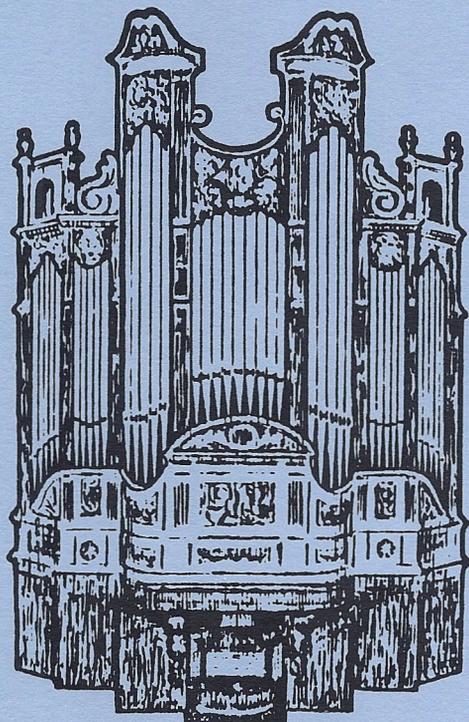


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President

Philip Bowcock BSc ARICS IRRV
4 St Anne's Road
Caversham
Reading, RG4 7PA
(0734) 475438

Hon Secretary

Graham Ireland
Village Farm Cottage
The Street, Swallowfield,
Reading RG7 1QZ
(0734) 882679

Hon Treasurer

Mark Jameson
92 The Hawthorns
Park Lane, Charvil,
Reading, RG10 9TS
(0734) 344212

Hon Programme Secretary

Derek M. Guy, AFCM
14 Wilmington Close
Reading RG5 4LR
(0734) 693587

Benevolent Fund Steward

Mrs E.A. Fisher
7 Beechwood Close
Crays Pond, Goring Heath
Reading RG8 7SG
(0491) 681232

Publicity Officers

Leslie Davis
99 Tilehurst Road
Reading RG3 2NA
(0734) 507367

Gordon Hands
1 Froxfield Avenue
Reading RG1 6LR
(0734) 590025

Other Committee Members

Donald Hickson	to 1994	Ian Nicoll	to 1995
Michael Humphries	to 1994	Miss Evelyn Hewett	to 1996
Barbara Humphries	to 1994	Miss Christine Wells	to 1995

Editors of *The Berkshire Organist*

Gordon Spriggs
403 Wokingham Road, Earley
Reading RG6 2EH
Reading 264257

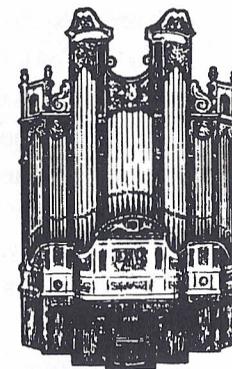
Philip Bowcock
4 St Anne's Road, Caversham
Reading RG4 7PA
Reading 475438

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

THE BERKSHIRE ORGANISTS' ASSOCIATION

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 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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THE PRESIDENT

Philip Bowcock was elected President this year in succession to David Duvall. He feels even less musically qualified than his predecessor since he did not begin music lessons until the age of 14 and has not yet taken any examinations at either organ or piano.

His home town was Chester where he qualified as a Chartered Surveyor and then spent 10 years working for the Inland Revenue in London and the Hertfordshire before deciding to devote his time to teaching. He is now a Lecturer in the Department of Land Management of the University, where one of his interests is house prices and Council Tax.

For ten years he lived near Hatfield, Hertfordshire and was deputy organist at what is now a United Reformed Church which had an early electronic organ. As this was only a mile or so from the BBC transmitter at Brookmans Park it was possible for the instrument to pick up broadcasts and therefore if the preacher was less than interesting the organist could always provide an alternative programme!

He is married and his wife, Sheila, has currently had 47 children - most of them fortunately for a relatively short time. (Actually Sheila likes babies and prefers to trade them in for a new model when they wear out.) Other interests include special education where he is a parent-governor.

For the past 20-odd years he has been playing with computers and, wearing one of his other hats, has produced the last 9 issues of this journal after editing contributions with Gordon Spriggs.

When he came to Reading in 1972 he joined the choir of St Peter's, Caversham, and acted as Deputy Organist around the parish which at that time included the whole of Caversham and Mapledurham. However in 1982 he was invited to become Organist at Caversham Baptist Church where he has been ever since.

EDITORIAL

The past year has seen at last the publication of *In tune with Heaven* which has been expected for several years, and many of the Archbishops' conclusions are those which have been expressed elsewhere and are already well appreciated. One particular matter is that of Conclusion 707 which states that musicians are generally underfunded. Whatever salary the organist received however is only a part of the cost and congregations must accept that music is an expensive item and needs to be budgeted for. Items for inclusion should include not only the maintenance of the organ but also eg. courses for musicians, copyright subscriptions and sheet music where appropriate. There are far too many churches who make no provision at all and then wonder why the standard of their music is such that it does nothing to attract new members. The cost of a music group's instruments runs into a substantial sum and the fact that members do not expect the Church to provide instruments for them gives a totally misleading impression. Regrettably there still seem to be some

churches who take no account of the law relating to copyright, and one might wonder how they reconcile this with the often-proclaimed principles of integrity in the Christian life.

Music groups continue to become more common and it would seem possible for the organ to become a museum piece within the lifetime of younger members because of the cost of maintenance and the difficulty of finding keyboard musicians prepared to spend time in learning organ technique. One can sympathise with the problem of practising in a cold church on a winter's evening, but most of us have been through that, and still do. But, given that many households have limited space but possess electronic keyboards, why has nobody been able or willing to develop a removable pedal board which could be used for practice purposes? Ideally of course one would have a small pipe organ but most households have neither the space nor the finance to run to this.

Elsewhere in this issue the matter of the ordination of women is discussed. This is an issue which is going ultimately to affect not only the appointed organists of parish churches but eventually all of us whatever our denomination. However the whole matter may ultimately be seen as a storm in a chalice if the possible threat of a violent confrontation with Islam materialises. Perhaps those in authority should be giving more thought to the ways in which the different faiths in our society might live together in harmony and learn from each other. After all it is not long since Anglicans, Baptists, Presbyterians, *et al*, in this country were hardly on speaking terms and certainly appeared to those outside to be worshipping different Creators.

One of the objects of this Association is to encourage interest in the Organ. In 1991 one successful event was the Recital by Young Organists (and other musicians) in St Andrew's Church, Caversham. It was disappointing therefore that in 1992 there were not enough young organists to repeat this, and it again demonstrates the impending problem for churches of the general shortage of organists - a problem which most of them seem to be content to disregard. "The Lord will provide" is a commendable principle in many situations, but is not an excuse for the ostrich-like behaviour of a good many committees of PCC's, elders, deacons, etc. It is tempting to wonder whether the supply of organists able to lead a service will last as long as the number of instruments kept in a proper state of repair.

We all know that one day we shall have to give up playing the instrument which for most of us has been a source of the greatest interest for many years. It is sad therefore to record that some members have now reached the stage when they must perforce listen to the music of others. Among those who have retired from service are Wilfrid Claridge who has held appointments in Methodist churches for 45 years followed by 20 years' deputising for Derek Guy, but has now been forced to give up playing because of his eyesight.

It is also sad to report that one of our former members, Howard F. Harvey, died on 18 October. He was 85 and had been Organist at St Mark's Church for 33 years before he retired at Christmas 1991.

SYNODS, PSYCHOLOGY, AND SALICIONALS

Peter Marr

The decision of the General Synod of the Church of England that women may become priests in that Church will have many far-reaching effects. The issue, although on the face of it about gender, is about authority, both scriptural and ecclesial. It therefore affects organists. In a few years' time, we may well look back and see that the musical changes accompanying the years of the Reformation, also by no means a unanimous operation¹ were not significantly less than those brought about by current events in the Church of England.

The decision of the Synod leaves organists and church musicians one of four options to take:

- (a) as the Church of England is a Protestant sect, the matter is of secondary importance;
- (b) it is a legitimate development of tradition and can be accepted without reference to those other churches possessing an ordained priestly ministry;
- (c) the proposals for Provincial Visitors ('flying bishops') are acceptable;
- (d) there is no alternative but to disaffiliate with the Church of England for reasons that I refer to in the second sentence of this article, that is for biblical reasons or ecclesial reasons, or both.

There is built into the legislation² assumptions if not of schism then of impaired communion. The Code of Practice³ is written with this in view. Thus in different ways there will be "no-go" parishes for women priests, and I suspect for those who support them. There will be even greater demarcation between the traditions *within* the Church of England than exists now and predictably much tension over the issue at parish level.

About one third of the Church of England is not in agreement with the decision. It follows that church musicians, not least organists, need to face up to the fact that some people will wish to change churches even to the extent of leaving the Church of England. These will include musicians, singers and fellow organists. Some clergy have already announced their intended departure. Some parishes will find the issue so deeply divisive that the tensions produced will dominate church life and thus the ordering of services. Politically correct language will be supplemented with politically correct liturgy and music.

There are other dimensions to this which may particularly affect organists.

Since the early 1960s, there have been significant changes in the styles of Anglican church music. On the whole, these styles have at a parish level moved away from those which became established largely as a result of the Oxford Movement in the middle of the 19th century⁴. Alongside this, the Evangelical tradition within the Church of England has not only grown numerically but also significantly changed its musical repertoire and normal musical forces. If we add to that the effect of the charismatic movement, we find already many changes in English parochial church music within the past generation.

But recent research by Dr Leslie Francis⁵ may give even stronger pointers to another shift, potentially very challenging to many parochial organists. Using psychological profiles, Dr Francis has examined a sample of Church of England ordinands, male and female. The results of his research⁶ include observations in three areas of distinction between these two groups of ordinands. With respect to the women:

- he places them low on the neuroticism scale, and so suggests they tend towards an absence of anxiety, of depression, irrationality, of shyness, of goodliness, of emotionalism and an absence too of a suffering from guilt and of low self-esteem.
- he places them high on the extroversion scale, and so suggests that they tend to crave excitement, are carefree, easy going and optimistic.
- and he places them high on the psychotic scale and so suggests that they tend towards being not empathic, with lower than average feelings of guilt, and with little sensitivity to other people's notions which are strange to them. They will, in short, be tough and outward-going rather than sensitive.

He observes the men concerned have tended to be more characterised by feminine characteristics than the rest of the male population; and, as we see above, the women have tended to be more characterised by male characteristics than the rest of the female population.

Although it may well be, Dr Francis has argued, that the next generation of women clergy will be a broader cross-section of the 'religious' population, it is those *at present* under training or at present in deacon's orders who have had to fight for what they claim to be their right. Soon they will be more generally in positions of authority than most women deacons are at present.

Will the Salicionals remain? Will the reed break?

