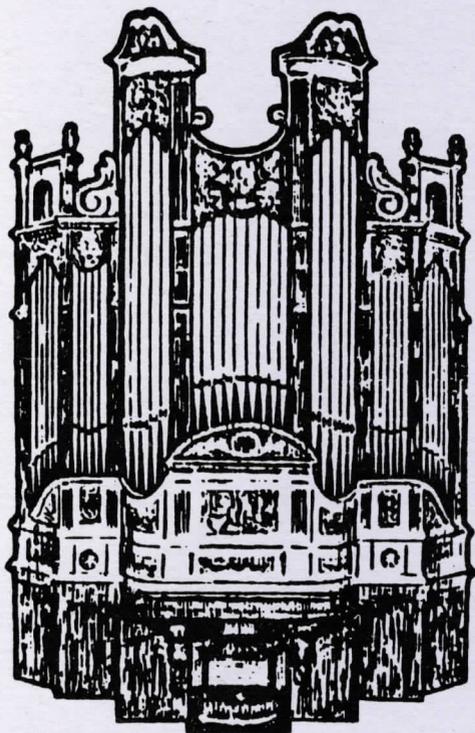


The Berkshire Organist

ISSN 0265-1971



Number
47

1994



President 1992 - 93
Philip Bowcock BSc ARICS IRRV
4 St Anne's Road
Caversham
Reading, RG4 7PA
(0734) 475438

Hon Secretary
Graham Ireland BA BMus FRCO
Village Farm Cottage
The Street, Swallowfield,
Reading RG7 1QZ
(0734) 882679

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

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

Other Committee Members
Donald Hickson
Michael Humphries
Norman Hutt

Editors of *The Berkshire Organist*
Gordon Spriggs
403 Wokingham Road, Earley
Reading RG6 2EH
(0734) 264257

Philip Bowcock
4 St Anne's Road, Caversham
Reading RG4 7PA
(0734) 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 temporarily suspended while the organ is being restored).

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

CONTENTS

From the President	1
Portrait of a Past President	2
Percy Ravenscroft Scrivener	4
Obituaries - Barbara Humphries	6
Ralph Downes	6
The New Organ in Reading School	7
From the other side of the Music Desk	10
The Woeful Willis Of Wokingham	15
The Meeting of Saturday 16th January	17
A Near Catastrophe	18
Miss Edith Hewett	19
A Thoroughly Enjoyable Recital	20
Recitals at St. James', Abbey Ruins	21
The Buckinghamshire Organists' Association	22
Friday Organ Interludes	22
The Presidential Service	23
AGM 13 March	23
The Church and Organ of St. Mark, West Reading.	24
John Cecil Tomlins	25
The Annual Conference, 24 April	28
News from the Royal School of Church Music	29
The Benevolent Fund	29
Christ's Hospital	30
Answer to the question posed by Ernest Davey	36
The Association Dinner - 30 October 1993	36
Crossword No 3	37
A New Piano Alphabet Ex "Punch"	38
Copyright	40
Reviews	41
Answer to Crossword No 3	43
Register of Members	44
Index of Members' Appointments	49
Past Presidents	50
Honorary Fellows	50

FROM THE PRESIDENT

At the time of writing I am looking towards the Annual General Meeting when I expect to be handing over the Presidency to Graham Ireland. When you elected me as your President in 1992 one of the objectives that I had in mind was to increase interest in and membership of this Association but progress has been much less than I had hoped. The time seems to have gone by very quickly, and in fact I think one only discovers how to run things by the time one hands over to a successor. However perhaps some progress has been made. The Christmas card has found its way into around 300 homes and perhaps 1,000 more people have now at least heard of us. The Caversham Baptist Centenary Recital brought in numerous people who would not normally have been interested in the organ, and two Mayors of Reading have realised that we exist. Material has been placed in the Central Library and hopefully a few people have seen it there. Posters and local advertisements must also have made some residents more aware of the organ as a musical instrument. We also have a few new members.

Two major events stand out in my mind during the last two years. The installation of the new organ in Reading School raised public awareness of the importance of the organ and, with regard to the address by the Rev Michael Watts, the importance of maintaining art and culture in the modern world. An extract from his address appears elsewhere.

The Centenary Recital at my own church also drew attention to the organ as a musical instrument. It is rare for centenaries of organs to be observed - usually they are overlooked, or the organ is moved, or altered out of all recognition. For this event to occur during the year when the resident organist is also President of his local Association must surely have been a unique event.

The cost of restoring organs is, as we know, enormous for the average church, and there are very few organs not in churches. For example an estimate for renovating the organ of my own Church has been given at around £15,000 which will require a very substantial fund-raising effort. However it is 100 years old, and if past generations of church authorities had put aside about £6 each year over the last century and invested it at 5% per annum there would have been sufficient to pay the bill. How many churches actually calculate the cost of their music even on a short-term basis? Given that the most public function of a church is worship and that music occupies around a quarter of the time involved, should not the church leaders (PCC, elders, deacons, or others) make a careful appraisal of the value of music and set up a financial arrangement to deal with long-term as well as short-term expenditure?

As we said in the 1992 Edition, one of our omissions in the past has been the lack of any reference to our President, and therefore, working backwards historically, there is a portrait of Christopher Hood who was President in 1987-88.

Finally, congratulations to Philip Aspden on passing the examination for ARCO. Philip is Organist of St Andrew's, Caversham, having formerly been a member of the choir for many years. He is currently reading Music at Reading University.

Philip Aspden

PORTRAIT OF A PAST PRESIDENT

Christopher Hood, President 1987-88

As a past President, I have been asked to provide a little autobiographical sketch for the entertainment of the multitude - well, something like that anyway. They must have forgotten all the bits that I wrote for the Newsletter while I was Secretary, so here is an account of how I came to be an organist.

