vicar from the organist's point of view. He never interfered and fully supported me in everything I did.

I put on *The Crucifixion* for Easter and this was very popular. The boys could not read music so I counted up the beats in the rests and taught them how to count. As I sat on the organ stool with the boys behind me I could hear them counting under their breath: "one, two, three, four," etc. "Fling wide the gates" *fortissimo*. They never made a mistake. In the summer I thought I would introduce a little musical culture to Shiplake so I put on a Bach church cantata. I chose one in which the only chorus work was the chorale and I brought in my friends to sing the solos. I cannot comment on the quality of the performance but the natives were impressed.

I got married in September and with choir practice on Fridays, my sporting activities on Saturdays and three services on Sundays, my wife did not see much of me at weekends, so I resigned at the end of the year. The vicar sent me a very warm letter of thanks for my services, saying amongst other things how nice it was to have "no troubles with the organist". I felt that phrase spoke volumes. With hindsight perhaps I should have stayed on at Shiplake and continued my lessons with Mr Scrivener and taken the RCO or some other musical qualification, but my life was a very busy one. My trouble has always been that I am interested in too many things.

I did not seek a full-time appointment after Shiplake but I was always willing to help a church in trouble because the organist was ill or away on holiday. It was my custom when playing on a strange organ in a strange church with a strange choir to go there on the Saturday afternoon and run through the hymns and psalms according to the information given me by the regular organist to make sure that everything was in order. I did this on one occasion at a church not far from Reading but when it came to the service every hymn and every psalm was different. Consequently when each one was announced I had to engage in a frantic turning over the pages to find the one required. The most extraordinary thing on that occasion was that the vicar completely ignored me both before and after the service. Bearing in mind that I was not asking for a fee I thought that was a rather peculiar behaviour. It is not surprising that some churches have difficulty in obtaining an organist.

The most exciting time I ever had was at Holy Trinity, Reading, a high Anglo-Catholic church. (An Irishman attended the church for some time, believing it was a Roman Catholic church!). The organist, George Pettengell, had suffered a stroke and the church was suddenly left without an organist. A member of the choir asked me to take over which I did willingly. The vicar was a little old man who was rather

eccentric, to put it mildly. The organ and the choir were in a gallery at the west end of the church and the vicar's daughter appeared to run the choir, the vicar and everything else. I soon realised that anything could happen in that church. In the middle of the Choral Eucharist the vicar, clad in a green and gold outfit, might wander away from the chancel into his vestry, taking two choirboys with him. The vicar's daughter would dash across to me, grab my arm and say "Stop!". So I stopped, the choir stopped, the congregation stopped and we all waited in awed silence wondering what would happen next. After a brief interval the vicar would emerge, clad in a red and silver outfit and accompanied by two choirboys holding lighted candles. The vicar's daughter would say "Father is going to do so-and-so" and she rushed over to the music cupboard, took out an armful of books and hastily distributed them to the choir. Then she opened a book, put it in front of me and, with her finger at a certain place, commanded "Play there!". So I played there. It was very early music and I only had the tune in the book, so I had to improvise a very early harmonisation to support the choir. I held the fort for six weeks and then I resigned. I felt that if I stayed any longer I too might have a stroke.

Apart from playing occasionally for various churches in and around Reading I did nothing for many years but in later years I became deputy for two organist friends. The first was at St Luke's, Reading where there was a Walker organ with fine diapasons. This has now been replaced by one of these extension things in a gallery overlooking the chancel. I wonder what happened to those Walker diapasons. The second was at Christchurch, Reading where there was a three-manual Gray and Davison with some lovely soft stops on the Choir organ. I often went into the church on Saturday evenings and played the music I loved (mostly Bach and César Franck) while the busy world outside was rushing around making money or seeking entertainment. An empty church, darkness, and a good organ - can there be a better environment for a church organist to enjoy himself than this?

I managed to escape all involvement in more recent years although the minister of a church near my home was so desperate for an organist that he even called at my house before his services, but my wife "saw him off".

Apart from playing occasionally for Wesley Methodist Church my only organ activity has been to act as treasurer for the BOA, but this only because no one else would take the job on. I am no accountant and the auditor was bewildered by my financial statements. He had probably never met such originality before.

#### *What of the Future?*

I feel that the future of the church organist, like that of the Church of England, is unpredictable and not altogether satisfactory. The main problem is of course organist-priest relationship. I was fortunate in my brief experience as an organist and choirmaster, but we all know of unhappy incidents in this matter. It seems that

this problem is confined to the Anglican Church, and is almost unknown in non-conformist churches. (In the current list of our 84 members 25 are Anglican, 12 non-conformist, 5 non-church activities, 3 teachers and 39 retired or not specified. We appear to have no Roman Catholic members.) I think it is absurd for a not very competent priest of limited education to have the power to dismiss a well-educated competent organist because of some personal whim or clash of personalities. I know one church in Reading where the priest was (in my opinion) suffering from insipient religious mania, and was already on the path to Rome, while the organist was an elderly, sincere Evangelical man. A clash was inevitable and at one service the priest announced an item which the organist flatly refused to play and the service came to an abrupt *impasse*.

#### *The Solution*

I suggest that every church whether Anglican, Roman Catholic or nonconformist should have a music committee composed of suitable persons elected by the congregation. Such a committee would have the responsibility for appointing and, where necessary, dismissing the organist and choirmaster. This system would not in any way interfere with the musical tradition of the church. Churches vary widely in their musical tastes. Some like a good organ, a good choir and good music, others prefer the clapping of hands and twanging of guitars. It would be foolish to try and force a highbrow musical culture on a church which did not want it.