It is likely that many - particularly those of middle age or older - have to a greater or lesser extent been affected by the English taste for religious (i.e. spiritual) and artistic 'noble quietness'. For whatever reason, such thoughts are not at present fashionable.

I have suggested elsewhere in previous issues of *The Berkshire Organist*, perhaps without a great deal of quantifiable evidence, how the musical language of hymnody is influenced by social considerations. It seems that the situation within which the Church of England now finds itself will have a considerable effect upon parochial music, its stability, its style and its personnel. And a recent comment made to me about the Church of England video, 'Yours Faithfully' may echo the thoughts of others: "There seems little room for the average quiet man in the Church of England these days, whatever they say".

For reasons additional to those I referred to above, I regret this General Synod decision about the ordination of women to the priesthood. It embarks upon a path which has led elsewhere to fundamental changes in the understanding of God⁷.

It impairs grievously the sense of communion (in the widest sense) between members of the Church of England, and between that church and the great churches of

the West (Rome) and the East (the Orthodox churches). I will not comment on the events leading to the final vote, nor on the roads that still have to be trod before it becomes legally effective⁸. But even for those who are happy with the decision, it may be that there is a rough path ahead for organists who like things as they were.

REFERENCES

- 1 See, for instance, Eamon Duffy: *The Stripping of the Altars: traditional religion in England 1400-1580* (1992).
- 2 *Reference of Draft Legislation to the Diocesan synods*. GS Misc 336 (1990).
- 3 *Ibid.*, pp 35-39.
- 4 See Nicholas Temperley, *The music of the English parish church*, volume I (1979, pb/1983)
- 5 "The personality characteristics of Anglican ordinands: feminine men and masculine women?" in *Personality and Individual differences*, 12 (1991), pp 1133-1140, and "Male and female clergy in England. Their personality differences: gender reversal?" in *Journal of Empirical Theology* 5 (1992), pp 31-38.
- 6 See especially Francis, (1992) *supra*, p 32.
- 7 At the time of writing (mid-February 1993), discussion of the 'Roman option' and other matters leaves the *form* of the eventual outcome unclear. Its *effects* however cannot be underestimated.
- 8 A useful summary of some of the issues may be found in *The enemy within; radical feminism in the Christian churches*, ed., Christine M.Kelly (1992).

READING TOWN HALL AND ORGAN

Leslie Davis

Frequently receiving enquiries about the Willis organ, I am now informed that refurbishment of the Concert Hall and Organ should be completed by 1997 (D.V.) Work on the Museum and Art Gallery has been beautifully executed and is now nearing completion. As is common knowledge, the progress of the refurbishment scheme has been delayed by financial restraints and we must remain stoical, accepting that priority must be given to homes for the homeless. Regarding the dismantled organ, no work of restoration has yet been undertaken by Harrison & Harrison, all the parts remaining in safe storage in the vaults of the Hall.

SINGING THE PSALMS

John Barnard - 18 January 1992

John is Director of Music at St Albans Church, North Harrow, and has contributed a great deal to *Psalms for Today* and *Songs from the Psalms*, and the following is a précis of his talk.

The idea for two books came from a feeling of the authors of Hymns for Today's Church that psalms were beginning to fade out. In the Anglican church Morning and Evening prayer have given way to the Parish Communion which is now the main service, and attendances at Evensong are now poor. Those services however were the ones that maintained the psalms because they were an integral part of the service. The ASB and Prayer Book still allow for singing of psalms, but in most churches only two instead of three lessons are read with usually a hymn in between. Most people therefore are not familiar with psalm singing. Psalms however are the hymnbook of the Bible and, once lost, something extremely important in worship and in development of our spirituality will have gone.

Those of us involved with *Hymns for Today's Church* became convinced that something needed to be done. In the free churches there had never been much tradition of psalm singing apart from paraphrases except perhaps for Ps 23. In Scotland paraphrases have been much more popular but they have not really been used to any extent south of the border.

We also knew that other people had tried to do something but that it had not been very successful. Responsorial psalms have become very popular in the Roman Catholic church, but in the churches where they are used people do not seem to be making much of an effort - the soloist tries to encourage the congregation but they often do not seem to be terribly interested. Very often I do not think that the style is very attractive for them anyway.

Then there is Taize, but they are doing something rather different. They have people with many languages and traditions and they have to do something very simple. Trying to adapt that to a church situation however is not quite so easy.

It was apparent that many people had tried to do something but with little success so we tried to find a way, a range of styles that congregations could respond to. We decided that we had to have a range of styles so that people could choose that which was suitable for their particular situation so that psalms could be opened up. We included some responsorial psalms - hopefully more attractive than some currently available, and lots of paraphrases which could either be sung to a hymn tune or to something a little more "songy" that it would probably be popular.

One of the problems with Scottish paraphrases is the way that the words are twisted in order to get them to rhyme and while that is fine if you like it, it is not

likely to become very popular. So we decided that we must stop doing silly things with the words. There are people who want to chant psalms, particularly the more familiar ones, and if they want to do that then they are available. We included some Anglican chants and also some of the psalms which are set for chanting according to the Church year.

We realised that there was a lot of good quality music and good quality text around and eventually decided that one book would be too big - hence the idea of having two books. *Songs for the Psalms* is generally aimed at churches with no choir who were not interested in 4-part singing and possibly only had a piano. *Psalms for Today* on the other hand is intended for churches with 4-part harmony and organ. Advertising has tended to make it look as though the former is "with it" and the latter is traditional and boring. However this is misleading and the words edition includes both sets of text. The numbering system follows that of the psalms with suffix A, B, etc where there is more than one setting. Canticles follow and are numbered 151-168. The church can decide and change its mind if it finds that it wants to use a setting from the other book - all they need is another music copy.

One of the advantages of the psalms as opposed to words just "made up" is that they tend to have more content to them. I find that I can do much more with these songs than with many of the modern compositions because the content of the words is so much better, because the words are actually scripture, even if paraphrased.

Another interesting point is that David Iliff has in one or two instances included references to Jesus even though strictly his name does not appear in the original psalms. Finally there is a very comprehensive Themes Index.

Some examples from the two books illustrate the varied styles -

Psalm 19B, *Psalms for Today*, is set to the tune "Water End" This has hopefully rescued a good tune, but also it has a "Songiness" about it - we wanted to get away from a "hymny" style to a "psalmy" or "songy" style.

Some words from Exodus ch.15 are set as No 167 for which we have chosen a Welsh tune which, although not very well known, is quite easy and seems to go extremely well.

No 42D is in *Songs from the Psalms* and also in *Mission Praise* and is set for piano, although it could easily be adapted for organ.

The tune of No 61B, "Love's Gift" is an English traditional melody to the words "I will give my love an apple", and we chose it because it had the feeling of a song about it. You may say that hymns are songs as well, but we wanted to give it a slightly more "folky" feeling. If you do it with a 4-part choir it could go up a semi-tone.

No 127A is set to an American folk tune. There are many of these but they do not seem to have found their way over here.

No 23E is more of responsorial style and the congregational part is quite easy - the verses a little more difficult with their syncopation, and probably needs a choir or singer to lead. It is certainly not intended to be a replacement for Crimond.

The above were sung by the meeting together with : - No 121C which is a responsorial psalm; No 7A rather more pianistic in style; No 96B which is entirely set for organ; 8B which has a very simple tune but a varied accompaniment which makes it far more interesting; and 124A to a rather more traditional "hymn" style tune.

THE ROYAL SCHOOL OF CHURCH MUSIC

Events in Berkshire

You have all heard of "In Tune with Heaven" by now - the report by the Archbishops' Commission on church music. Although this report is concerned with the Church of England, there is no doubt that its findings could in large part apply to the other churches as well.

The report points out plenty that is wrong with music in our churches, and also plenty that is right. It doesn't attempt to tell us exactly what we should be doing about following it up "at the sharp end", but follow it up we must. There is a great deal of scope for both local organists' associations and local RSCM committees, particularly if they manage to work together. I am very pleased to have had a foot in both camps in Berkshire for some time now, and look forward to many more joint events and initiatives.

For 1993-94 the Berkshire District of the RSCM intends to organise a series of meetings to explore various aspects of church music, with the general title "Making Church Music Work". As the title suggests, we will try to find ways of drawing out, and working on, the positive elements that every church undoubtedly has.

We are at present working on the final version, but so far the series looks like this:

October 1993	Getting people to sing
November 1993	Music for the Communion
Jan/Feb 1994	Music for Lent, Passiontide and Easter
March 1994	Leadership in church music
May 1994	Making the Balance Work
June 1994	Making It All Work

The first four of these will be on weekday evenings: the last two will be Saturday workshops.

All these meetings will be BOA events as well as RSCM activities, and this is very much a joint venture between us. More details will follow in the newsletters.

THE 1992 ANNUAL CONFERENCE

This year the Conference was held at Reading School, and the first speaker was David Stannard, formerly Organist at the Royal Military Academy, Sandhurst and a long-standing friend of our Association. He was followed by Paul Herrington who is Director of Music in an Oxfordshire middle school and works part-time for the Music in Worship Fellowship. The following are some of the main points made by these speakers.

DAVID STANNARD

The Royal Military Academy was not best position for trying experiments because of the traditional and very conventional nature of the establishment there. However "traditional" services could vary enormously both in style and in complexity of music.

The problems of church music today were partly due to organists themselves since many tended to favour the traditional style whereas congregations, particularly where there were many younger members, tended to like modern style. The Oxford Movement had done a great disservice to church music by restricting adventure and experiment in music.

So far as the psalms were concerned, he would like to try different ways of singing them. The Anglican chant was very good if done well but terrible if done badly, and the music of a particular church should aim to do that which it could achieve well and not be ambitious beyond its capability. Many of the metrical psalm tunes came from Scottish tradition and appeared in the standard hymnbooks today.

He divided hymns into three types :-

- (a) "Bouncy" These require commitment and must be played in a way which will encourage the congregation to want to sing;
- (b) Broad - majesty rather than punch;
- (c) Prayerful.

With regard to the singing of hymns, congregations were depressed when a wrong hymn or tune was used at the start of a service. Unison tunes were easier to write to encourage dynamic singing by the congregation. Although there were already many hymns in the standard books many of the new hymns were worth singing and this raised the problem of learning them. He suggested that a new hymn should be set for three weeks as motet to be sung by the choir, followed by a further three weeks as a congregational hymn. One should try to bring back life into vigorous hymns - congregations don't like silence. Hymn singing was the most secure form of singing but if congregational practice were needed one should concentrate on the melody. In the introduction, if in doubt one should play whole tune rather than the first two lines. At the start of the hymn a slight pause might be necessary for the congregation to get going, but so far as possible the playing must be rhythmic. Guitars should be accepted in worship as a legitimate instrument for appropriate music, and much modern music, for example compositions by Lloyd Webber contained very little modulation.