In the beginning.....When my parents married, my grandmother gave them the piano from her house. I played this piano happily from the age of two or so - that was when I could reach the pedals of the pianola with which it was fitted. There was a good selection of rolls for this machine, and there is no doubt that I acquired a taste for things like the first movement of Beethoven op.27 no.2, though it was years before I progressed to liking the last movement.

I actually started piano lessons when I was about seven. A bit later I was persuaded by a friend to join the church choir of which he was a member. It was bribery really. In those far off days, choir boys got paid. Not a lot, but it was a definite help to recruitment. The choirmaster, delighted I suppose to have someone who could actually read music, encouraged me to tootle on the organ, but without any great effect at that stage. The organ was a mid-sized Victorian three manual instrument which lurked inside a lot of woodwork and didn't sound particularly exciting to a small boy. Then the choir went to some festival back in the Parish Church which had a very large three decker, with the kind of sound output which merits a government health warning. To me that instrument was truly awe-inspiring. I was sold!

Then we moved.....to Preston (in Lancashire). As Uncle Mort has pointed out, before the motorway the north was a separate country. This was true just after the war (1947 actually) when the train journey took about 4 hours and a car journey would have taken twice that - only no-one had a car, and if you did you got a petrol ration equivalent to 90 miles a month. It was certainly a marvellous adventure going to a land of cobbled streets and double-decker buses. (Rugby, where we lived during the war, couldn't have double deckers because of the large number of low railway bridges which littered the town and the roads in and out.)

I was soon ensnared into the church choir in the village of Longton. This choir was large, and to me a novelty because it was a mixed choir. Most of the choir were members of three or four families; indeed if the Rawcliffe clan turned up in toto you had enough to do Pearsall's setting of In Dulce Jubilo. The organist when I joined gave me my first proper instruction in playing the organ, but he left fairly soon after and his successor was, I think, a choirman rather than an organist. Anyway, he wanted me to sing solos and I fled, pleading that my recent progression to Grammar School gave me too much homework to keep up choir as well.

The piano lessons went on though, and I worked my way through the Associated Board exams like everyone else, but I didn't touch an organ for about 4 years. When I was 15 two things happened. The school acquired an early Compton Electrone which gave me two manuals and pedals to practice on, and we moved to a much larger house in Ashton-on-Ribble. It wasn't the size of the house which mattered but its position - about 200 yards from a church with a large and exciting organ. This instrument was a clever design which exploited extension and duplexion in addition to a basic straight instrument specification. The console was striking, being laid out like a cinema organ with stop keys (89 of them) which were colour coded.

I got to know this instrument very well inside and out as the year after we moved there it was cleaned and overhauled during the summer holidays. The builders were more than happy to use an extra pair of hands, and the following year I spent my entire summer holidays working for them, and of course getting to know a number of local organs better than most of their respective organists.

Really serious organ lessons, though, didn't come along until the family moved back to Rugby, and I finally got to play the monster in the Parish Church. Alfred Noyce, my teacher, was a splendid player who had been an articled pupil to Marmaduke Conway at Ely. I think I only ever actually paid him cash for the first lesson I had. After that we had a mutually beneficial arrangement where he gave me lessons on the organ, and I taught him to drive. He did pass the test first go, but I could hardly believe that someone whose feet could deal with two enclosed divisions and a pedal board found it so difficult to achieve the co-ordination required for a hill start.

It was around this time that I had to decide whether to pursue music or science. Science won on the grounds that it should be possible to make a living from it while still being able to enjoy the music, so I went to Cambridge rather than the Royal College. Actually I managed to have my cake and eat it because I read music in my third year.

The four years after Cambridge were spent deciding that I didn't want to school master after all, getting a job in industrial research, doing a bit of playing here and there, and, most important, in 1966, getting married. Starting a family and re-furbishing a house took quite a few years, and I didn't go back to playing until 1972 when I was asked by a work colleague if I would be interested in taking over from him at a church in Hammersmith. I went to see the organ and found a fine three manual in nice acoustics- so I stayed there until the family was uprooted at the behest of my then employers to move to Reading.

After that I joined the BOA, and the rest is history known to all!

PERCY RAVENSCROFT SCRIVENER:
SOME THOUGHTS OCCASIONED BY A CENTENARY

Peter Marr

It is 100 years since Percy Ravenscroft Scrivener first had connections with St. Giles' Reading and so it seems right to mark that centenary with a few facts and a few memories. I trust the former are correct. As for the latter, they are merely some personal observations upon a provincial musician, typical of his generation, but whose influence was felt by many hundreds of people.

It is one of those coincidences that, having deputised for him, and later succeeded him in the 1950s at St. Giles', I find myself now living a stone's throw from Lewisham where he was born in 1872.

Percy Scrivener's father was an engineer with the East Indian Railway. He became the organist of a small church in Bengal in his early 'teens and in due course, when he was 15, came back to England, moving to Reading. Here he studied with A.W. Moss. At the age of 17 he was appointed organist of St. John's, Caversham, having been already assistant at Christchurch.

In 1894, he gained his FRCO and his association with St. Giles' started from then. He taught in the Sunday School, was married at the church and from 1895 until 1957, for sixty-three years, presided at the Bishop/Walker organ there. He taught at the University Music School from its inception and was, as readers will know, the first President of the Berkshire Organists Association. There were many other associations during his long life: as Music Master at Kendrick Girls School, Wallingford and Newbury Grammar Schools and Conductor of the Reading Philharmonic Choir.

His mother was a Miss Ravenscroft before her marriage. She had studied under one of the Binfields at St. Lawrence and the name reflects the family association with Thomas Ravenscroft (c1582-c1635) the composer and musical writer.