#### *Redundancies*

Unfortunately we live in an age when churchgoing is at a low level and churches are becoming redundant. Sadly, we are simultaneously losing some well-loved organs. The United Reformed Church is not always as united as it could be and in Reading we have lost Trinity Congregational Church and the magnificent J J Binns organ in it, so beautifully played by Albert Barkus. The traditional church organ is sometimes replaced by an electronic organ or an orchestra or a brass band. Whether these are superior to a good organ played by a good organist for purposes of worship is a matter of opinion. There is clearly an objective here for organists' associations.

#### *Publicity*

Whenever I got the chance I have taken the opportunity to try to recruit members for the BOA. On one occasion I tackled the organist of a leading Reading church and he replied "The Berkshire Organists' Association? What do they do?" I think it is fair to say that the BOA is almost unknown outside our membership. I suggest that we should send reports of all our meetings to all the local papers, and perhaps ask churches to announce particulars of our meetings in advance. This would not cost anything. We should organise a publicity campaign in the University and all the colleges and secondary schools in Berkshire.

## ORGANS SEEN LAST SUMMER

Philip Bowcock

We spent part of our holiday this year in the Lake District, and, as readers will remember, the beginning of August saw more than a few drops of rain. As a change from watching the Person in Charge filling Windermere (we estimated that it went up by about two inches during the holiday) I spent a morning visiting one of my former University students whose father is Rector of Kirby Lonsdale, and seeing the organ there.

There was no indication of the original builder, but a plate indicates that the organ was rebuilt by Laycock and Bannister in 1972. I cannot recall seeing an instrument having such a high proportion of upper work, but the sound of the full organ was by no means as piercing as might be imagined from the specification below. The action is mainly tracker and there is some extension work on the pedal organ, but I did not have time to go into details.

Certainly, from the notices of public recitals and concerts around it appears to be well used.

		SPECIFICATION	
GREAT ORGAN		SWELL ORGAN	
Tromba	8	Tremulant	
Mixture	22.26.29	Clarion	4
Block Flute	2	Cornopean	8
Fifteenth	2	Contra Oboe	16
Nazard	2 <sup>1</sup> / <sub>3</sub>	Mixture	29.33.36
Principal	4	Mixture	19.22
Flute	4	Fifteenth	2
Stopped Diapason	8	Principal	4
Dulciana	8	Viol	8
Open Diapason	8	Stopped Diapason	8
Quintaton	16		
PEDAL ORGAN		COUPLERS	
Twenty Second	2	Swell Octave	
Fifteenth	4	Swell to Great	
Flute Bass	8	Swell to Pedal	
Principal	8	Great to Pedal	
Bourdon	16		
Open Diapason	16		

The second organ which had a more personal interest for me was at the United Reformed Church at Long Melford, Suffolk, where my grandfather was Minister at the beginning of this century, and my late uncle was for some time one of the organists.

The instrument appears to be in its original state, even to the extent that there is provision for an additional stop on the Great (a fifteenth?). The action is certainly very stiff and seems to be in need of an overhaul, and I wondered whether it had ever had a full renovation. In that part of Suffolk the air is very clean and this must surely contribute to a long life for both organs and humans (speaking to someone in the Parish church afterwards I gathered that longevity is a feature of the latter breed).

The instrument itself is not apparently of enormous interest as organs go, but appears to serve the needs of the congregation of about 30, and it unfortunately difficult to see how resources could be found to carry out a major renovation. However it is just about in a playable condition and hopefully will continue to give service for the foreseeable future.

#### SPECIFICATION

GREAT ORGAN		SWELL ORGAN	
Principal	4	Cornopean	8
Dulciana	8	Clarion	4
Stopped Diapason	8	Stopped Diapason	8
Open Diapason	8	Open Diapason	8
[prepared for]	?	Gedackt	8
PEDAL ORGAN		COUPLERS	
Bourdon	16	Swell to Great, Swell to Pedal, Great to Pedal	

The third organ which I had an opportunity to see was the one in Salisbury Cathedral. Following his recital at the Annual Conference last year, Richard Seal gave a general invitation to those present to go and see it, and I took up his offer. This was a very different matter as it was a Sunday afternoon in June and there were many visitors and conducted parties around, and it was clearly impossible to try out the "Full Organ" piston! I contented myself with only about a dozen of the softest stops, but nevertheless it was an experience not to be missed, and it was very gratifying afterwards to have an appreciative word from a member of the Cathedral staff.

[As a matter of interest, this organ has 63 speaking stops, which obviously gives a great variety of tone, but I wonder just how many people realise how great. If only one combination in one hundred thousand million is a usable combination, and each usable combination were to be played for one minute without a break it would take about 175 years 4 months to get through all of them - and that takes no account of some 27 couplers, 2 swell pedals and tremulants!]

## ORGANS AND JOB HUNTING

Mark Jameson

The early part of 1991 found your Treasurer again in the situation of job-hunting - like very many others it has been a somewhat traumatic period in one's life. However the brighter side of that hunt is that being mobile and an organ "buff" it got me out and about, and I visited some churches where the organ was not known to me.

I am lucky because my wife has a good job, and there is a church adjacent to her place of work. I played this organ a while ago, but it has not changed and, as far as I know, it is the last hand pumped pipe organ in east Berkshire. The church is at Shottesbrooke, a beautiful c13 cruciform church with electricity being installed for the first time in 1991 as part of the full restoration now nearing completion (the organ is not being electrified). Here is a 1905 Walker, in the south transept, up high but not on a gallery, of two manuals. The specification is :-

GREAT		SWELL	
Open Diapason	8	Stopped Diapason	8
Dulciana	8	Echo Geigen	8
Wald Flute	8	Voix Célestes (TC)	8
Hohl flöte	4	Principal	4
2 toe lever pistons		Closed Horn	8
Great to Pedal			
PEDAL			
Bourdon	16	Swell Octave	
Ratchet Swell Pedal		Swell to Great	
Rocking lever Great to Pedal		Swell to Pedal	

Returning to my own hunting, I had cause to visit the Guildford area several times and one such visit meant a call on Grayswood - All Saints. I could not find a keyholder for the organ, but the church is usually open and contains a 1925 Hill Norman and Beard, located in the south side of the chancel. The compass is 56/30 with a radiating and concave pedal board. I could not see whether thumb pistons were fitted but there are 3 Great & Pedal and 4 Swell toe pistons. The stop heads are on vertical panels angled at about 30° to the keys. A padlocked wooden cover protects the keys.