It was important to realise that under current trends we may lose the great poetry of English poets

PAUL HERRINGTON

Paul raised the question of why we were using modern music and said that it must be relevant to the service. Congregations often wanted more modern styles whereas musicians want to pull back to the traditional. Some modern music leaders have tried to introduce new styles too quickly, and this was often true of those returning from Spring Harvest, but they should realise that they must compromise. A balance was needed and one must always make music work to the glory of God. Leadership must however be committed to modern music and one must play the music to get into it. There should be singing practices to become familiar with the tune, and this required at least preparation by a group.

Better communication was needed between musicians and the remainder of the congregation and music must be common denominator for all concerned. It was a matter of learning to live together as the family of the church.

A great amount of music was being written and although choirs did not generally like unison singing an effort should be made to make it attractive to them. If there were any instrumentalists in the congregation they should be used, and in particular children needed encouragement.

It was essential to use all talent for the glory of God, but there must be reality in order to make it spiritually alive. There must also be an element of fun in modern music.

Following the Conference, Graham Ireland gave a recital on the organ of the School Chapel.

PROGRAMME

Variations on an Original Theme	Flor Peters
March on a theme of Handel	Guilmant
Elegy	Leighton
<i>O Mensch, bewein' dein' Sünde gross</i>	Bach

A VISIT TO HARRISON & HARRISON

Philip Bowcock

As all will know, Harrisons will be restoring the Town Hall Organ eventually, although regrettably not for some years yet. While visiting the North-East in July I had an opportunity to visit Harrisons at their Durham Organ Works and was taken on a tour of the works by Mark Venning, who is himself a FRCO, and who became Managing Director in 1975. It is clearly a family firm as Mrs Venning is the Administrator, and the Visitor's Book shows that there is a great deal of interest in their work.

At the time they had two major commissions in hand - a new two-manual organ for Emmanuel Church, Chestertown, Maryland, and the restoration of the organ in the Albert Hall, Nottingham. Also in the works was a very small portable organ of one manual and 3 stops (8, 4, and 2ft), which is available for hire (or presumably, purchase, if you would like to have it at home).

The firm of Harrisons was founded by Thomas Harrison in 1861 and moved to Durham in 1872, into what was formerly an old paper mill situated in the old part of the City. There are mainly two floors which accommodate the several workshops, including the foundry where all the metal for new pipes is cast. This operation is only done infrequently as and when required, by two men carrying a ladle of molten metal along the casting bed, pouring slowly as they go. The thickness of the metal can be changed by the speed of walking.

Elsewhere pipes for the new organ were being made, each one individually crafted. In the metal pipe workshop many of them were of spotted metal but some were of pure tin. In another workshop the wooden pipes were being assembled and stacked ready for their eventual placement in the organ. Yet another small workshop was occupied by the Voicer who has a small soundboard with a keyboard below, into which individual pipes can be inserted for the final adjustments to their tone. In the gallery of the main workshops the cabling for the electric action of the Nottingham organ was being laid out.

Other parts of the main workshops were devoted to the Nottingham organ which was being completely stripped down, all leather work removed and replaced, and wind chests refurbished. Their youngest apprentice, on his first week, was flooding the soundboards, which consisted of painting the interior of each soundboard with traditional wood glue to ensure that there would be no air leaks.

In the large workshop on the first floor the frame for the new tracker organ had been erected. This appeared to have a somewhat unusual shape in having a much greater proportion of depth to width, with the Swell being in the highest section at the rear.

Perhaps the outstanding impressions of my visit were the dedication and obvious enjoyment and satisfaction which the craftsmen had in their work, and their determination to achieve the highest possible standards; and the firm's policy of restoring organs to their original state wherever possible. This has obvious implications for the future of our own Town Hall, and they are looking forward immensely to being able to make a start on it. (So are we!)

A RESTORED ORGAN FOR READING SCHOOL CHAPEL

Graham Ireland

The unbelievable is actually going to happen! After years of dashed hopes and continued frustration a fine two-manual Hill organ from St Philip's Battersea is to be restored and installed in the enlarged gallery of Reading School Chapel, during the coming Summer holidays. Barring delays, this quite magnificent instrument will be ready to play at the beginning of the Michaelmas Term, 1993.

A glance at the history of the existing organ in the chapel makes sad reading indeed. In the 1930's it was in a bad state of repair, difficult to play because of a very heavy tracker action, and extremely short of wind. The intervention of a kindly chemistry master prevented for a few years the inevitable happening, and in 1934 the organ was declared unplayable. After having accepted the lowest tender, work began to divide the organ in half and erect the Great organ on the south wall. Two years later the Swell was completed on the north wall in a replica case. It soon became obvious that there was insufficient wind to supply the full organ (there still is!). In 1950/51 another overhaul was undertaken involving the placing of a detached console in the nave pews and a more powerful blower to overcome the wind problem. Despite this rebuild the instrument still had nothing to recommend it as an instrument worthy of the chapel in which it was standing.

Now a suitable replacement has been found. Because of the unusual shape of the gallery a three manual was sought after, but a suitable one was not forthcoming, so a large two-manual was decided on instead. The Hill organ from St Philip's Battersea finally became available, and the school accepted it eagerly. It is a fine instrument, offering much tonal variety on both manuals, and has a light mechanical action to recommend it. Before it is installed the front section of the gallery will be extended to accommodate the organ stool and allow free passage from one side of the gallery to the other. It will be completely free standing allowing uninterrupted speech from all pipes. The advantages of this superior instrument will be obvious to listener and performer alike, and its elevated position will dispel any former visual problems between the chaplain and the organist.

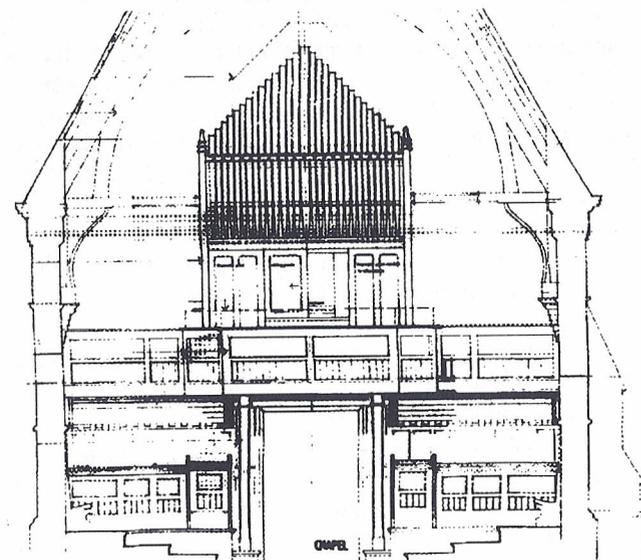
Members of the Association will be most welcome to try the restored organ for themselves, and should contact the Director of Music in the first instance. It will be ready after October. A recital series will take place after the service of thanksgiving and dedication to which all those interested will be invited to attend.

At last the School has an instrument worthy of its beautiful chapel, and the long musical tradition with which it has been associated will be ensured for years to come. The organ is listed in a Gazetteer of Organs of Historical Significance in the second edition of *The British Organ* by C. Clutton and A. Miland. Eyre Methuen, London 1982.

Overall dimensions are :-

Width	12ft 7in
Depth	11ft 2in
Height	16ft 6in

Below is the Architect's drawing of the Hill organ as it will appear in the School Chapel.



Reproduced by permission of Smith James Associates, Architects

SPECIFICATION

GREAT		SWELL	
Open Diapason	8	Bourdon	16
Gamba	8	Open Diapason	8
Dulciana	8	Stopped diapason	8
Lieblich Gedackt	8	Principal	4
Principal	4	Piccolo	2
Flute	4	Mixture	III
Twelfth	3	Cornopean	8
Fifteenth	2	Oboe	8
Mixture	III		
Posaune	8		
PEDAL		COUPLERS	
Open Diapason	16	Swell to Great	
Bourdon	16	Swell to Pedal	
		Great to Pedal	
		Swell to Great, Sub-Octave	
		Swell to Great, Octave	
COMPASSES			
Manuals	CC-g ^m 56 notes		
Pedals	C-f 30 notes		

THE 1992 "ORGAN CRAWL"

Don Hickson

The 1992 Organ Crawl took place on Saturday, 25th July, which turned out to be a very bright, sunny day ideal for visiting churches in riverside villages. A fair number of members convened mid-afternoon on the beautiful Mill Green at Wargrave to inspect and try the two-manual Walker in St. Mary's Church. After a quick demonstration of its powers by Chris Hood, most of the members took the opportunity to have a go and a good variety of tones was produced as a result. The organ, having 16-ft. stops on Swell and Great, can produce good rich strong tones which belie its size, but the absence of any 2 ft. stop makes a good spiky baroque sound difficult to achieve.

The Church itself is pleasant to the eye and well endowed with memorials enticing the interested to study the history of the village, but most of the interior is 20th century following the disastrous fire in 1917. That the fire was deliberately caused by the Suffragettes is now fairly certain, but their motive is less clear. The most popular theory is that, having come by river, they got the wrong church and that the real target was Sonning, but why?

From Wargrave we moved on to St. Nicholas, Remenham. The most difficult task of the afternoon was negotiating the narrow Remenham Lane against the flow of the traffic which was leaving the church after a wedding. Here our President, travelling on half the number of wheels as the rest of us, definitely had an advantage and stood far less chance of suffering physical damage. We were welcomed by Rev. Alan Pyburn, Vicar of Remenham (and St. Mary's, Henley) in his usual bluff manner, reminding us that there were Sundays when he not only took the service but played the organ as well.

Another two manual Walker, but a complete contrast to Wargrave and, with the pipework set in an enclosed area, much quieter, but then there is less church to fill. After our previous President set the ball rolling with some home spun variations on *Praise My Soul* and *Crimond* the writer did likewise with *"Variations on a Yorkshire Folk Song"* (or the signature tune of "Last of the Summer Wine" for devotees of those three reprobates). Then once again it was free for all although some members took advantage of the weather to take a leisurely stroll along Remenham's grassy river bank.

Then it was time for a short break before the final event of the day on the other side of the river at Hambleden. Here the church was completely full for a concert by the Collegium Musicum of London, a choral and brass ensemble conducted by Murray Stewart. Entitled *"The Glory of Venice"* we were treated to an excellent programme of sacred music, madrigals and brass consorts by Monteverdi, both Gabrieli and Schutz sung and played with masterly precision and no better comment can be made than to repeat the introduction to the programme which quoted the words that Thomas Coryat wrote in Venice in 1607:

"Musicke, both vocall and instrumentall, so good, so delectable, so rare, so admirable, so super-excellent, that it did even ravish and stupefie all those strangers that never heard the like..."