Percy Scrivener was a hard taskmaster, a man intolerant of the second-rate, and of a consistency of view that some might call stubborn. It is over thirty years since his death and approaching forty since I last heard him play, but for me he was a person whose playing made a lasting impression. What are the distinctive memories? Perhaps older members of the Association can say more, but I well remember that, first, there was *never* an unintended note. His playing was very legato, sometime opaque, but always had a clear intention because of his carefully-crafted phrases.

As for registration: rarely would he use an eight-foot flute stop without the quieter string on the same manual; a Principal would never be used without all the remaining eight-foot flue stops on that manual; a stop like the Choir Keraulophon would similarly never be heard completely alone; he abhorred the swell-to-oboe (eight foot flues, Principal and Oboe) beloved of many of his contemporaries; manuals were

nearly always left coupled; to use stops higher than 4 feet *always* involved drawing the 16 foot flue on that manual.

Because of this taste, it is not surprising that he considered the organ at the Festival Hall as having "too much upper work". He felt little sympathy for the changes that were taking place then.

His improvisations were carefully worked out. Often he would use a theme from his MS book (it is deposited, with some of his compositions, with the St. Giles' archives in the Berkshire Record Office). These improvisations were rounded off quietly to an elegant conclusion, both in the notes and the registration. Almost invariably the ending went from the (coupled) Great, to the (coupled) Choir and then to the Swell. In the Creed at Evensong, he would often incorporate the melody of a hymn to be sung at the service.

The Barker lever action on the Great Organ at St. Giles had not long been installed when he was appointed. By the late 1940s it had become almost unplayable. Some would say that *he* had worn it out, but he commented to me that, even from the 1890s, it was very uneven. He was a jealous preserver of the instrument at St. Giles', so much so that those who were not pupils were not allowed to use it. I well recall that, as I was never his pupil, I did not have that privilege until towards the end of his time at St. Giles' when I deputised for him. Before that I had to go elsewhere, although I lived a stone's throw from the church.

I always felt that his playing had great taste and sensitivity. He was not really a recitalist but essentially an accompanist. Nevertheless, I recall enjoying his playing of the music of such composers as Henry Smart and the quite brilliant and moving annual performance of the Chopin Funeral March each Remembrance Sunday. Last verses of hymns, when he called for a unison verse, were models of unexpected propriety; his Anglican Chant accompaniment (a *Cathedral Psalter* man, none of these *Speech Rhythms!*) similarly. Like Dr Embling of St. Lawrence's, it took a late Victorian to show the immense beauty of the large 19th-century hymn tunes. His playing of Elvey's *Diademata* (A & M Standard 304) and its neighbour in the book, Oakley's *Edina* (305) still ring in my mind's ear.

PRS was never a *plainsong* man. He preferred the hymn tunes of, say, A.H. Brown and Elvey to what I suspect he might have described as the spikiness of the *English Hymnal*. PRS was not a 1933 edition *English Hymnal* man, either; he preferred the more solid 1906 music edition. This had the *Mechlin* plainsong tunes and chord-by-chord accompaniments, if he *had* to use the tunes, and this edition was used at the Church until his departure. Perhaps, above all, for him there was nothing quite like the *Standard A & M* before the 1916 Supplement was added.

I suppose this sounds all very ordinary. Perhaps many organists still play a bit like that. Perhaps they do not. But it had a magic, and a consistency that, with great

reverence, enhanced the Prayer Book Catholic tradition at St. Giles' in the first half of this century.

I shall probably not be in Reading to celebrate the centenary of his appointment as Organist next year. But I hope someone says "thank you" for his 63 years at the organ bench there, a hundred years on.

OBITUARY - BARBARA HUMPHRIES

Barbara Humphries died on 7 August. Barbara had been a member of the Committee since she and Michael joined the Association and they attended meetings very regularly. She was a delightful lady and will be greatly missed by both Michael and his family, and also by her Church where she was assistant organist and by Association members who have come to know her at meetings.

Sybil Stephenson played for the Requiem Mass at St Thomas More Roman Catholic Church, Twyford on Friday 13 August and several members of the Association were able to be present.

RALPH DOWNES (1904 - 1994)

Readers may have noted with regret the death of Ralph Downes at the age of 89 in the national dailies. For many people his name will be synonymous with the 1954 organ in the Royal Festival hall. This organ caused much controversy and comment from organists and builders alike, not only because of its severe caseless appearance, but also because of its apparent rejection of all that British organ building had stood for. Heavy wind pressures and indistinct sonorities had given way to new concepts - a new clarity of sound and balance between stops and departments. His enthusiasm for the performance of organ music of all periods as authentically as possible had fired his desire to produce an instrument which would cope with such a variety of styles. He was aided in his aims with the patient help from the organ builders, Harrison & Harrison of Durham. The legacy of his reforms can be heard at St Alban's Abbey, Gloucester Cathedral, and the Brompton Oratory, to mention a few.

Ralph Downes was also a fine player combining scholarship with a brilliant sense and feeling for the varied styles of the organ repertoire. Included among his pupils are Nicholas Danby and Gillian Weir who bear testament to his teaching and performing skills. His honesty, integrity and belief in his own mission even in the face of adversity and some hostility, single him out as one of the most important figures on the post-war British organ scene.

G.A. Ireland

THE NEW ORGAN IN READING SCHOOL

The newly acquired Hill organ in Reading School was described in last year's issue, and we can now report that it has been successfully installed in the School Chapel.

Removal from London and installation here was done by Richard Bower and begun during the summer holiday. The various stages were photographed by several people including the President, and a pictorial record of what is a fairly unusual event is now held by the Association. For several weeks, until just before the School term started, the Chapel was transformed into a workshop and storage area, with pipes everywhere and other bits and pieces strewn around here and there. A substantial scaffold was erected in front of the gallery for several weeks and to the casual eye it seemed doubtful that everything could be re-assembled in its correct place. However the work was done, though it was only just finished in time for the opening recital by Gillian Weir, and in fact tuning and minor adjustments were still being done half an hour beforehand.