The stop heads are as follows :-

SWELL (LHS)		GREAT (RHS)	
Octave	8	Wald Flute	4
Horn	4	Principal	4
Gemshorn	8	Dulciana	8
Voix Célestes (TC)	8	Clarinet Flute	8
Echo Gamba	8	Open Diapason	8
Hohl Flute	8	Swell to Great	
Open Diapason	8		
Lieblich Bourdon	16		
		PEDAL	
Swell to Pedal		Bass Flute	8
Great to Pedal		Lieblich Bourdon	16
		Subbass	16

As no church official or key was available, I did not have a chance to check for compass length or common basses etc.

Another visit was to a hotel seminar at Oxford where the job hunting was fruitless but opposite the hotel was St Andrew's. Recently the subject of building alterations which I thought tasteful, I was welcomed to help myself to their new organ - dated 1987 - a 3-manual Copeman Hart, compass 61/32. There were no dummy pipes to hide the speakers, which were boldly placed on a large open rear gallery. It did have a nice tone and I tried to get it to sound electronic, but apart from a nasty buzz when switching off, and extremes of tonal range at the bass end, it was hard. It was nice to play, and had a feature not normally part of a pipe organ - a Harpsichord stop at 8-ft on the Choir, which sounded as one would expect! The abbreviated specification appears opposite.

In July I was lucky in securing work with St John Supplies, the purchasing "arm" of the Order of St John, well known for the Brigade activities. The Order has the remains of the monastery of St John in Clerkenwell, just north of the City of London, the surviving bit is the gatehouse (forming the only arch gatehouse over a road in London and somewhat damaged in poll-tax riots in the 1300's [nothing new under the sun!!]) and the chapel. The Chapel became a local church after the Reformation until about 1930 when the Order regained control. Pre-war sketches show a pipe organ, and the only reference I have found to a St John in Clerkenwell is in Organa Britannica which talks about an organ of 3 manuals and no pedal by James Harris of 1748. Whatever was there was destroyed in the Second World War. The building has a Norman crypt (dual aisle) and three 16th century and one 18th main walls, and an ugly post-war roof with modern internal lighting. Addicts of "Mastermind" may have seen the chapel when it appeared in that series.

		SPECIFICATION	
		PEDAL	SWELL
Schalmai	4	Tremulant	
Clarion	8	Oboe	8
Trombone	16	Trumpet	8
Choral Bass	4	Contra Fagot	16
Bass Flute	8	Mixtur	IV
Octave	8	Octavin	1
Salicional	16	Nineteenth,	
Bourdon	16	Fifteenth	2
Open Wood	16	Suabe Flute	4
Swell, to Pedal		Principal	4
Great to Pedal		Voix Célestes	8
Choir to Pedal		Viole di gambe	8
Balanced Swell pedal		Gamba	8
Choir and general crescendo pedals		Stopped Diapason	8
Toe Gt to Pedal		Geigen	8
6 Toe Pedal pistons		* Full compass	
6 Toe general pistons		6 general pistons	
		6 swell pistons	
		Swell to Pedal thumb piston	
		CHOIR	
		Trompet Rael (Spanish voicing - very bright, not like English Tuba)	8
		Krumhorn	8
		Tremulant	
		Cymbale	III
		Sifflot	1
		Tierce	
		Block Flöte	2
		Nasard	
		Recorder	4
		Principal	4
		Unda Maris	8
		Salicional	8
		Gedackt	8
		Harpsichord	8
		Swell to Choir	
		3 Memories.	

I do not know what was in this church previously, nor what its fate was!

An electronic of uncertain make was later given and this was replaced more recently by an Allen computer organ with stop tabs. I could not find where the external speakers were hidden, but having heard this organ in service use, unless one knew what it was, it would be hard to tell from a pipe organ - I have yet to be able to try it out, as the Chapel is only open for investitures and special events. Andrew Pearmain is the Order's Honorary Organist.

The specification is as follows :-

GREAT		SWELL	
Principal	8	Quination	16
Röhrflute	8	Gedact	8
Swell Viola	4	Viola II	8
Octave	4	Köppel Flöte	
Röhr Flöte	4	Spitz Flöte	4
Super Octave	2	Nasat	2
Wald Flöte	2	Block Flöte	2
Mixtur	IV	Terts	1 <sup>3</sup> / <sub>5</sub>
Krumnhorn	8	Mixture	III
Céleste tuning		Basoon	16
Tremulant		Trompette	8
Swell to Great		Clarion	4
Great to Alt (prepared for)		Swell/Alt (prepared for)	
		Célestes tuning	
		Tremulant	
PEDAL		ALT	
Diapason	16	Section prepared for - thought this was a pipe organ speciality!	
Bourdon	16		
Quintation	16		
Octave	8		
Gedact	8		
Choral Bass	4		
Mixture	III		
Posaune	16		
Trompette (Sw)	8		
Great to Pedal			
Swell to Pedal			
Alt/Pedal (prepared for)			

Should anyone know more about the organs in these locations I would be most interested. Now I am working in St John's I have good pipe organs allaround - St James' Clerkenwell is the Parish Church, and the City and Smithfield are half a mile to the south - therefore there is plenty of lunchtime entertainment if one has the time.

## SUMMER VISIT 1991

Mark Jameson

The Summer Outing in 1991 was held on Saturday 15 June when members visited two churches, one pub and one home - all in close proximity. The weather was typically June English - not for sitting outside!