THE ORGANS IN THE MINSTER CHURCH OF ST MARY THE VIRGIN, READING

H. Gordon Hands

The original organ was built by "Father" Willis for the 1862 Exhibition, and the Solo Organ and two hydraulic blowing engines were added around 1876. This was during the period that he built the Reading Town Hall Organ, which at the moment is, sadly, lying dismantled beneath the Hall awaiting its eventual restoration.

This Organ continued in use for 50 years until just before the Great War. The mechanism was by then practically worn out, and funds were being collected for a rebuild. The war naturally put an end to the scheme, and nothing was done until 1926.

Willis' estimate at that time was over £3,000 and the maximum sum available was only £1,600. For this amount another firm undertook to rebuild and modernise the organ. The result was not a happy one, and gave rise to unending troubles. Many of these were caused by the tubular-pneumatic action being placed on high pressure wind, and the organ literally blew itself to pieces under the strain.

The verger at St Mary's at that time was one Percy Dyke who had worked for an organ building firm before he came to Reading, and I recall him spending more time during services inside the organ rendering first aid than he spent verging! He was invaluable.

In 1932 Henry Willis III was called in to survey and report on the condition of the instrument, and in late 1935 it finally gave up the ghost. By the efforts of the incumbent Canon A.G. Parham (later to become Bishop of Reading) and Dr E.O. Daughtry, the organist, £5,000 was raised, and the work of rebuilding was put in hand at the beginning of 1936, and finished in October of the same year. This is the instrument we have today.

In retrospect certain alterations then made have proved not to be entirely successful. The wind pressure of the big reed stops was lowered from 16" to 13" which considerably decreased their effectiveness. The Solo Tuba was enclosed and the whole Solo Organ is in a swell box in the roof, and is only heard through the triangular opening above the north side of the chancel. Willis also removed the 32ft. Double Open Diapason from the pedal, leaving the pedal barely heavy enough to support the full organ. As the pedal pipes are, in the main, just behind the arch by the North Door, the building of St Anne's Altar with its attendant screen further restricted the egress of sound into the Nave.

The rest of the enlarged instrument is also very cramped. In fact we often refer to it as "The Organ in St Mary's Vestry"! (There are 2,886 pipes.) Nevertheless it is still a very fine example of Father Willis' work. The softer stops in particular are all quite superb, but bearing in mind that it is 56 years since its last restoration, it is

not surprising that it is again in need of further major attention I understand that the sum of £140,000 is now needed for a complete rebuild, and although it seems a daunting task to raise this amount in these times, it would be a disaster if this historic instrument was to be come completely unplayable.

It is at present being cared for by the firm of Keith Scudamore & Co. who are doing a very good job of keeping it going.

SPECIFICATION

GREAT		SWELL	
Open Diapason 1	8	Open Diapason	8
Open Diapason 2	8	Rohr Flute	8
Open Diapason 3	8	Aeoline	8
Stopped Diapason	8	Voix Célestes	8
Principal	4	Principal	4
Gemshorn	4	Flute Triangulaire	4
Twelfth	2 2/3	Fifteenth	2
Fifteenth	2	Mixture	III
Sesquialtera	III	Waldhorn	16
Tromba	8	Trumpet	8
Clarion	4	Oboe	8
		Clarion	4
		Tremolo	
CHOIR		SOLO	
Lieblich Bourdon	16	Viola da Gamba	8
Gedacht	8	Harmonic Flute	8
Dulciana	8	Concert Flute	4
Flute Couverte	4	Orchestral Oboe	8
Nazard	2 2/3	Corno di Bassetto	8
Flautino	2	Vox Humana	8
Tierce	1 3/5	Tuba	8

PEDAL		COUPLERS	
Contra Bourdon	32	Great to Pedal	Swell sub-Octave
Open Bass	16	Swell to Pedal	Swell Octave
Violon	16	Choir to Pedal	Swell Unison off
Sub-Bass	16	Solo to Pedal	Solo to Swell
Lieblich Bourdon	16	Swell to Pedal 4	Choir sub-Octave
Octave	8	Choir to Pedal 4	Choir Octave
Bass Flute	8	Solo to Pedal 4	Choir Unison off
Super Octave	4	Swell to Great 16	Swell to Choir
Mixture	III	Swell to Great	Solo to Choir
Waldhorn	16	Swell to Great 4	
Ophicleide	16	Choir to Great 16	Solo sub Octave
Clarion	8	Choir to Great	Solo Octave
		Choir to Great 4	Solo Unison off
		Solo to Great 16	Great to Solo
		Solo to Great	
		Solo to Great 4	Great & Pedal Combinations coupled

ACCESSORIES

6 combination Pistons to Great	Reversible thumb pistons for :
6 ditto to Swell	Solo to Choir
4 ditto to Choir	Swell to Choir
4 ditto to Solo	Choir to Pedal
6 ditto to Pedal	Solo to Great
3 General Cancels	Choir to Great
1 Pedal Cancel	Swell to Great
6 General Pistons over Solo	Great to Pedal
duplicated by toe pistons	Solo to Swell
All Pistons adjustable at console (L piston)	Swell to Pedal
1 reversible toe piston Full Organ (with indicator)	Great to Solo
	Solo to Pedal
	Reversible thumb pistons to all three tremulants under their respective manuals
	Balanced Pedals to Choir and Swell
	Balanced Crescendo Pedal with indicator.

THE PRESIDENTIAL SERVICE 1992

The 1992 Presidential Service was held this year at St Peter's Church, Caversham, where the President was for some ten years a member of the choir and assistant organist. As a part of his wish to include other denominations, the preceding voluntary was played by Peter Bernard (Caversham Heights Methodist) and *Ave Verum* was sung at the end by Patty Naxton (St Anne's R.C.). Lessons were read by David Duvall (Sonning Parish Church) Ecclesiastes 3 vv 1-15 and the President (Caversham Baptist Church), and Graham Ireland (Reading School) played the final voluntary.

The Service was Evensong, with Thomas Morley's unaccompanied settings of the canticles and Psalm 146, and the anthem was W. H. Harris's *Come down O Love Divine*. The hymns were *Praise to the Lord, the Almighty, Angel voices ever singing*, and *Lift up your hearts! We lift them, Lord to thee*. The Rector, Rev Richard Kingsbury preached the sermon..

At the conclusion the President presented copies of *The Organists' Highway Code* to each of those who had taken part as a memento of the occasion.

RECITAL BY RELF CLARK AT GREYFRIARS

At our Half Day Conference in March 1990 at Reading University Music Department (see the Berkshire Organist for 1991) we were treated, among other good things, to an absorbing lecture by Relf Clark on the career of Robert Hope-Jones, of whom he has made a specialised study.

Following this up in a practical way, Mr Clark gave a recital on the evening of Wednesday 13 May 1992 to mark the incorporation in 1892 of the Hope-Jones Electric Organ Co Ltd. This of course was on the one local organ that represents the perfection of all that Hope-Jones was striving for - the 1939 Compton at Greyfriars Church, Reading, with its superb pipe work, its extension, duplexing, total enclosure, luminous stops, double-touch cancelling, diaphones and genuine polyphonic 32-ft.

The copious programme notes, besides dealing fully with the organ's tone colours and the clever thinking behind its layout, outlined the approach of the leading players of the early years of this century to both organ music and transcriptions, and specially that of Sir Ivor Atkins, presiding over one of Hope-Jones' largest instruments, the 1896 4-manual at Worcester Cathedral. Several of the pieces in this recital were taken from Ivor Atkins' own programmes, in which he was noted for using the acoustics of the cathedral to heighten the drama inherent in the music.

As one who has known, used, and loved the Greyfriars organ for well over 40 years, I was amazed at what Mr Clark got out of only ten stops and just over 800 pipes. Every piece was sheer delight to listen to, full of subtleties and rich colour, so unlike the conventional "Organ Recital" which the public avoids like the plague - dull, heavy and academic!

Total enclosure doubles the resources of an organ but it does mean specialised voicing and scaling to give the right quality to the Diapasons when the box is shut or half open; visitors usually push the box right open in order to get 'unenclosed' tone, and thereby merely make the organ sound hard and noisy. For accompaniment of worship the flexibility of enclosure is extremely valuable. Here, on this occasion, was a player who really understood how to get the best out of it, and, with his technique, this was a marvellous musical experience.

Shameful to relate the pitiful handful of listeners, though greatly appreciative, included only one member of the church itself, and two members of our Association. Pretty heart-breaking for a musician of this calibre....

Gordon Spriggs

PROGRAMME

Toccat and Fugue in D minor (W)	J.S. Bach (1685-1750)
Sheep may safely graze	J.S. Bach, arr. H.A. Chambers
Trumpet Voluntary	John Stanley (1712-1786) arr. Henry Coleman
Andante and variations in D major	Mendelssohn (1809-1847)
March on a theme of Handel (W)	Guilmant (1837- 1911)
Three chorale preludes:	
	O Welt, ich muss dich lassen (W)Brahms (1833-1897)
	Du, O schönes Weltgebaude!Ethel Smyth (1858-1944)
	On the tune 'Worcester' Ivor Atkins (1869-1953) (attrib Thomas Tomkins)
Three wise men:	Dubois
Marche des rois mages	
Two toccatas:	
	Toccat in G major (W) Dubois
	Humoresque Pietro Yon (1886-1943)
Two solemn melodies:	
	Solemn Melody (W) Walford Davies (1869-1941) arr. John E. West (1863-1929)
	Chanson de Nuit, Op 15 No 1 Elgar (1857-1934) arr. A.H. Brewer (1865-1928)
Carillon Sortie	Henri Mulet (1878-1967)

SYBIL STEPHENSON

On Saturday 21 November a good number of members of the Association attended a Service of Choral Evensong at Twyford to celebrate Sybil Stephenson's 60th year as Organist. At the end, among other tributes, the President had the privilege of presenting her with a bouquet of flowers on behalf of the Association, of which she has been a member during the whole of that time, and she responded with the following poem.

60 YEARS ON 1992

Sundays, St. Mary's, that was routine for me
Father helped to ring the bells, and was in the choir you see.
I'd sit there happily at the back, the highlight of the day
Listening to the music, and watching the Organist play.
Pianos were never a problem, at ten I played and could sing
But I longed to play that Organ more than anything.

Let's move on a bit to March 1932
This brand new Civil Servant knew just what to do
By that June I'd saved my pennies, enough for me to go
And ask Reg Brind, our Organist if he'd take me in tow.
I always enjoyed those lessons, practice was never a bore,
I got to love the organ more and more and more.