The opening recital was given on 10 October by Gillian Weir.

PROGRAMME

Lo Ballo dell'Intorcias	Antonio Valente (1520-1581)
Sonata in C K.255	Domenico Scarlatti (1685-1757)
Offertorio in C	Domenico Zipoli (1699-1726)
Variations on 'Mein junges Leben hat ein End'	J.P. Sweelinck (1562-1621)
Two Noels:	Jean-François Dandrieu (1682-1738)
Noel de Saintonge	
Bon Josep, écoutez-moi	
Prelude and Fugue in E minor	Nikolous Bruhns (c.1665-1738)
Variations on a theme of Frescobaldi	Jean Langlais (1907-1991)
Toccata in F major	J.S. Bach (1685-1750)
Choral III in A minor	Cesar Franck (1822-1890)
Rosacoe	Henri Mulet (1878-1967)
Salamanca	Guy Bovet (b.1942)
Elfes	Joseph Bonnet (1884-1944)
Toccata	Joseph Jongen (1873-1953)

The dedication service was held on 16 October, led by the Sub-Dean of Christ Church Oxford, the Right Reverend Ronald Gordon, and a very thoughtful address was given by the Rev Michael Watts, Rector of Sulhamstead Abbots and Ufton Nervet. During this he spoke of the importance of culture in our civilisation and an extract of this appears elsewhere. Graham Ireland conducted the school choir and the organist was Michael Howell of Queen Anne's School.

Following the Dedication and lunch three recitals were given.

AFTERNOON RECITALS

Graham Ireland

Choral Song and Fugue
Elegy
Voluntary Number IX
Toccata pour Orgue

Stephen Harris

Praeludium
Fugue in C
Andante
Marche
Improvisation
Placare Christe Servuils

Christopher Kent

Praeludium pro Organo Pleno, Clavierübung Part 3
Kyrie, gott Vater in Ewigkeit
Allein Gott in der Höh sei Ehr'
Fuga a 5 pro Organo Pleno

S.S. Wesley
George T. Thalben-Ball
John Stanley
Théodore Dubois

Franz Tunder
Dietrich Buxtehude
Louis Lefébure-Wely
Louis Lefébure-Wely
Francis Jackson
Marcel Dupré

J.S. Bach
J.S. Bach
J.S. Bach
J.S. Bach

Since the opening recital, the organ has been in daily use by the Director, his pupils, and visitors. These latter have commented on the brightness of tone and strength of sound from an instrument which already is showing its versatility.

In early February the organ was given its first major service after an initial three months settling-in period. By this time the reeds had inevitably gone out of tune with the extremes of temperature we experienced over this period, and various irregularities in the action had shown themselves. After two days of attention by the builder, Richard Bower, and his assistant Philip, the change in the instrument's response was quite incredible. The action was now light and uniformly regulated, allowing for instance the full-bodied sounds of the Swell reeds to be heard at their best when coupled to the pedals. At the end of the week the organ was once more put through its paces by David Sanger, who gave a thoughtful, stylish recital on it, featuring music from the early repertoire up to Herbert Howells. This recital formed part of the BIOS one-day conference at the University.

Our Hill still retains its sensitive mechanical action, and trigger swell pedal. There are some combination pedals and an adjustable seat, and cone tuning has been retained. Members of our Association are welcome to come to the Chapel and play it, and will find it a rewarding experience, despite the lack of a reverberation period in the building. Just contact Graham Ireland at home or at school to see if the Chapel is in use or not.

An extract from the Address given by Rev Michael Watts at the Dedication of the Organ

Whoever appeals for money for Heritage and cultural projects today will find himself asked by some the same question that was asked at a supper party nearly two thousand years ago and recorded in St. Mark's gospel: "To what purpose is this waste?"

Quite understandably people differ about their priorities in giving to charitable projects. Human need will always make an immediate claim on our compassion and our pocket. However, if you pause to reflect about your charitable giving, sooner or later if you persist - and you should persist - you have to ask questions about your understanding of human nature, that understanding which leads you to support others in their time of need rather than retain the money for your personal use. Sooner or later you are asking questions about the culture and values which colour your view about life and how highly you value that culture. For some it will be sufficient to express one's understanding in humanist terms, for others their beliefs will be shaped by the immediate impact of the Christian Gospel, while others will be able to get no further than recognising a valued legacy from a more Christian culture than our own appears to be.

In such a simple thing as signing a cheque for Oxfam or putting a coin in the collecting box rattled before you, you are revealing something about the culture and values by which you have been formed. But that culture itself needs to be sustained and developed by every means at our disposal, lest one day we find it there no longer and its absence most graphically reflected in our indifference to the needs of others.

Art, beautiful buildings, music, poetry, literature colour our lives unconsciously and exercise a civilising influence. They are the means whereby the unifying ideas and images of an era are expressed, distilled in the minds of artists, architects, composers, poets and writers. It is not wasteful to spend money undergirding society in this way at such a fundamental level. A society must not be judged civilised only in terms of the way it addresses the material needs of those who are not able to provide adequately for themselves, important as that is; it is to be judged civilised as much, by the provision it makes for the cultural life of the nation, that, if you like, which nourishes the collective soul.

To make such provision is in no way to be deemed wasteful. Rather it is to exercise prudent concern for the quality of life we leave for those who come after us to enjoy and develop. It is to ensure, as far as it lies in us to do so, that others will have for their use those same advantages, cultural, moral and spiritual, which we inherited from a previous generation, whereby we were enabled to transcend self and in that transcending move closer to God's purposes in creation and redemption.

It is in that understanding that this instrument has been dedicated to the greater glory of God through faith in His Son, Jesus Christ, to whom with the Holy Spirit be all honour and glory world without end.