The day commenced with an invitation from David Duvall to join him at the 14th century Bell public house opposite Waltham St Lawrence Church - an offer not to be missed! With this refreshing start, members then went across to St Lawrence's to start the visit "proper". Our member Don Hickson is the organist of this church and demonstrated the instrument for us. This is an undated, but late 1800's, Willis with the following specification.

SWELL		GREAT	
Salicional	8	Fifteenth	2
Cornopean	8	Flute Harmonic	4
Principal	4	Principal	4
Open Diapason	8	Claribel flute	8
Swell to Great		Stopped Diapason	
Swell to Pedal		Bass	8
Great to Pedal		Dulciana	8
		Open Diapason	8
PEDAL			
Bourdon	16		

While the number of stops is limited, a wide selection of music was played to show the versatility of the instrument.

The church dates back to c1300, and was rather altered by the Victorians, but includes work from the Norman period onward. The Royal Arms on the north wall of the Nave are of Queen Anne, and had just been resored.

The second church visited was at Ruscombe, a picturesque building on high ground just east of Twyford. Dedicated to St James, the church has a Norman chancel built of flints, with the rest in brick, dating from 1638/9. The interior is well worth visiting and has many traces of c13 painting, reputed to have been done by monks from Reading Abbey. There are also more modern figures painted by the Vicar, Rev S.I.P. Macartney during the period 1907 to 1913. Our very long standing member, Sybil Stephenson is the organist here in addition to her responsibilities at Twyford church.

This organ is by Thomas E. Lewis, and dates from 1910, and I have a note of a rebuild or refurbishment in 1959. The manual compass is 58 notes and pedal 30. A balanced Swell pedal, slighty right of centre, and combination levers, two each to Great and Swell are fitted. There are no thumb pistons.

The draw stops are as follows

SWELL		GREAT	
Principal	4	Harmonic Flute	4
Gamba	8	Clarabella	8
Open Diapason	8	Lieblich Gedackt	
Stopped Diapason			8
	8	Open Diapason	8
Stopped Bass	8	Swell to Great	
Swell to Pedal		PEDAL	
Great to Pedal		Sub Bass	16

After these visits, tea was generously provided by Sybil at her home, originally planned to be a garden event, but the weather spoiled neither the tea nor the day.

This was a well-attended meeting and thanks are given to all those who gave their time and effort in organising the day.

## THE PSYCHOLOGY OF BACH'S ORGAN WORKS

Dr John Davis

This meeting was held in St Mary's at which our distinguished member spoke about Bach's works and Chris Hood played examples of the chorale preludes as illustrations.

In considering the psychology of music it is important to remember that music is an art which is appreciated through emotions, and is therefore comparable with, for example, the paintings of Salisbury Cathedral and others forms of art.

The first thing to appreciate about the interpretation of Bach's works is that the experts do not agree. At the time of his death his obituary writers obviously did not think much of him, comparing him unfavourably with his sons and J. Walther. However they were all agreed on two matters - he was the greatest organist of his time and his chorale preludes were outstanding. Bach was the greatest religious composer of all time, and while one often thought of Handel in this connection, the latter was in fact operatic rather than religious.

A fundamental part of the Lutheran service was the chorale. By contrast with other countries, it had become usual for the congregation to take a much more active part in the service, particularly in the singing of hymns.

Bach had an outstanding originality of treatment and certain "tricks of the trade" in composition, for example those dealing with Power and Glory usually had an ascending diatonic scale. Expressions of joy had intervals of 4ths and 5ths while sadness had chromatic scales and falling 7ths and 9ths. This was evident in Dürck Adams fall where the diminished 7th was employed.

The Orgelbuchlein was intended as guidance to the enquiring organist and student organist who wished to improve his playing, especially the pedals. However it had left several question marks, for example there should have been 145 to complete the series - where were the remainder? There were several possibilities, for example

- Bach may have been too busy;
- he did not consider the remainder sufficiently worth while;
- the remainder have been lost.

The last alternative seems the most likely, since Bach had an extraordinary capacity for work, and was capable of using virtually any subject as a basis for composition.

The tune and the words of the Lutheran Church formed the hymn. In the Lutheran service there was an introduction on the organ throughout the service, and many of these interludes were a modified rondo form. For example Bach might include a canon at the 4th, 5th and octave.

Another work for which the purpose was not clear was the Clavierübung Pt II. Why did JSB compose this for organ? We do not know, but it was probably at least partly as exercises but has left several question marks.

On the subject of editions, of which there were many, Novello's was good, though Dr Davis cautioned on the editorial phrasing. Peter Wilson's book on the Chorale Preludes was also well worth study.

Finally Dr Davis suggested that we should make more Bach's music widely known with suitable explanation beforehand of the real meaning of the work.

## A BICENTENNIAL CELEBRATION

Graham Ireland

A small paragraph was added to the history of Music at noon on Sunday 29 September 1991 in London. The event in question concerned the application of the additional name "Mozart Terrace" to Nos. 162-188 Ebury Street in Chelsea. For it was here in No 180 that the Mozart family stayed, and the young Amadeus as he liked to be called, composed his first two symphonies.

Earlier in the year Leopold Mozart had arrived in London on 23 April 1766 with his wife Anna Maria, daughter Nannerl, and Wolfgang, taking lodgings first at Cecil Court off the Charing Cross Road. Four days later the children played before King George III and Queen Charlotte at Buckingham House. For the sake of Leopold's health the family moved in the summer to Ebury Street on the borders of Westminster and Chelsea which was then certainly more rustic than it is today. In the autumn the family moved back to central London where they lived in Thrift Street (now Frith Street) in Soho.