One Saturday 1932 (a most eventful year)
I received a letter from Ruscombe that decided my career.
"Our organist", wrote Rev Jenkins, "is sadly ill in bed.
She can't be at tomorrow's services, can you possibly play instead?"
After some deliberation I did accept the call
That, very briefly, was the beginning of it all

When amalgamation came, service times coincided
So Reg and I managed to cope with the work divided.
When he left for St Peter's it was 1939.
I became official Organist for Vicar at this time.
We had Father Downland, - then the service patterns changed
I was able to play at all services, and so it was arranged.
10.0 am Sung Eucharist at Twyford, Ruscombe Matins 11.15
2.30 Sunday School at Twyford, little children on the scene.
Back to Ruscombe at 4.30 leaving there ere long
To be ready at 6.30 for Twyford Evensong.

Now I've served with five vicars, some musical some not,
It's been a kind of "Challenge Sybil", between us we've done the lot.
Being asked to play *Match of the day* didn't wrong foot me at all
After working out with Gang shows, I was prepared and on the ball.

60 years of memories, some comical, some sad
But some so beautiful, they really made me glad
Like the Coronation specials, 100 voices there to sing,
Festivals of flowers, and Easter come the Spring
Stainer's Crucifixion, everyone that hears
God so loved the world must be moved to tears
Nine Lessons and Carols, Christmas is here
Always a favourite time of year
I can sit at the organ, pull out all the stops
With Handel's Messiah still top of the pops

With the circling of the decades many an old refrain
Is turning up as fresh as paint, discovered yet again.
Blessed assurance, Jesus is mine,
Is just as emotive as *Shine Jesus, Shine*

A thousand Brides? well quite a few
Plus the one when the Vicar forgot he was due.
Hymns sung in the blackout, when war was on
Harmonium in open air when the sun shone.
Playing in Churches High, Middle, Low,
(If I was needed I did try to go).
A little Welsh chapel on high mountain ways
Where it was obvious "Sheep safely graze"

But now I must stop or we'll be here all night
And to leave out my "Thank you's" wouldn't be right
Dear David, Dear Rowland my inspirational source
Without them I'd never have completed the course
If Rowland today had been by my side
He'd have been so happy and so full of pride

To the Clergy, Congregations, organists all who helped me on the way
Self effacing friends who brought me safe to this day.
To every member of every Choir, love and gratitude and great respect
You've always done more than I could expect
I always asked so much of them, to keep my standard high
And they never did desert me, but kept on standing by.

After receiving your loving kindnesses for 60 years and more
You'd think I'd be used to it, and really know the score,
But the extra special happenings on this very moving day
Have really humbled me and taken my breath away.
So, from Twyford and Ruscombe's Organist, a testimony to end ...
The Lord God, not Diamonds, is a girl's best friend.

Thank you for tonight, and for 60 years of listening to my playing. Goodnight
and God bless you all.

ARE YOU PREPARED?

Leslie Davis

Reading a remark in the February *Review* that when a church roof springs a leak it generally occurs above the organ chamber reminded me of an event 16 years ago, though this is not precisely what happened at Christ Church just a week before Christmas in 1977. The flat roof of the Lady Chapel had become loaded with a deep fall of snow, and when it thawed out, it soon proved that melting snow finds crevices not normally penetrated by rain.

As one is wont, I made a mid-week visit to the church and to my horror discovered that melt-water had cascaded on to the console lid and filtered through the hinged sections directly on to the keyboards, and several ivories were already afloat. Removal of the keyboards revealed another catchment area in the key beds, though fortunately the electrics had escaped the torrent. In a state of despair, with the festive services a few days away, I summoned the then Vicar for moral support who with typical impartiality was unperturbed, but to give him his due, he produced mopping-up materials and electric fires to speed the dehydration process. I took the keyboards home, and for a couple of days gave them a more gradual drying-out, then, with a suitable adhesive and several cramps, refixed the ivories. Back at church the electric fires had been on continuously with a fair degree of success, and I was able to rebuild the console in time for Christmas.

Needless to say, since this incident I have kept a large sheet of polythene handy, although attention to the roof and changes in our local winter climate have so far made its use unnecessary. However it is as well to be prepared, and I don't think the present electronic would respond so easily to D.I.Y if I were confronted with trays of "soggy chips".

OTHER EVENTS OF 1992

On 11 January we celebrated Derek Guy's 20 years as organist and choirmaster at Oxford Road Methodist Church, Reading, by joining with their congregation for a special service.

27 January saw the first of a course of six talks on the history of English church music by Michael Fleming, Staff Tutor at the RSCM at All Saints' Church Hall, Wokingham. These were organised jointly with the Berkshire Area of the RSCM.

The AGM was held on Saturday 13 June: 7.00 pm at Henley United Reformed Church, and after the formal business we had a musical quiz devised by Mark Jameson.

On Saturday 19 September members visited Twyford Parish Church to hear the handbell ringers, and after the concert were invited to Sybil Stephenson's home for coffee.

PETER LE HURAY 1930 - 1992

Graham Ireland

Peter le Huray died on 7 October 1992 in Cambridge after a lifetime's service to music in the University. He was born in South London of a Guernsey family and was educated at Marling School Stroud, where the writer of this short article was also educated. We both were in the habit of practising the organ in Rodborough Parish Church, next to which I lived, but a good mile and a half walk for Peter from Stroud, where he lived. In 1948 he was awarded an organ Scholarship to St Catherine's College Cambridge, taking a double first in the music Tripos. The College then became his home, and he proceeded to make it a centre for both practical excellence and high scholarship, producing a yearly group of musicians who helped to put the College into the forefront of musical establishments.

Many people were unaware of his prowess as a performer, for he did as a young man play at the Proms, and were sorry that he abandoned this promising career for the pursuit of scholarship. His writings soon became part of the standard reference material, such as "Music and the Reformation in England", and "Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries".

Peter was an inspiring scholar, a fine performer, and an attentive teacher. He kept an eye on everyone he taught, and remained in touch with the realities of everyday university life despite the high demands of his own personal standards and intellectual aspirations. The musical world is significantly poorer for his passing but grateful for his contribution to it.

THE BENEVOLENT FUND

The amount collected for the Benevolent Fund during 1992 was £70.25 and donations totalling £5.00 were sent to the Treasurer. This is a considerable increase on the previous year. While there were rather more opportunities for giving, attendance at meetings remained on the low side.

I do thank all those members who have given so generously, and hope for their continued support in 1993.

E.A.F.

SUSI JEANS

A tribute by Guy Oldham

Susanne Hock, organist and musicologist, born Vienna 25 January 1911, married 1935 Sir James Jeans (died 1946; two sons, one daughter) died Dorking Surrey 7 January 1993

SUSI JEANS was an influential organist, harpsichordist, clavichordist, musicologist and teacher. Through her many broadcasts and concerts from the mid-1930s, she introduced a clarity and new life into British organ-playing, specialising in the music of Bach and his predecessors, Reger and the modern Austrian school and, after the war, introduced English 17th- and 18th-century keyboard music to a much wider audience.

Many of her pupils were amongst the best players of the next generation and her published researches and 40 years of public concerts in her home introduced a wealth of unknown and several specially commissioned new works to a wide audience.

She was born Susanne Hock in Vienna in 1911, the daughter of Oscar and Jekaterina Hock. Her father, who came from Bohemia, was the director of a paper manufactory and her mother was the daughter of an army officer of the old Austro-Hungarian Empire. The oldest child of four, she was considered delicate and was taught cross-country skiing by her father at the age of four, and skiing was to remain one of her main relaxations until quite late in life. She grew up in a striking Grecian house, designed by the noted architect Strnad, in the Viennese suburb of Grinzing, set amongst hills covered in vineyards.

At first, she was trained as a ballet dancer by the famous modernist teacher Gertrud Bodenwieser (who was honoured with an exhibition in the Royal Festival Hall a few years ago) but, growing rather rapidly, she changed to piano. She was a pupil at the Vienna Akademie für Musik und Darstellende Kunst from 1925 to 1933. She was taught by the eminent composer Franz Schmidt (1874-1939) for piano and theory (he taught counterpoint based on the teaching of J.J. Fux and her original class notes have been kept) and later changed to organ which she was taught by Franz Schutz. Schutz, besides being a brilliant executant was a forceful character and bullied Schmidt into writing him many organ pieces. This was fortunate as they are fine attractive pieces, growing rapidly in popularity, although some are of very considerable difficulty. She was very proud to have been awarded the prestigious and rarely awarded Diploma. Her debut in Vienna was in 1929. A colleague there was the composer Walter Pach.

From 1933 to 1935, she was in Leipzig studying at the Kirchenmusikalisches Institut under Bach's successor Karl Straube (whose mother was English) and stayed for a time in the flat of Gunther Ramin, organist of the Thomaskirche.

The organs on which she had learnt in Vienna had pneumatic and electric actions and these she always described as horrible. In the early 1930s she met the tracker action organs of Gottfried Silbermann in Freiberg, Saxony, and was immediately "converted" by their beautiful sound and musicality of touch.

In 1934 she made a concert tour in England. She was instantly popular, made many friends. London has many churches dedicated to the same saint and they are often distinguished by adding another word such as St Martin-in-the-Fields, St Andrew Undershaft, etc., and this led to a charming and far-reaching incident. The young conductor Peter Sanger-Davies arranged for her to play the organ at what she thought was "St James Jeans", presumably a church. When she arrived, to her surprise, it was not a church but the beautiful house in Surrey of Sir James Jeans OM, the brilliant author of books on thermodynamics and applied mathematics and popular broadcaster on astronomy. He was a very competent organist, playing mainly Bach and the 19th-century composers, and had a two-manual organ in his home. They fell in love and were married in 1935 in Vienna. Cleveland Lodge became her home and the centre of the most varied music-making for the rest of her life.

As wedding presents he gave her a two manual neo-baroque tracker action organ designed by Johann Nepomuk David and with pipework made and voiced by Fritz Abend, and a two-manual and pedal harpsichord by Maendler-Schramm of Munich voiced by Adam Muller. Her many broadcasts and concerts on these two instruments were to have a powerful influence on the next generation.

One subject dear to her heart was the preservation of the few remaining unaltered 18th- and 19th century organs in Britain. Even as late as the Fifties and Sixties, these were often ruined by "modernisation". She showed great courage in the face of entrenched opposition and in 1969 founded a society for the preservation of old organs. Time, of course, proved her right. She initiated the careful restoration of the 18th-century organs at Oakes Park, Sheffield; Carlton Towers, Yorkshire, and at Betchworth House, Surrey, and her house provided a home for several early 19th-century chamber organs.

In 1978 she started an annual summer school in her home devoted to research lectures and master classes by such eminent organists as Gillian Weir. She was made an honorary fellow of the Royal College of Organists in 1966. The following year she was visiting lecturer at the State University of Colorado in Boulder: in 1970, organ and harpsichord soloist at the Perth Festival in Australia and in 1972 she was invited to Cornell University. Her pupils included Peter Hurford, Sir David Lumsden, David Sanger, George Guest, Christopher Kent and Peter Dickinson.