FROM THE OTHER SIDE OF THE MUSIC DESK

Ernest Davey

After spending sixty years in organ building I recall the years as busy ones, sometimes amusing ones and sometimes very problematic ones. One managing director told an aspiring job applicant that the work had glamour. I interpreted this as glamour having to be quite a large proportion of the wages.

I began as an apprentice under Henry Willis III and after a few years I was made assistant voicer in the flue voicing shop. Dick Piper was the voicer; not only was that what he did but it was also his real name. He was a brilliant voicer and also a very very conscientious man. There was plenty of work to do for him and much of his determined cussedness or cussed determination to see a job through properly rubbed off on me to a certain extent; though I could never achieve his high standard of voicing. Much of our work was spread over Britain and we spent many weeks away. Usually I would spend a week or so on a tonal finishing, to be followed by Dick Piper. Often I felt that I had produced a perfect finish but he would find a note or two that meant virtually mauling the pipework about so that in the end I had to do it all again.

In 1939 I spent about six months at the Alexandra Palace in company with about fourteen organ builders. The pitch of the organ had to be lowered from Knellar Hall Band pitch (as it was C535) to British Standard' C523.3 (A440). Almost a semitone, but not quite. In most cases a new 4ft. C was put in and all the other pipes moved up one note. This involved a lot of re-marking, cutting down and refitting. Then came the regulating and tuning, some 10,000 pipes being involved. The bigger pipes were lengthened by fair means or foul. In the summer just before the 1939 war started there was a grand opening concert with an orchestra of 200, a choir of 1,000, Sir Henry Wood conducting and G.D. Cunningham at the organ.

Friday nights, every week, we tuned at St. Paul's Cathedral, starting at Cathedral (not pub) closing time, 6 pm, and going on until about 1 am. Another regular weekly on Wednesdays was Westminster Cathedral.

Owing to the early upbringing at Willis's I have always been prepared to stick at it which quite often meant late work. One vicar told me that one of my daughters had given me a very bad name over the telephone saying that dad was not at home and she did not know when he would be home, in fact they never knew.

Another of the same ilk concerned Bishop Saint John Pike (no Sinjon for him). He was assistant to the Bishop of Guildford and he was vicar of Ewshott near Farnham. It has a very small organ and quite often I fitted it in the end of the day after tuning a bigger one elsewhere. Spotting me at work he said "This is Nicodemus, our organ tuner. I call him Nicodemus because he always comes at night".

At Ewshott some years previously during the singing of Loud Organs His Glory the blowing handle snapped. The blowing handle was in the chancel at the end of the choir stalls. The old chap who was blowing intended not to be blamed for the acute

wind shortage so he stood in the middle of the chancel in full view and waved the broken blowing handle; this comical event found its way into the National press. A new electric blower was ordered forthwith and I made the survey and intended that it went precisely where the old man stood to blow. The blowing engineers just did not see eye to eye with me over this and they wrote to the vicar, a very lame man, and made the brilliant suggestion that he did away with his chair and sat on the blowing cabinet. I telephoned the vicar to remind him that he did three things; sitting, standing and most important of all he had to kneel. And where do we put our legs? especially if one is lame. Needless to say the blower stands precisely where the old man stood.

Some of the notes left in the tuner's notebook are amusing and I quote three "I've had a bird in the organ", "No.1 piston broke" and from the Eton College "Middle E flat oboe is softer than its mates." At Exeter College Oxford the notes in the book both by the organ scholar and myself made some very odd reading and other people who came to play also joined in. I arrived there one day and the organ scholar told me that my good health had been toasted at the choir dinner on the strength of the chaplain having found the notebook at the console thinking that its contents were worth reading out at the dinner.

Abingdon School: One Christmas they decided to have their carol service in the chapel instead of in St. Helen's Church. I received an S.O.S. that the organ would not play. The organ was nothing to do with my work and I had never seen it before. However I went along to a very silent Compton extension organ. After finding keys and the blowing chamber I found that the generator for the organ current had gone, it had been sent away for repairs. I saw the headmaster and asked if it was possible to procure a decent 12 volt car battery. Eventually on this very very wet day two elderly gardeners completely enveloped in yellow oilskins and sou'westers (rather like two old toads) struggling up the stairs with the enormous battery and the carols went ahead as planned. All early electrical transmission organ worked off batteries, quite normal for them to need recharging on Christmas Eve. It is interesting to note that Robert Hope Jones designed a drawstop mechanism with two circuits so that current was not flowing all the time the stop was on or off: Conservation was obviously alive then.

St. Thomas on the Bourne, Farnham: At one time the weak pedal springs would break, but the organist, undaunted, would tie a couple of feet of quarter inch elastic around the pedal and drawing pin it to the toe piece until I arrived with a new spring. I asked him how he came by all these yards of knicker elastic (I know they are held up by prayers these days) when he had an all male choir. The answer was "Woolies" of course. Later I arrived at West End Church and the vicar said that he had a cypher at his other church at Bisley but that a choir girl came to his rescue with a piece of bra elastic which when hitched cured the cypher. I told him about the quarter inch elastic and he explained the situation by saying that they were high church and St. Thomas' was low church.

A few years ago when tuning at Hambleden I noticed a fly poster on the notice board in the lychgate which was advertising a concert by The Occasional Wind Quartet to be given at Frieth church. I asked the Rector about this and he replied, "it is sponsored by Heinz". At All Saints' Sutton Courtney they have concerts by a group that goes by the name of "Saintly Wind".

Before the Normans left Hill, Norman & Beard they held a refresher course for the Repts. On the last day of the course John Norman asked if I would like a tuning machine (an electric device for setting the scale) I refused the offer with thanks and reminded him that I was employed as a tuning machine.