Prompt at noon a new nameplate "Mozart Terrace" was unveiled at a brief ceremony in front of No 162 Ebury Street, by Roger Norrington, the founder and conductor of the London Classical Players, and a leading authority on Mozart. Mr Norrington addressed the cognoscenti assembled on the other side of the street, mentioning in particular the large output of the composer in such a short life span, and the value of much modern research engaged in by so many eminent scholars. The ceremony concluded with the playing of some of Mozart's music by a wind ensemble using replicas of authentic instruments, whilst the audience talked over glasses of wine and consumed nibbles. Mozart would surely be delighted to hear this music played as genuine "Gassenmusik" in the style of his divertimenti and cassations.



The scene at Mozart Terrace

## THE MAKIN ORGAN IN CHRIST CHURCH, READING

Leslie Davis

As you may imagine, I sustained an immediate shock when told by the P.C.C. that there was just no way in which the estimated sum of money could be raised to restore the old Henry Jones organ, and that I must find some 'alternative' - in other words an electronic substitute.

Despite my dilemma I sent out the usual enquiries and attended demonstrations in company with the churchwardens and others, and quite frankly I was dissatisfied on many scores, principally the number of speaker units in the systems - a most important point. By comparison I had been quite impressed by a small Makin nearer home, and so decided to pop down to Christchurch Priory and hear for the first time and with greater interest the large Makin commissioned by the late Geoffrey Tristram; this magnificent cathedral model with multi-speaker systems left me with no doubt.

Negotiations with the Makin Organ Co and a demonstration in church convinced the P.C.C., and furthermore the cost would be less than half that quoted for the rejected restoration. The specification included separate nave and chancel multi-speaker systems, R.C.O.-style mobile console of 63 speaking stops plus a light-weight mobile mini-console for choir practices - this useful adjunct is programmed via its own pistons into the general pistons of the main console, making it suitable for continuo use, while the two consoles can be manned for duets or concertos. The completed installation took place in January 1987, and of course there were teething troubles of a minor sort, which were very promptly remedied.

In conclusion I may say that it took four years of every conceivable form of fund-raising to meet the debt and repay loans. With due reverence I now have no yearning after the old instrument, which, while the action cabling has been severed, remains intact just in case a future tycoon might appear to finance its reinstatement.

		SPECIFICATION			
GREAT ORGAN		SWELL ORGAN		CHOIR ORGAN	
Double Diapason	16	Geigen Diapason	8	Open Diapason	8
First Diapason	8	Lieblich Gedact	8	Stopped Diapason	8
Second Diapason	8	Gamba	8	Hohl Flute	8
Claribel Flute	8	Salicional	8	Viol d'Orchestre	8
Principal	4	Vox Angelica	8	Dulciana	8
Octave	4	Flute Céleste	II	Prestant	4
Wald Flute	4	Principal	4	Nason Flute	4
Octave Quint	2 <sup>2</sup> / <sub>3</sub>	Fifteenth	2	Nazard	2 <sup>2</sup> / <sub>3</sub>
Super Octave	2	Sesquialtera	II	Fifteenth	2
Flautina	2	Mixture	V	Recorder	2
Plein Jeu	VIII	Hautbois	8	Tierce	1 <sup>3</sup> / <sub>8</sub>
Fourniture	IV	French Horn	8	Larigot	1 <sup>1</sup> / <sub>3</sub>
Cymbale	III	Trumpet	8	Siffloite	1
Contra Tromba	16			Scharf	III
Tromba	8			Clarinet	8
Octave Tromba	4			Cor Anglais	8
				Tuba Magna	8
PEDAL ORGAN					
Double Open Wood	32	Bass Flute	8	Contra Bombarde	32
Open Wood	16	Super Octave	4	Ophicleide	16
Bourdon	16	Octave Flute	4	Fagotto	16
Dulciana	16	Spitz Flute	2	Trumpet	8
Violone	16	Mixture	IV	Schalmei	4
Octave	8				

Tremulants to Swell and Choir

Balanced expression pedals with indicator lights to Choir and Swell organs

Usual couplers

58 thumb and toe pistons with two memories and capture system

Signal light operated from West Door, High Altar and Vestries



SKETCH OF THE WAITE ORGAN



YOUNG MUSICIANS AT ST ANDREWS, CAVERSHAM

23 November 1991

This was planned as an event to follow NLOY but was extended to include other instruments, and demonstrated the very high standard achieved by those young people who take their music seriously.