Shortly before her death she was honoured with the publication by the Positif Press, Oxford, of *Aspects of keyboard Music*, a series of chapters by her colleagues on organs, organ music, its performance, organ builders, etc. and a bibliography of her research articles and editions of early music.

She was the kindest of friends and had a delightful sense of humour. Besides skiing, her relaxations included gardening and mountaineering. She climbed the Matterhorn twice.

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SOME PERSONAL REFLECTIONS

Christopher Kent

Susi's broadcast recitals were a regular feature of the early years of B.B.C. Radio Three during the 1960s and it was through these that I first came to admire her artistry. My first visit to her home at Cleveland Lodge took place in July 1968 when I was a member of a Summer School for Young Organists which was run by Douglas Hopkins at the Royal Academy of Music. Much of this course concerned the work of the church organist, which at that time implied work with a repertoire of reasonable musical quality, however, it was the afternoon outing to Susi's that was to be one of the most formative experiences of my life. Here at last I had found a musician with integrated and abiding interests in scholarship, performance and in the history and integrity of the organ.

My studies with her began five years later while I was a postgraduate student. The first consultation lesson consisted of playing each of J.S.Bach's *Schubler Chorales* (from the *Bach Gesellshaft* edition with C clefs) after which we settled into his *Sei gegrüsst* variations and some Inventions by Gerber. The regular lessons which followed were equally memorable, not least on account of her warmth, sincerity and utter lack of pretence. Her supportive energy was wonderful, while I was rehearsing in St. Paul's Cathedral for a recital, she suddenly emerged without warning to help me with balances and registration.

Such kindness was so characteristic of her, yet when fighting the cause of organ conservation she was justly fierce, even to the lengths of litigation. Her anger at the ruination of British organs (particularly the 'Baroquising' of Romantic instruments) reached its height in 1969 in a lawsuit with the late Sam Clutton. Twenty-five years later Susi's views have become more widely held, but we still lack the much needed legislation (pioneered in her native Austria) to protect what remains of our organ heritage.

Members of this Association may recall her recital at St.Giles' Reading in the spring of 1984 (*The Berkshire Organist* No.38, pp.9-10) when she played a programme of twentieth-century Austrian music by David, Pach and Franz Schmidt. She stayed with us on that occasion and our memories of the period before the recital are of Susi sunning herself on the lawn in the company of another Susi...our equally distinguished tabby cat! Susi and Susi developed an instant rapport with the greeting 'Hello little lion!' This led her to recall her friendship with the writer Joy Adamson and Elsa the lioness, but by this time it was seven o'clock and Susi was due to play her recital thirty minutes later. By seven twenty we were ready to drive down to St. Giles, or so we thought. Susi however, needed extra sustenance, and proceeded to cook herself Austrian scrambled eggs; we did quite well to get her onto the organ bench by seven forty-five!

It is pleasing to be able to conclude with the news that an aspect of the life and work of Susi Jeans is now available to us in Reading. The custody of her research papers has passed to the Department of Music where they will form part of a Research Unit to be founded in her memory.

DAVID PIZARRO AT ST MARY'S CASTLE STREET

For a world-famous American cathedral organist to come and give a recital on an organ so limited and cumbersome as is the 1870 Vowles now in St Mary's Castle Street, Reading, showed the greatness of the man. David Pizarro's visit was the result of an offer made to the Minister, the Rev Dr David Samuel, out of respect for the latter's "Anglican Integrity" in supporting the Book of Common Prayer against all who would get rid of it - as has happened in America. For it was because of the disastrous upheavals in the American Episcopal Church that Mr Pizarro left the Cathedral of St John The Divine in New York to join the Lutheran Church. As a chorister he was brought up musically there under Dr Norman Coke-Jephcott, and, having gained many musical honours and studied under Marcel Dupré, he was eventually appointed Cathedral organist and Master of the Choristers.

Recital tours have taken him all over Europe, into and beyond the then Iron Curtain, and even up to Iceland. The recital at Castle Street on 4 July 1992 (Independence day!) was well attended, and the music was such that all could thoroughly enjoy it - as witness the Pachelbel 'Canon' and the Albinoni, as well as the Bach and Handel. And the final Toccata on *St Anne* was absolutely electrifying - he certainly exploited to the full the organ's thrilling potential. Also a hymn sung in the middle is always a good idea. For the Turner-Over it was a great help to find all the music photo-enlarged on to separate sheets, which can be easily followed and whipped smartly off the music desk one at a time as the music progresses.

No charge was made for tickets or programmes, but a measure of the success of the recital was a retiring collection just short of £100!

For the specification of the organ see *The Berkshire Organist* for 1988.

FGS

PROGRAMME

Chorale Prelude	Wir Glauben All' an Einer Gott	J.S. Bach
Canon	Johann Pachelbel (1653-1706)	
Sonata II in C minor		J.S. Bach
	Adagio - Allegro - ad libitum - Allegro	
Hymn	"The day Thou gavest"	Tune - St Clement
Voluntary in G	Slow - Fast	John Stanley
Adagio		Thomaso Albinoni (1671- 1750)
Cantilene (from Opus 19		Marcel Dupré
Miniature Trilogy		Norman Coke-Jephcott (1893-1962)
	Prelude on 'C H D'	
	Ground Bass	
	Toccata on <i>St Anne</i>	

THE ORGAN OF CAVERSHAM BAPTIST FREE CHURCH

Philip Bowcock

The instrument was built by C.H. Walker of Manchester Square, London, whose plate appears on the console, and was installed on 23 January 1894. It was originally erected in the north-east corner of the building before being moved in 1898 to its present central position high up behind where the pulpit originally stood. The interior of the building was substantially altered some 12 years ago to provide a lounge, kitchen and upper hall, but the acoustic was fortunately not impaired and the organ was not touched in any way (dust apart). It is well able to fill the building with sound in spite of being of modest size, and tonally is very pleasing, but since the console is now behind the screen installed as part of the redevelopment, the organist can see little of the activities except through closed circuit television.

The instrument has the usual two manuals and action is tracker except for the pedal bourdon. The following is the specification :-

GREAT		SWELL		PEDAL	
Open Diapason	8	Open Diapason	8	Bourdon	16
Stopped Diapason	8	Gedackt	8	COUPLERS	
Principal	4	Gamba	8	Swell to Great	
Flute (TC)	4	Principal	4	Swell to Pedal	
Fifteenth	2	Oboe	8	Great to Pedal	

The Oboe was added a few years after the original construction and the Fifteenth was obviously added at a later date, possibly replacing a Dulciana. Judging by the face of the drawknob, the Flute may also not be original.

The keyboards are CC-g" (manuals) and (CC-e) (pedals) and the pedal board is straight and slightly concave. There are two composition pedals to the Great and a swell pedal. "Full Swell" is a rather modest mezzo-forte, somewhat quiet compared with the Great. The casework is of dubious quality and the whole instrument will require a major overhaul in the foreseeable future. However it seems that it has never been completely overhauled since it was first installed, which must bear testimony to the quality of the original work.

The instrument, like most others of the same vintage, was originally blown by hand, and the handle still exists though, because of its position behind the electric blower, this would now be uncomfortable to say the least. However past generations of pumpers have left their mark in the form of their initials and dates, most of which are around 1913 and 1925. "Headrest" marks would seem to suggest that the luckless pumper had a habit of putting his feet up when his services were not required!

MISS EDITH HEWETT

Congratulations and good wishes to our long-standing member, Miss Hewett, on her retirement from Park UR Church, Reading, where, encouraged by Laurie Warman to take up the organ, she acted as assistant for ten years before being appointed to Anderson Baptist church nearby. After seventeen years as Organist there, when the pipe organ was replaced by an electronic instrument, she returned to Park to take charge of the music for another ten years, playing her last official service the evening of Sunday 29 November 1992. At this service the Association was represented by our President, Philip Bowcock, who presented her with a bouquet on our behalf.

Loved by all, encouraged and appreciated by the Ministers, and rejoicing in her delightful Bishop organ, her ever-youthful enthusiasm and happy nature are an example to the rest of us.

The organ, built with the church, was restored and converted to electric action in the 1960's by Osmonds and has the following specification :-

GREAT		SWELL	
Flauto Traverso	4	Oboe	8
Clarabella	8	Geigen Principal	4
Dulciana	8	Violin Diapason	8
Open Diapason	8	Rohr Flute	8
		Echo Gamba	8
		Voix célestes	8
		Octave	
		Sub-Octave	
		Unison Off	
PEDAL		COUPLERS	
Bass flute	8	Great to Pedal	
Bourdon	16	Swell to Pedal	
		Swell to Great	

M. MUS. (ORGAN HISTORIOGRAPHY)

A new Degree course at Reading University

Since the mid-1970's there has been a steady growth in the publication of quality technical and historical literature devoted to the organ both nationally and internationally. As an instrument of considerable musical and technical sophistication and one of historical longevity there is a tenable case for it to be the subject of specialist study. At present such a course is not available in a British University. The work of B.I.O.S. in developing the archive, the N.P.O.R., and the collection of artefacts as well as publications has secured source materials for the new course.

This course is of special relevance to the organ advisers and consultants of this country for whom there is at present no formal training, unlike some European

countries where the latter are sometimes professionally trained. Appropriate contacts have been made with academic institutions in Holland and Germany with similar interests.

The syllabus, extracted from the Calendar of Reading University, is as follows:

Candidates will take all four units. The course for those studying full-time lasts twelve months and begins at the start of the Autumn Term. Candidates taking the course on a part-time basis over two years take Units 1 and 2 during the first year and Units 3 and 4 during the second year.

Unit 1: History. Lectures and seminars on the architectural, technical and tonal history of the organ. Examination: candidates must submit a research paper of not more than 5,000 words.

Unit 2: Literature, Materials and Research Methodology. Lectures, seminars and assessed assignments relating to archives, bibliography, palaeography and research techniques.

Unit 3: Dissertation. A dissertation of not more than 7,000 words on a topic agreed by the candidate and supervisor.

Unit 4: Case Study. A fieldwork assignment in which the candidate is required to prepare a full historical and technical report on a specific instrument as agreed with their supervisor.