At one time we had a retired organ builder (Fred Newman) living with us here at the Thatched Cottage. He did quite a bit of work in making modifications to some of the local organs and quite a few joinery jobs at home for us too. Some of you know Fred and know what a great craftsman he is. Fred took telephone messages while we were away from home. His main bête noir was people ringing in the early afternoon asking for me. His patience snapped one day and his reply went something like this, "No, Mr Davey is not here he is out tuning organs and gaining experience so that he can come and tune yours". My wife, Peggy, is quite with it too with regard to organs. Dr Lloyd Webber rang one Sunday for me to go to the Central Hall, Westminster to correct a cypher on the solo. As I had spent a Sunday there about a month previously she felt that the habit should be broken and suggested that as he had three other manuals and that stops were invented for putting off ranks of pipes to push in the solo stops and push ahead on the other manuals; he took it all in good part. On another occasion a very 'toffee nose' gentleman rang and said that he was the organist of St Paul's. She said Woking, Wokingham, Grove Park Chiswick or Cathedral? It was Chiswick and if ever the phrase 'clapped out' could be used to good effect it was this organ.

When one becomes a Rep., Tuner, Service Man or, if you have disgraced yourself in the eyes of the firm, Our Man, it is very necessary to be able to see a job through without calling expensive help from the factory; there are exceptions with some of the newer mechanisms of course. Way back in the time of William Hill one of the Tuners was having trouble at Birmingham Town Hall so he sent a telegram to the Dr. Hill - Serious trouble Birmingham Town Hall, please send competent organ builder - back came the terse reply - "You are the competent organ builder". That sums it up; one needs to be able to cope with most things even if elastic has to be resorted to. I had to do this once about five minutes before a celebrity recital at the Town Hall. Fortunately it was used in the Barker Lever mechanism so there was no extra strain on the organists fingers. I hope that the tradition of good maintenance lasts but this is an age of completely altered working conditions and to coin a well worn American phrase "Time is money". This state of affairs could cause much harm to the craft.

At St. John's West Byfleet several years ago the organist complained that the organ was panting. I went there and it was so; the bellows, all three, were just opening and closing all the time. The organ is high up on the North side of the church and the console stands on the floor on the South side. Could find nothing amiss in the organ so descended to the basement and the blower. The blower was

working well and the small bellows there was rising. I unscrewed the top of the bellows and peered down the trunk to find a lot of water rippling away. So much water was there that there was no room for the wind. It is a turn of the century church and the architect had arranged for earthenware pipes to take the wind underground outside the church up into the organ. Lorries using the church path during the building of the new hall had dislodged the pipes and rain water was seeping in.

There was only one answer - cut a hole in the zinc trunk in the blowing chamber and make a removable plate with which to cover it and call in a local builder with a power pump to pump out the water; this had to be done quite often.

Just behind the console at West Byfleet is the vestry door and quite often when I have been tuning, the lady organist would be taking a boys' practice; about twenty boys. Fortunately the piano received more punishment than the boys; so much so that an elderly retired musician who was holding notes for me remarked that if anyone had any doubts as to whether a piano was a percussion instrument or not they should just listen to a choir practice in progress at St. John's.

While in the region I move on to Brookwood Mental Hospital; Thursday evenings there was Methodist service time. One Thursday I had just finished tuning the chapel organ when the chaplain came in and said that he would have to take the service as the Methodist Minister was unable to be there; what is more, he also said that the Lady organist had a bad attack of asthma and he asked me to play. I asked him what type of service it was to be and he said that it would be Evensong with responses and the rest whether they liked it or not. All went well until we reached the hymn 'Lead Kindly Light'. I played it over - voice from the church "I don't know that one", I tried another tune - more voices "We don't know that one either". We found a third tune fortunately. At the same hospital the organ gave quite a lot of trouble due to dryness and a humidifier was fitted but quite often when it was most needed it broke down. On one such occasion I decided to get buckets of hot water and sprinkle the walls and floors with it. The nearest place for hot water was in one of the men's wards. And where is all this hot water going asked one man. On being told it was for the organ he replied that organs work on wind and not water and it was intimated that perhaps I should be in there in his place. Another old chap came into the chapel and suggested something even more vulgar.

High Wycombe Parish Church provided some amusing incidents too; The vicar at one time was very prone to slight driving accidents and one day during the a tuning visit I was talking to Alistair Ross the organist when in came the vicar wearing a black eye patch. Alistair took a look at him and asked what had happened and the answer was that the injury was caused by a slight motoring accident. Alistair then asked him if he would stand out in front of the choir on Sunday as they were singing The Nelson Mass by Haydn.

At High Wycombe they had two morning services: the nine thirty was full of ritual and had a choir of about thirty girls to sing it. The eleven o'clock had very high-brow music with the highly trained church choir. The evening service was a

much more down to earth affair which the older people liked and enjoyed. The senior curate at that time once remarked that they had three services at Wycombe: *Pantomime, Grand Opera and Sing with Mother.*

The Wycombe organ was so worn that the leaks in the hundreds of action leather membranes found their way into the magnets. The rebuild of the organ was just before the Minster Church of St. Mary, Reading, was rebuilt. Eventually it was decided to record a recital for broadcast. The broadcast took place several weeks later; the hissing noise was there and an apology from the announcer that the poor quality was due to pouring rain on the church roof: Admittedly it rained heavily but only for a quarter of an hour.

Back in the thirties (I think 1937) Henry Willis rebuilt the organ in Colston Hall Bristol; since destroyed by fire, as was one of its forerunners, and replaced by a Harrison and Harrison organ. There were about eight or nine thousand pipes in the organ and at the time it was the third largest in Britain. The organ building staff spent a year there and we went down to tonal finish and tune and had to put in ten weeks night work from eight to eight.