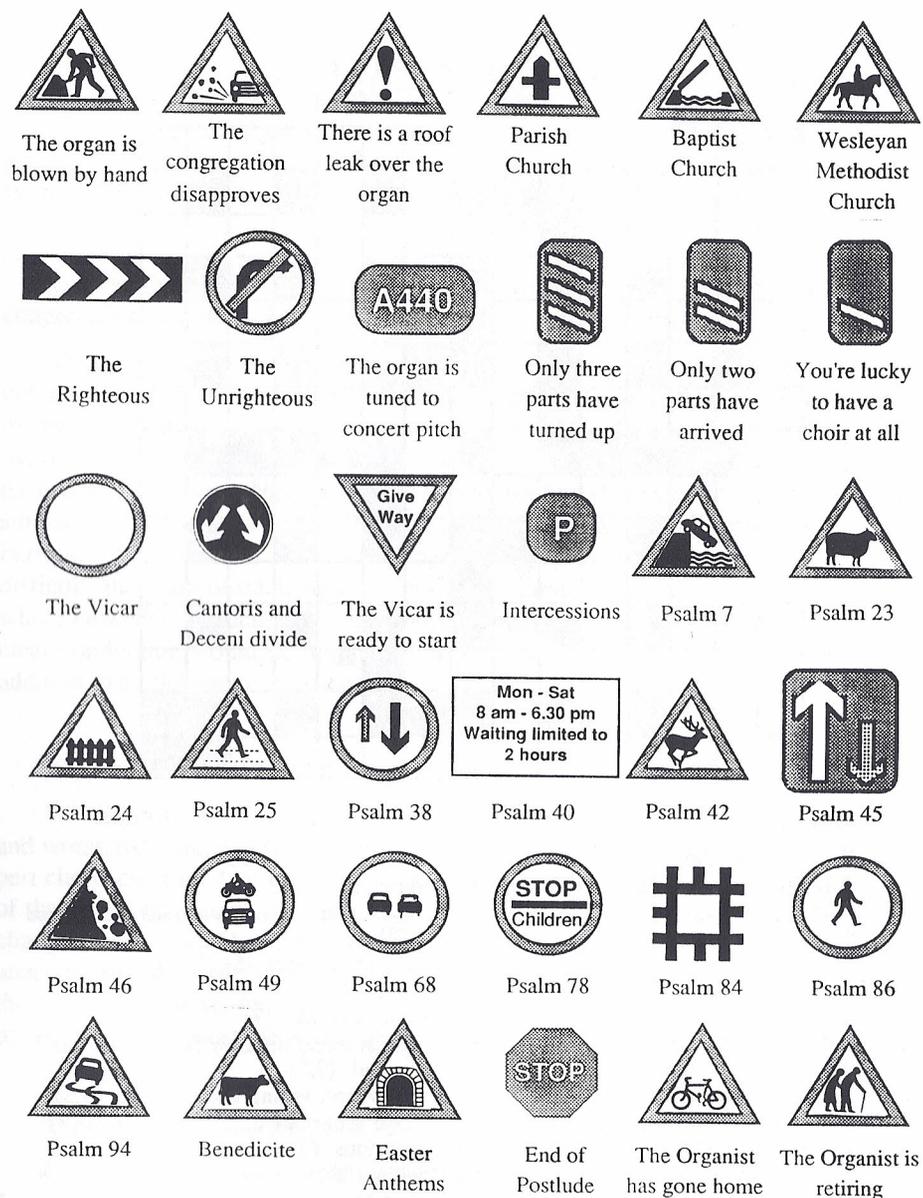
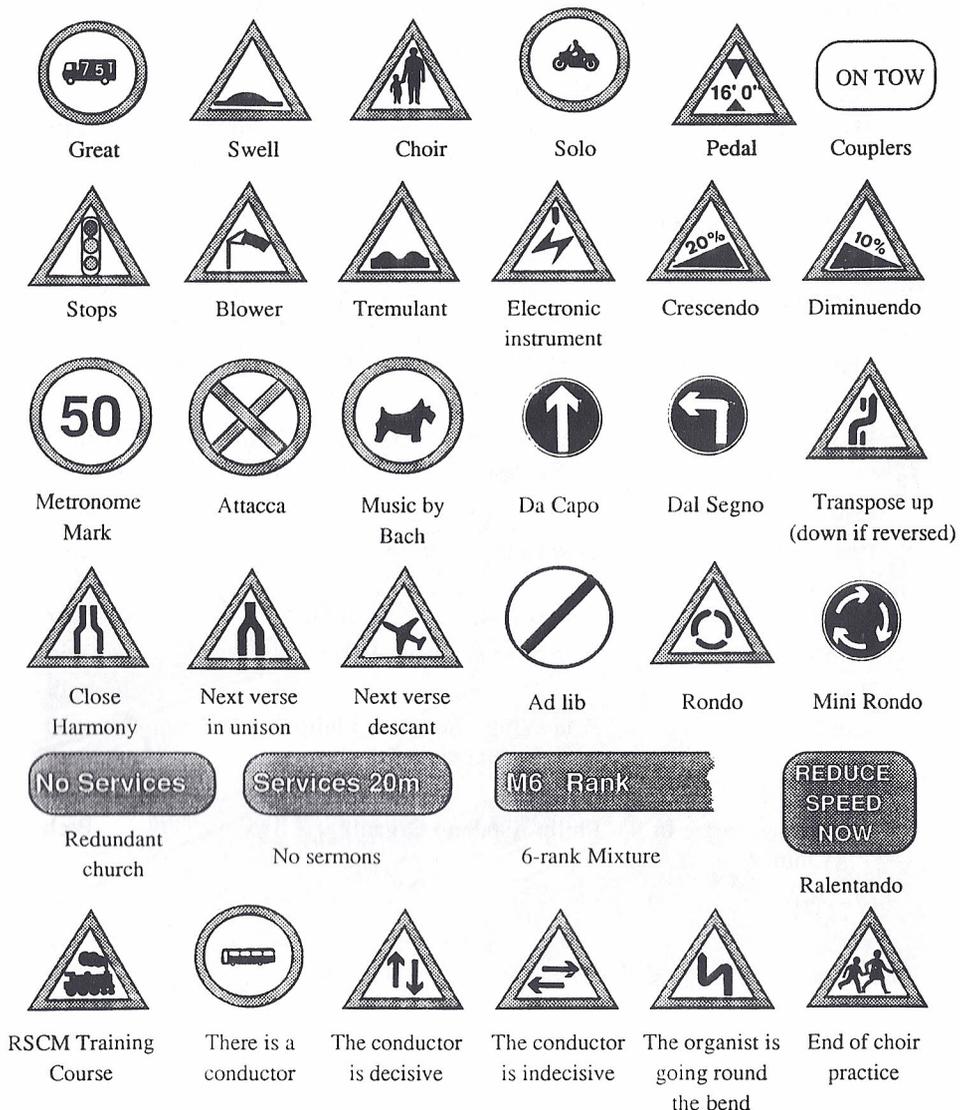
The Association is very grateful to the Vicar and Churchwardens for their permission and support in this event.