QUIZ NO 2

Dr John Davis

- 1 Which orchestral work of J.S. Bach does not employ violins?
- 2 Which famous composer was music master at St Pauls Girls School? What well known composer of organ music succeeded him?
- 3 What famous man announced to his guests "Old Bach is here" and re-arranged his plans?
- 4 Which organist of Westminster Abbey resigned his appointment and was reappointed after some years? Why did he resign?
- 5 Which of his sons did J.S. Bach consider to be the most talented? Why did he not realise his potential?
- 6 Which famous place of worship had duplicate consoles for the organ, each fitted with revolving wooden armchairs instead of the usual organ stools? Which organist was responsible for these?
- 7 Which passacaglia is considered to be comparable with the well know work of J.S, Bach in C minor?
- 8 Name the composers of four pianoforte quintets.
- 9 Why was Sullivan the reluctant partner in the Gilbert and Sullivan partnership? (Two reasons)

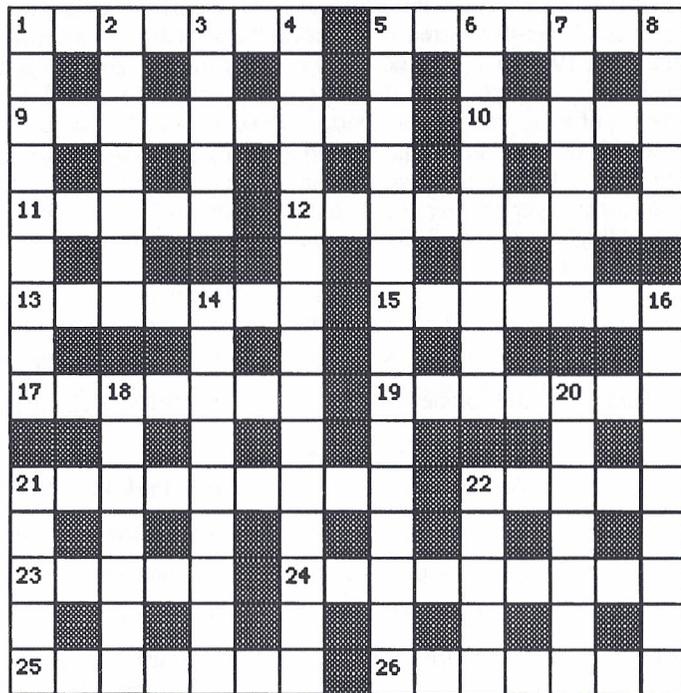
WHO CAN BEAT THIS RECORD?

Our venerable and respected member Mr Albert Rivers recently celebrated his 90th birthday and continues to play the organ at a service held weekly at Parkhust Day Centre. He was a member of the Association from its second meeting, Editor of this magazine from 1946 to 1979, and was President in 1949-50 - he is now our Senior Past President. His first appointment was to Heckfield in the days when a bicycle was a means of long distance transport, and one had to allow at least an extra half-hour to deal with the inevitable puncture on grit and gravel roads. Apart from regular appointments, he has deputised at the many churches listed below, a number I doubt whether the most eager crawler could equal. Albert still pursues an interest in the Friends of Reading Abbey, local history, the Council for British Archaeology, BIOS, and of course the BOA.

Warfield	St George's, Reading	St Stephen's, Reading
St Matthew's, Reading	Ruscombe	St Paul's URC, Reading
Heckfield	St Laurence, Reading	Swallowfield
Battle Hospital	Woodley	Elm Park Hall, Reading
Whitchurch St Mary	Royal Berks Hospital	St Andrew, Caversham
Highmoor	Rotherfield Greys	Sulhamstead
Earley St Peter	Goring Heath	Sandhurst
Church Handborough, Oxon	Lambourne	St Mary Magdalen (Temporary church, Tilehurst)
Dunsden	Bearwood	St Peter, Caversham
St John, Reading	St Michael, Tilehurst	St Paul, Wokingham
Christ Church	Mortimer St Mary/St John	Whitchurch, St John
Shiplake	St Mark, Reading	Barkham
St James, Pangbourne	Beenham	English Martyrs, Reading
Kidmore End	Wargrave St Mary	Mapledurham
St Saviour, Reading	Englefield	Holy Ghost, Crowthorne
Caversham Free Baptist	St John, Caversham	St Andrew, Sonning
Reading Town Hall	St Luke, Reading	Reading University Great Hall
All Saints, Reading	Trinity Congregational, Reading	

CROSSWORD NO 2

Contributed by Graham Ireland



ACROSS

- 1 Are the stalagmites really?
- 5 Inter afresh, freshly inter
- 9 Like a ragamuffin
- 10 Can the sea have an arm?
- 11 The traitor is not beheaded or removed
- 12 There four of these finally
- 13 One who follows a series of ethics seeking after happiness
- 15 A class of dinghy
- 17 The heavens are Creation
- 19 A set of thirty masses for the dead
- 21 Did Robin have his drink and pull it?
- 22 There were more than one of these in the Jones combine!
- 23 A Roman fortune teller
- 24 He carried the ingredients on his bike but not the dish!
- 25 Was 24 one of these?
- 26 Greek Letter

DOWN

- 1 A gloved carol tune composer
- 2 Was the tree of life here?
- 3 Do I surround a speck, like a fool?
- 4 You can see him in St Paul's as well as C. Wren
- 5 Author of "The Making of the Victorian organ"
- 6 Is it still a zoo?
- 7 Plain paper!
- 8 Are these in No 6?
- 14 Is it hopeless if we lose this one?
- 16 Opens the German crescendo pedal
- 18 So, trail a mutation
- 20 Does it support a lawn?
- 21 A type of flute
- 22 Whets in a dry manner

EEC DIRECTIVE

This is 1993 - the year of the removal of trade barriers with Europe. Following last year's Rules for Conduct (*The Organist's Highway Code*) the following Directive has been received from BRUSSELS (Board for Regulating the Use and Selection of Stops in Evangelical and Liturgical Services).

DIRECTIVE NO OXO1/93 EOC

1 January 1993

The objective of this Directive is to give members a BONN (Berkshire Organist's Nasty Nightmare).

Organists are required to observe the following :-

- 1 LUXEMBOURG (Leaders of EUROpe eXpect Every Member to Bring Organ Use to the Regard of Government).
- 2 REFERENDUM (Refer Every Fortissimo for European Ratification to Ensure No Diversion from Uninspiring Music).
- 3 ECU - ERM (Every Contingency must be Used to Eradicate Respect for Musicians).
- 4 HEATH MAJOR (Hide Exceptional Artistic Talent Having Musical Attributes or Joyful Outgoing Resources)
- 5 MAARSTRICHT (Members Are Advised to Restrict Studies to the Requirements of Individual Choirs' Handling and Training).
- 6 DENMARK (Destroy Every New Musical Activity Requiring Knowledge)
- 7 DELORES (Direct Every Licence for Organ Restoration to European Selectors)

Some members may be concerned with :-

- 8 STRASBOURG (Systematic Translation of Restructured Archives by the Study Board for Organists Undergoing Retraining as Geriatrics).

SCHEDULE



Psalm 1



Psalm 20



AMR hymn 373



Psalm 141



Church with Spire



Contra Bourdon



Psalm 10



AMR hymn 290

MUSIC REVIEWS

Oxford University Press have continued to send us music which is about to be published, and some of these items are reviewed below.

EASY MODERN ORGAN MUSIC - BOOKS 1 & 2

This collection is a reprint and comprises 12 pieces by well-known British composers - Hoddinott, Leighton, Mathias, Brown, McCabe, Cooke, Ridout, Joubert, Orr, Fricker, Gardner and Forbes. While one is reluctant to criticise the work of such eminent musicians, the title of "Easy" may be considered at least to be somewhat misleading - it can always be said of course that something is easy if one can do it and difficult if not. I would certainly not expect anyone from the "reluctant organists" community to attempt any of these items - accidentals abound and several of them end on a resounding discord. Whether a congregation would feel uplifted by listening to any of them before or after a service is in my opinion doubtful, and if they are to be played anywhere then I think they belong to the recital arena.

GEORGIAN SUITE FOR ORGAN - Francis Jackson

Prelude - Invention - Gavotte - Sarabande - Fugue - Jig

This suite of six movements is entirely written on two staves, and two (Gavotte and Jig) are for manuals only. They form a delightful set, any of which may form a useful voluntary, but a quick glance at the score might be slightly deceptive as there are quite a lot of unexpected turns in both treble and bass parts. Altogether a very useful and pleasant collection.

FORTY HYMN-TUNE PRELUDES - C.S. Lang

This is another set of pieces useful in some circumstances, though not as interesting as the last publication mentioned. All are fairly short, written on two staves, and useful as "fill-ins" when one wants a short interlude before or after a hymn, though skilled improvisation would probably be more appropriate. If you are not confident in that direction then they could be very useful.

P.B.

WORSHIP SONGS - WHERE ARE WE NOW?

Every year, it seems, brings with it several new books of songs for church worship. This isn't the place to explore the difference between a hymn and a worship song, and most people have their own individual idea anyway. But if we are thinking of the more informal type of song, usually with a wide choice of accompaniment, there is no doubt that dozens of books have come on the scene - and some will go off it just as quickly.

Two significant books were published in 1992, both of which try in their own way to include what their compilers think is the best of such music available. Almost incredibly, it appears that the people involved with each were quite unaware until a late stage that the other was being developed.

Worship Songs Ancient & Modern is published by the Canterbury Press, who also contrive to publish both *Hymns Ancient & Modern* and the *New English Hymnal*. Its objective is to bridge the gap between, in the words of the preface, "the classic hymn and the popular chorus". Some reviewers have queried whether such a gap actually exists, let alone whether it needs bridging. You might as well ask how to bridge the gap between pipe and electronic organs (the answer being "don't try").

Sing with all my Soul is published by the Royal School of Church Music - which itself gives it some authority. More straightforwardly, it aims to bring to us users the best of modern worship songs. I would think that the editors envisage churches to use it in conjunction with an established hymn-book. One of its main virtues (shared to some extent with *Worship Songs A & M*) is that where possible it gives arrangements of popular songs for choirs to sing in harmony: a very good thing if you want to keep your choirmen. Choirmen as a race tend not to like the songs in the first place until they've sung them for at least forty years, and even less do they like singing in unison all the time.

Both books contain some well-known items in common, such as "Shine, Jesus, shine" and "Make me a channel": as the BBC's Songs of Praise poll has shown, these have already stood the test of time. *Worship Songs A & M* has many more traditional tunes: the Ash Grove and the Londonderry Air appear, as does, unexpectedly, Martin How's lovely and accessible version of "Day by day". A big plus is the inclusion of John Barnard's finest tune "Guiting Power". But it can fairly be accused of breaking little new ground, and perhaps by trying to be all things to all people it won't satisfy enough to ensure high sales.

Sing with all my Soul by having a more single-minded objective has found it easier to succeed in it: there are only 52 items (as opposed to 100 in *Worship Songs A & M*) but there may be more of them that churches will actually want to sing. Graham Kendrick is well represented: although not all of his music will last, there are several very memorable things which will. For example "The Servant King" will have found many new friends during the recent Holy Week. There is also a great deal of flexibility in the arrangements, more evidence of the RSCM's increased concern for small or limited choirs.