The organ had a *vox humana* stop called a *vox mysticus*; its sound was imitative of Dame Clara Butt's voice and pipes had a large bell shaped top so even if the sound did not quite match up, the shape did. A very funny incident occurred there at Christmas. Although not completed they were going to use the organ for a special service and all the organ builders cast lots, not on their vestments but as to who should catch the earlier train back to stand by while the organ was being used for the first time. A metal hand was the unlucky one and unfortunately when the fortunate ones arrived back he was sitting in the organ in his underwear. Quite a few cyphers had started in the pedal department and he had discarded his clothing bit by bit and stuffed it in the various offending pipes.

About the time of the rebuild of Colston Hall organ the organ was rebuilt in St. Mary's in The Butts and there was more nightwork to have it finished on time. The pupil assistant at the time was Geoffrey Tristram and I had several interesting chats with him. It was quite a pleasure to meet him again later in life when I stood by at the Town Hall for some of his *Celebrity Recitals.*

I have had to do quite a bit of standing by work at night at Eton College for recording sessions by Peter Hurford and Nicholas Danby. The reason for this is that most aircraft noise finishes at about eleven p.m. I wrote the sleeve notes for Nick Danby's "Music for an occasion" It was also translated into French and I would like to feel that I wrote them in French and that some of the English which is perhaps doubtful was due to its being translated back.

I will finish with a little poser:

Does anyone know where Lynn Regis is and what organ is or was there?

THE WOEFUL WILLIS OF WOKINGHAM

David Pether

When I first started playing at St. Paul's, Wokingham, I was informed that the organ is "a fine instrument by Willis". I have to admit that my first reaction was laughter; none of the evidence presented to ear and eye would lead the casual visitor to suspect such esteemed parentage, and the sound is decidedly not in the first-class category.

It was only last year, following a series of breakdowns, that I decided to dig through the parish records to find the true history of our instrument. The following tale will be painfully familiar to many, and has led one visiting musician to dub the instrument "The Woeful Willis".

The St. Paul's organ was indeed built by "Father" Henry Willis, and installed in time for the consecration of the building in 1864. It was a sizeable two manual and pedal instrument, standing in its present location to the north of the chancel, but facing west down the north aisle. The specification is given below; it is interesting to note the very complete scheme on the Great, with all ranks except the Gamba running through the entire compass.

GREAT		SWELL	
Double Diapason	16	Open Diapason	8
Open Diapason	8	Dulciana	8
Gamba	8	Stopped Diapason	8
Stopped Diapason	8	Principal	4
Principal	4	Piccolo Harmonique	2
Flute Harmonique	4	Trumpet	8
Twelfth	3	Oboe	8
Fifteenth	2		
Sesquialtera	III	PEDAL	
Trumpet	8	Open Diapason	16
Corno di Bassetto	8		
Swell to Great		Four composition pedals to Great	
Swell to Pedals		Compass 56/30	
Great to Pedals		Mechanical action	

1870 saw the formation of the choir, and it was decided to so rotate the organ so that the console faced the chancel. At the same time Willis added a Bourdon to the Pedals.

Three years later the organ was moved to the west end during the extension of the aisles. On its return in 1874, the present organ screen was added, to a design by Woodyer, the architect of the building. The instrument also suffered its first tonal

setback; for an unknown reason the Swell Box was reduced in height. It may be that the box was tall enough to be visible above the new screen, or perhaps there was concern that the window behind the organ should be seen, although this is still barely possible. Whatever the reason, the shortening necessitated the replacement of the lowest four notes of the Open Diapason with stopped wooden pipes, and the mitring of a number of others. There was also a reduction in the relative volume of the Swell due to the smaller area of opening in the box.

In both 1886 and 1900 the organ was given a general overhaul by Willis, and, as the new century dawned, we can be sure that the parish possessed a fine instrument with character and integrity.

When attention was next required, in 1921, Henry Willis III had taken over the helm of the family business. This was the last time that the Willis firm serviced the instrument, giving it its third overhaul and adding a Bass Flute to the Pedals.

1934 saw the arrival of Phipps of Oxford at St. Paul's. Although we have no record of the work which he was contracted to do, the results of his visit can be seen throughout the organ. The specification has now become:

GREAT		SWELL	
Double Diapason	16	Open Diapason	8
Open Diapason	8	Stop Diapason	8
Gamba	8	Salcional	8
Clarabella	8	Vox Celeste	8
Dulciana	8	Principal	4
Principal	4	Horn	8
Harmonic Flute	4	Oboe	8
Twelfth	3		
Fifteenth	2	PEDAL	
Trumpet	8	Open Diapason	16
Clarinet	8	Bourdon	16
		Bass Flute	8
Swell Tremulant		Three composition pedals to	
Swell Octave		Great and Pedal	
Swell Sub Octave		Three composition pedals to	
Swell to Great		Swell	
Swell to Pedals (mechanical action)		Compass 56/30	
Great to Pedals (mechanical action)		Pneumatic action	

A comparison of the specifications shows the replacement of the Great Sesquialtera and Swell Piccolo Harmonique with quieter stops at unison pitch, in line

with the prevalent fashion, and the displacement of the Swell Trumpet by a grotesque Horn. What is not so obvious is the substitution of other ranks which took place. For example, the pipes of the Gamba are marked "Viola", and have a tone which is coarse and fails to blend with the other 8-foot stops on the Great. The Pedal Open Diapason rank looks relatively new, and certainly does not seem to have originated in Willis' workshop. It is unclear why such changes took place, or indeed whether the parish was aware of them, and we cannot be certain that the voicing of the remaining pipework was not also altered.

Unfortunately, Phipps' attention was not limited to the pipework. The console was reconstructed, and the organ converted to pneumatic action. This has been giving trouble ever since, and is notable for its slow repetition rate. The many bleed holes on the tubing testify to the attempts of subsequent builders to improve the situation.