PROGRAMME

Toccata & Fugue	Philip Aspden - Organ	Reger
The Lord's Prayer	Pam Wing - Soprano; Philip Aspden - Accompanist	Malotte
Trumpet Concerto (First Movement)	Matthew Clements - Trumpet	Hummell
Prelude pour le piano	Kieron Browne - Piano	Debussy
Two arranged folk songs :-	Pam Wing - Soprano; Philip Aspden - Accompanist	Britten
The Salley Garden		
The Ash Grove		
Easy Living	Gregory Payne - Saxophone; Kieron Browne - Accompanist	Robin & Rainger
When I'm 64		The Beatles
Prelude & Fugue in G major	David Blake - Organ	Bach
Andante et Scherzo	Timothy Watsham - Trumpet	H. Busser
Romance	Jonathan Sheppard - Horn	Scriabin
Rondo		Diabelli
Ave Maria	Pam Wing - Soprano; Philip Aspden - Accompanist	Gounoud
Agnus Dei		Mozart
Fantasia & Fugue in G minor	Philip Aspden - Organ	Bach

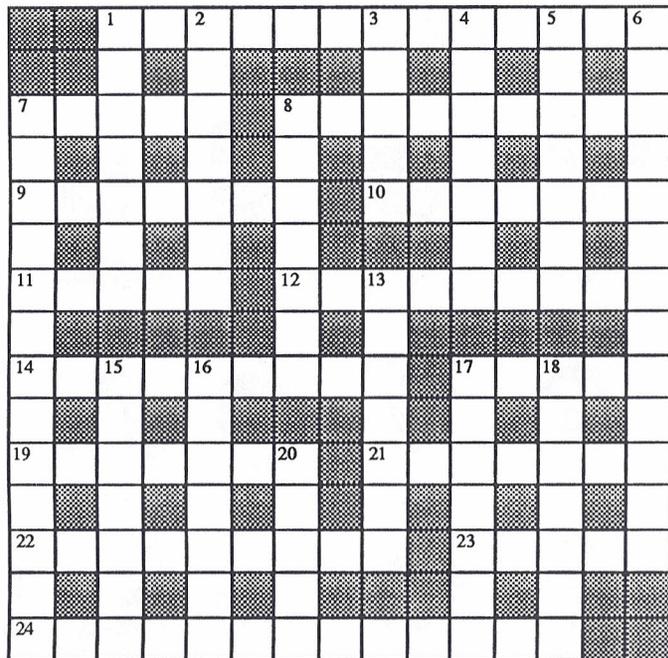
# The Organist's Highway Code

A failure on the part of an organist to observe a provision of this Code shall not of itself render that organist liable to criminal proceedings of any kind, but any such failure may in any proceedings (whether civil or criminal and including proceedings for an offence under the Mobile Diapasons Act) be relied on by any party to the proceedings as tending to establish or negative any liability which is in question in those proceedings.



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**CROSSWORD NO 1**  
Compiled by Graham Ireland



**Clues**

**ACROSS**

**DOWN**

- |   |   |
|---|---|
| 1 Is it really hands and feet together? (5,8) | 1 Blown or played (7)   |
| 7 Behead "The duteous day now ....." (5)      | 2 All is sheen when she restuds the surface (7)                     |
| 8 Decanal singing pupil? (9)                  | 3 Adjectival marg! (5)  |
| 9 Reduces <i>anag</i> (7)                     | 4 Plaited (7)   |
| 10 All aboard on platform (7)                 | 5 Spanish entree (7)  |
| 11 Keels over emblematically (5)              | 6 Ely Cathedral organ is famous for this sound (9,5)                |
| 12 With nothing in between? (9)               | 7 Transverse, loving and wooden! (8,5)                              |
| 14 Is this stop a reeded trumpet? (9)         | 8 "Love's burning ....." (Madrigal) (7)                             |
| 17 Stick fast first and second (5)            | 13 Occasions (7)  |
| 19 This stop's start is at Ascot! (7)         | 15 "while the choir with peals of glee doth rend the air ....." (7) |
| 21 Hold what is thine! (7)                    | 16 The Romans quarrelled among themselves (5,2)                     |
| 22 Does not live up to the part (9)           | 17 Does the mother kangaroo do this to her young? (7)               |
| 23 He means to sing in agreement (5)          | 18 He died at 12.55, 5 Dec 179.. (7)                                |
| 24 Are there any in Loch Ness? (5,8)          | 20 Opposite of verso (5)  |

**MUSIC REVIEWS**

We are again indebted to the Oxford University Press for review copies of recent publications. Space does not permit all reviews to be included here, but others will be appearing in the Association's newsletters.

R. Vaughan Williams *At the name of Jesus* Anthem for mixed choir and congregation, accompanied by brass quintet with optional timpani and organ.

This piece, with the resources needed, may appear over-ambitious, but is in fact not too difficult, and may be appropriate for a festival service, perhaps an anniversary or patronal festival. The foundation for the piece is the less familiar tune to the hymn *At the name of Jesus* to *King's Weston*, (EH 368), which is set differently in each verse. The congregation are silent only for two verses, and for these the choir sing with the brass quartet for one, and unaccompanied in straightforward four part harmony for the other. The vocal parts, and the brass accompaniment, are not difficult; the main obstacle to a successful performance would be co-ordinating the whole *ensemble*, particularly if the optional organ and timpani were used, and good clear conducting would be required. A piece well worth trying for an impressive addition to a celebratory occasion.

Alec Rowley *Praise* SATB + organ

Written in 1928, *Praise* is a clear setting of words by Aidan Clarke, on a creation and worship theme, in a typical unfussy 20th century English style. Scored for four part choir, there are two very short passages for soprano and bass soli in the middle of the work, where a change of mood from the triumphant opening is achieved by a change of key from D minor to F minor. The full choir returns for a quieter partly unaccompanied passage, before a very short *finale* in the original mood, this time in the major. Simple, but effective, this would be suitable as a anthem on many occasions, and manageable for many parish choirs.