Any collection of songs which can make a small choir feel that it can bring something worthwhile and successful to worship, while containing enough of substance to encourage larger choirs to feel that they are not wasting time, is good news. Above all, collections like these need to provide enough material for congregations to welcome and adopt as favourites. We all know deep down that, however eloquent the sermon, however heartfelt the prayers, however expertly chosen and performed the anthems and voluntaries, if the people in the pews haven't liked what they have been given to sing, they will go away feeling unmoved by their worship.

Buy a copy of each book. Have a look and see if either would suit you. I personally think that *Sing with all my Soul* has the better chance of wide acceptance, but I could easily be wrong. If you feel that neither has enough in it to make it worth buying for your choir or congregation, try selecting items and asking for

permission from the copyright holders to reproduce them. Above all give your choir and congregation something that will uplift them, be it ancient or modern. That is what those of us who claim to be church musicians are there for.

D.D.

Mission Praise

The compilers of the first two volumes of this popular collection have now combined all the hymns and songs into a single volume together with some further additions, giving a total of 798 items as compared with 647 in the earlier collections. They seem to have gone to some trouble to correct the many printing errors of the originals, but the previous anachronisms are still present eg. "O come, all you faithful".

The order of presentation still defies any logical explanation being nearly but not quite alphabetical. Admittedly there is now a Subject Index in addition to indexes of Tunes and Metres (why did they try to combine the latter into a single index in Mission Praise 2?) and the usual Index of First Lines. However to find a particular theme you have to consult the Contents of the Subject Index before using the index itself. There is also a sign of the times - a Copyright Address Index - O for the days when people wrote for the praise of God and regarded this as reward in itself instead of jealously preserving their "rights".

Given that a congregation will sing perhaps 12 items each Sunday (morning and evening) it is going to take well over a year to get through without any repeats, and that does not allow for learning time. No doubt by the time they have all become well known and regularly (ie. annually) used there will be yet another collection.

The volume is almost the same thickness as Mission Praise 2 but with over twice the number of items, and this has been at the expense of paper thickness. I found the print to be clear but it would have been better still if paper thickness had not allowed the print on the reverse side to show through. I expect that in some places the volume will be well used and fall to bits fairly quickly and in others it will remain as a source of ideas for reproduction on the overhead projector (did you make that copyright application?).

P.B.

FLOURISH AND REVERIE - Francis Grier

FENESTRA - William Mathias

SASURAI - Takashi Sakai

Of these three lengthy recital pieces *Fenestra* is by far the most approachable and rewarding. The untimely death of William Mathias earlier this year was a tremendous blow to church musicians. His music is always exciting both

rhythmically and harmonically with clearly defined intentions. *Fenestra* (window) is a kaleidoscope of different tempos each numbered I - VIII representing presumably the contrasting colours, luminosity and shape of panes in a stained glass window. Exact metronomic markings are given for each section together with a description such as 'bright', 'plaintive', 'broad and luminous', 'fiery' etc. Jennifer Bate gave the first performance in January 1990 at Keele University, the piece being commissioned by Keele Concert Society.

Flourish and Reverie explores the yin(feminine) and yang (masculine) of joy. Francis Grier since leaving Christ Church Cathedral Oxford has been much influenced by oriental philosophies. The instructions for registration of *Flourish* are as follows :- 'the entire movement should be based on reeds; louder or softer, fatter or thinner, brassier or screechier or mellower in different sections according to the performer's discretion and imagination'. After this noisy opening the *Reverie* comes as a relief. It flows in a succession of trills, tremolos and repeated patterns.

Sasurai (wandering or a wanderer) by a young Japanese composer Takashi Sakai is described as a meditative improvisation. Tonally it is unadventurous being centred on C minor and the common chords associated with that key. It could have been inspired by the Bach *Passacaglia* as it builds up in a set of loose variations on a theme notated in neumes and given out after the opening pedal recitative. Architecturally the piece is impressive. A brilliant pedal technique is required to play it and also a pedal board with an easy action otherwise the pedal glissandos at the end will prove extremely tough going!

C.W.

SOME RECENT C.D.'S

Reviewing CD's is actually somewhat difficult - there are so many coming out, when you think you have selected some to review one opens up the latest copy of "Organists' Review" and there - you've guessed it - is the review of that CD you thought is one that had not received publicity anywhere. At the risk of being "boring" and being an avid collector of organ data, which of course includes CD's I take the risk and bring some to the attention of my Friends which could be of interest!

I'll start with three imports that need ordering from specialist importers, then three which are more easily sourced.

CBC Records SMCD5113: Calgary Philharmonic Orchestra

This is an unusual *Canadian* import featuring the above orchestra and the Carthy Organ built in 1987 by Casavant Freres of Quebec which has 74 stops, 6008 pipes over 4 manuals. The organ was opened by Simon Preston and is played in this recording by Patrick Wedd, a local man. The Poulenc Concerto in G Minor is the final piece of 20.18 minutes, but the first item is the rarely heard Jongen *Symphonie*

Op 81 which covers 35 minutes. The middle 9 minutes is a work unknown to me by Jean Coulthard (1908 - c) of Music to St. Cecilia for organ and strings. This disc is enjoyable and different.

Gothic Records G49054: The Transcriber's Art

This is far more easily obtained being imported and on sale counters of larger stores. It features Thomas Murray, who is very keen to come to Reading when our organ is rebuilt, and he plays 10 transcriptions all very suitable for the Town Hall. In this recording he uses the Yale University Wolsey Hall Skinner organ of 1902/1928 which has some 166 stops. A good selection of pieces.

Round Lake Music Society - live recording of the Music Festival, 1988

This is a very unusual recording, given to me by the Hon. Archivist of the Organ Historical Society of the USA, featuring orchestral and organ music played on a former house organ of 1847, moved to a garden location 1868, moved to the current garden church (open sides to the air); later the church was rebuilt in wood as the current building. The organ was built in 1847 by Davis and Ferris and slow restoration is in progress by the Andover Organ Company of Massachusetts. The organ has a 12 stop 58 note Great, 8 stop 58 note Choir, with 2 tenor C ranks and 2 Gamut G ranks, a 10 stop 46 note Swell, and 4 stop 25 note pedal board. The Organist and Archivist is Stephen Pinel and he plays a good selection of organ music finishing with a very rare recording - Concerto in E Minor for Organ and Orchestra by Ebenezer Prout (1835-1909). Prout's tutorial books are well known, but this is the first recorded piece that I have come across. A very unusual recording and available direct from the OHS; contact your Treasurer if you wish to obtain recordings from this source. The OHS publish an extensive catalogue of books and CD's and they can be easily obtained if you have a VISA card.

Priory PRCD 329 : "Antiphonies" - Winchester Cathedral

This is one of the latest from Priory and features Timothy Byram-Wigfield playing the newly rebuilt organ. The recording opens with Lemare's transcription of Brahms' Academic Festival Overture which I found to be an exciting piece. This is followed by Pastorales by JSB and Roger-Ducasse, Mendelssohn Sonata 5, a piece by Mathias and Peeters, finishing with Gower's Toccata, which makes an interesting comparison with the same piece that concluded the Reading Town Hall recording.

Cranmer Music : Wedding Album - featuring Anne Marsden Thomas

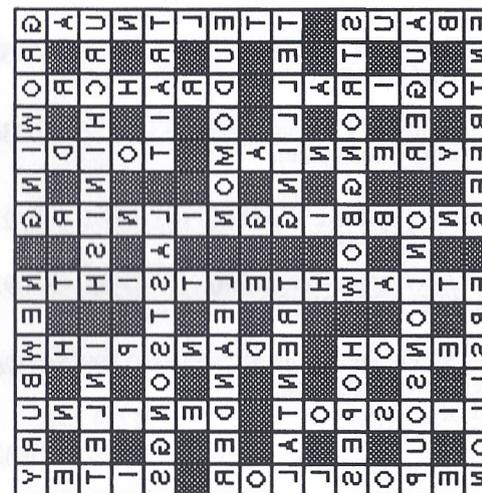
This has already been reviewed elsewhere, but I think it could be a very useful item for those needing your service at a Wedding. Anne has put together 25 popular pieces, which can be selectively used providing you can play them, and, as importantly, they are playable on the particular instrument. I think this disc could be a useful marketing tool in keeping the organist in control with weddings. Anne

who does so much to help others is here again giving further help. Available from any record shop.

Priory PRCD 377 : The Ulster hall, Belfast - Great European Organs 29

Production of this series continues apace at the usual high standard which we expect from Neil Collier. This latest recording features the William Hill Grand Organ which was so generously restored by the late Lord Duhleath. The only previous recording of the organ is one on the Woodward label, but here the talented and attractive Jane Watts shows her skills in a programme by Bonnet, Dupré and Flor Peeters. This is another fine recording and worthy of purchase.

M.D.J. 15/2/93



**SOLUTION TO
CROSSWORD NO 2**
If you have difficulty in reading this try holding it sideways in front of a mirror!

A FINAL NOTE -THE PRESIDENTIAL MESSAGE

There is no "Message from the President" in this issue since, wearing his other hat as one of the Editors, he thinks he has expressed quite enough opinions for one year.

PAST PRESIDENTS

- 1921 - 23 *Percy R. Scrivener FRCO FTCL*
1924 - 26 *A. C. P. Embling MusD FRCO*
1927 *Percy R Scrivener FRCO FTCL*
1928 - 30 *F G Goodenough FRCO*
1931 - 34 *B Probert-Jones MusB FRCO*
1935 - 37 *Albert Barkus FRCO*
1938 - 42 *A. Yould FRCO ARCM LRAM*
1943 - 45 *A. H. Lusty ARCO HonFTCL*
1946 *Percy R. Scrivener FRCO FTCL*
1947 - 48 *W Hugh Rowe ARCO*
1949 - 50 *Albert E Rivers*
1951 - 52 *A. Warren FRCO*
1953 - 55 *Prof H C Barnard MA DLitt*
1956 - 57 *F. Gordon Spriggs*
1958 - 60 *Leslie Pratt FTCL*
1961 - 63 *Roy N. Nash*
1964 - 65 *Miss E. G. Goodship ATCL*
1966 - 68 *H. D. Anthony MA BSc PhD FRAS*
1969 - 71 *Leslie F. B. Davis*
1972 - 74 *R. P. J. Pepworth*
1975 - 76 *J. C. Lawes*
1977 - 78 *Donovan L. Jones*
1979 - 80 *Mrs Evelyn A. Fisher*
1981 - 82 *Harold H. Hartley MA BSc FRAS MBCS*
1983 - 84 *Peter B. Marr PhD GTCL FRSA ARCO*
1985 - 86 *Derek M. Guy AFCM*
1987 - 88 *Christopher Hood BA*
1989 - 90 *Christopher J. Kent MusB MMus PhD FRCO ARMC M*
1990 - 92 *David Duvall MA FCA*

HONORARY FELLOWS

Dr Francis Jackson
Martyn Reason Esq