Thomas Tallis *Purge me, O Lord* SATB

The editorial note accompanying this piece states that *Purge me, O Lord* was a devotional partsong rather than an anthem, and that there is no evidence that it was sung in churches during Tallis' lifetime. However, it is in no way unsuitable for church use, and would be suitable for Evensong during Lent, or at a penitential service. In typical Tallis style, the setting is mostly homophonic, with some imitative passages; a simple but pleasant piece, not difficult to perform.

Christopher Tye *Give almes of thy goods* SATB

Another in the Tudor Church Music series, this anthem by Tye is a setting of the Offertory Sentence from the apocryphal book of Tobit (4.7). Somewhat less homophonic in style than the Tallis anthem above, the piece starts with short phrase taken up by each part in turn, a device which is used throughout the piece to good effect. Again, an uncomplicated Tudor anthem, which, given the text, might be suitable as an offertory motet, or at a stewardship service, as well as for more general use.

Christopher Tye *O God be merciful unto us* SATB

Tye's setting of Psalm 67 has much in common with the previous anthem in its imitative treatment of the words. Again, melodic ideas for each new idea in the text are taken up in turn by each part. A more homophonic style is adopted for the second part of the psalm, with the words, "Let the people praise thee", and there is no setting of the Gloria. An anthem with plenty of interest, but not too complicated or demanding.

William Smith *God be merciful unto us* SAATB + organ

William Smith's setting of the Preces and Responses is well-known; perhaps his anthems are less frequently sung. In contrast to Tye's setting, Smith employs the common division between Decani and Cantoris, with the full choir entering only for a brief period at the beginning and at the short concluding Gloria. The piece has much melodic, harmonic and rhythmic interest, whilst being typical of the period, and although not overly difficult, would require a fair degree of competence and familiarity with the period in order to be able to bring this off effectively.

Adrian Batten *Haste thee, O God* SATB

Batten's setting of Psalm 70 vv. 1-4 is again a typical Tudor setting with much to commend it. The somewhat plaintive mood created may make this a suitable choice for Lent. Interest is maintained by the varied use of rhythmic patterns, with effective use of dotted notes, runs and occasional syncopation. An extended Amen ends this anthem in an unmistakably characteristic style. Its four part construction will present no difficulties to many parish choirs, although, as with much music of this period, careful attention to detail needs to be paid in order for the full beauty of the piece to be revealed.

R.W.

*Three carols arr. Stephen King*

It is all too easy for carols with several verses to the same tune to become tedious and uninteresting. (Like *The First Nowell*, with the same bit of tune three times in six verses.) Stephen King has chosen three such carols and introduced some variety that is well within the capabilities of the average choir.

1 *The Seven Joys of Mary*

Four verses are sung by men's and women's voices alternately, with all parts joining in for the refrain. Verses four and six are set in four parts, verse six ("upon the crucifix") in the minor key, and verse seven ends in jubilant mood with unison voices and a descant added to the refrain. The lively triplet accompaniment linking the verses is not difficult, and the unaccompanied sections could easily be discreetly accompanied if necessary.

2 *The Linden Tree Carol*

Not perhaps one of the best known carols and not often sung, but here are some pleasing settings of the five verses, especially if you are lucky enough to have some good quality tenors. Three verses are set for full choir, and two for men and/or women with the other voices providing an "Ah..." accompaniment. Verse three gives the tune to the sopranos and tenors of a semi-chorus, but it could quite well be sung by a solo voice. This carol is unaccompanied.

3 *Tomorrow shall be my dancing day*

A similar arrangement to No 1, with the tune sung by sopranos or tenors and the refrain sung by all four parts. The sopranos and altos divide briefly and much of the carol is unaccompanied. The whole thing needs a light and lively touch and is less difficult than the Willcocks arrangement.

*Run with Torches* Peter Gritton

This is a new carol written specially for Robert Gower and the Chapel Choir of Radley College. It is a lively setting of some French traditional words translated by W. Canton - not the same words as John Joubert's "Torches". It is not difficult, as much of it is in unison, and where there are four parts often with soprano and tenor are in unison, as are the alto and bass. At one point the bass part only is divided (no doubt Radley is well supplied with basses) and then for six bars there are two choirs, but the parts are identical and sung alternately, bringing the carol to a joyful conclusion. Throughout, the organ accompaniment captures and the mood of the words until the final shout - "Christ is born; so Christians; Run!"

E.A.F.



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1927 *P R Scrivener, FRCO FTCL*  
1928 - 30 *F G Goodenough, FRCO*  
1931 - 34 *B Probert-Jones, MusB FRCO*  
1935 - 37 *A Barkus, FRCO*  
1938 - 42 *A Yould, FRCO ARCM LRAM*  
1943 - 45 *A H Lusty, ARCO HonFTCL*  
1946 *P R Scrivener, FRCO FTCL*  
1947 - 48 *W H Rowe, ARCO*  
1949 - 50 *A E Rivers*  
1951 - 52 *A Warren, FRCO*  
1953 - 55 *Prof H C Barnard, MA DLitt*  
1956 - 57 *F G Spriggs*  
1958 - 60 *L Pratt, FTCL*  
1961 - 63 *R N Nash*  
1964 - 65 *Miss E G Goodship, ATCL*  
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1969 - 71 *L F B Davis*  
1972 - 74 *R P J Pepworth*  
1975 - 76 *J C Lawes*  
1977 - 78 *D L Jones*  
1979 - 80 *Mrs E A Fisher*  
1981 - 82 *H H Hartley, MA BSc FRAS MBCS*  
1983 - 84 *P B Marr, PhD GTCL FRSA ARCO*  
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1987 - 88 *C Hood, BA*  
1989 *C J Kent MusB MMus PhD FRCO ARMCM*  
1990 - 91 *D. Duvall MA FCA*

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