The entire wind system was replaced with inadequate bellows and a particularly unstable supply to the Swell.

The result of Phipps' rebuild was that, of the main components which make up the instrument, only the soundboards and perhaps just over half of the original pipes have survived without major alteration. Almost all of the remainder of Willis' organ has vanished without trace; even the building frame appears to be new. It is possible to see with hindsight that this was nothing short of an act of musical vandalism.

In 1954 Hill, Norman & Beard were engaged to maintain the organ. This included a general cleaning in 1954, and replacement of the pneumatic motors in 1976. There has, however, been no complete overhaul and cleaning of the instrument for almost forty years.

It now appears that the Woeful Willis' decline has been so marked that a reconstruction returning it to its 1900 state would be uneconomic and highly conjectural. We are now working with Dr. Christopher Kent to find a suitable redundant Victorian organ to take its place, but I sincerely hope that what remains of Willis' work can be found a new, and happier, home.

THE MEETING OF SATURDAY 16TH JANUARY

This should have been a Publisher's Evening with the latest specimens available for perusal, but the representative of Oxford University Press unfortunately could not come. Also our President was regrettably prevented at the last minute from being with us, but the situation was ably handled by our indefatigable Programme Secretary, Derek Guy.

A side-show was provided by Gordon Spriggs consisting of the Reading Town Hall Organ Scrapbooks, containing the full record of our 30 year long fight to save the Father Willis and the Hall from those continually recurring destructive threats from the Town Council, a display of a dozen organs on postage stamps of different countries,

and the two monumental volumes of Hill's "Organs and Organ Cases of the Middle Ages and Renaissance" which have long been unobtainable and are utterly priceless.

Even though the evening was "unplanned" it was an enjoyable social occasion for those who were able to be present.

A NEAR CATASTROPHE

Don Hickson

Apart from turning up every Sunday to play for the services and training the choir, every organist from the largest cathedrals in the land to the most modest of parish churches finds that he or she is often summoned to do little extras, and all organists have tales to tell of strange experiences in the wider aspects of the job. The start of this particular tale is during Evensong on a quiet spring evening in March, sitting quietly listening to the Vicar's sermon. You can imagine my surprise when the keys started to move - remember "The Lost Chord"? Lifting the music desk I was confronted with the contented face of the black and white cat that spends more time in church than some parishioners. Fortunately the power was off at the time otherwise I would probably have been sacked instantly for practising obscure voluntaries during the service.

However, the cat has now found a new, warmer, place which resulted in my getting a phone call from the Vicar at 9.00 on the following Saturday evening - "Can I come over, the cat is stuck inside the organ and won't come out." After a considerable amount of time and dismantling of the organ, six people eventually found the very dirty, tired and hungry cat trapped under the bellows. How and when she became trapped is still a mystery. We had to break open the blower shaft to effect her release and return her to a very relieved owner.

Two hours later the organ was finally put back together and checked over before I went home for a well needed drink. Miraculously, without the application of a bottle of Heineken, all parts were duly refreshed for the Mothering Sunday service and apart from one or two notes slightly out of tune I don't think anyone heard anything amiss, but if you should hear high pitched squeaks during a service, don't assume that the Treasurer has approved the addition of an extra stop on the organ! Puss will probably have found her way back into her warm hideaway - I hope she doesn't give birth to kittens in there, but her owner assures me that steps have been taken to prevent that!

[Reprinted, with permission, from the Waltham St Lawrence parish magazine]

MISS EDITH HEWETT

In last year's report on the retirement of Miss Edith Hewett some details of her musical career were not quite correctly stated. When offering our apologies we felt it would be nice - and valuable for the record - to ask her for a fuller account, and we are grateful to her for kindly supplying the following -

REFLECTIONS 1937 - 1992

In 1937 I became a pupil of the late A.Laurie Warman, with whom I studied until the outbreak of war, using the organ at Park Congregational Church (now URC). I had attended Anderson Baptist Church from childhood and was a pianist, but thought the study of the organ would be interesting:

The late Fred Toon was organist at Anderson, and I became his deputy, which gave me the opportunity of playing the 3-manual ex-practice organ from Trinity College, London, which had been installed in 1931. This instrument had been made available through the good offices of the late Fred Griffin and was a very suitable instrument for the church. The builder was Monk & Gunther of Tottenham, and the organ had three manuals:

Swell	4 ranks	Choir	Dulciana 8' only
Great	4 ranks	Pedal	2 ranks
Usual Couplers			

I regret being unable to recall the actual stops.

At the outbreak of war in 1939 I was deputising in the absence of the organist, who was a Territorial - overnight I became organist! The Minister at the time was the late Rev T. Jones, a music lover who gave me every encouragement during his ministry. Eventually he left for a church in New Milton, and in 1955 a new ministry commenced. Meanwhile the organ needed urgent repairs - the heating system being responsible - but the Organ Fund had insufficient to cover this outlay, therefore an early Jennings Electronic replaced the beloved pipe organ, and after one year I left Anderson. For a few weeks I deputised for the late Mrs Ethel Hammond at Wycliffe Baptist, who was recovering from an accident, but eventually found my way back to Park.

In 1967 I became deputy to the late George Pettengell, and when ill-health enforced his retirement from the position he loved and held with distinction I was appointed until I retired in November 1992. I always felt it a privilege to follow George Pettengell, Laurie Warman, and Albert Barkus, such dedicated and gifted people.

The ways of life can be unpredictable, and I look back and wonder how I was led to be an organist, and at the tremendous pleasure and feeling of fulfilment playing the organ gives, at the same time working in our Master's service.

A THOROUGHLY ENJOYABLE RECITAL

In May 1992 Relf Clark, representing Reading University, gave a recital at Greyfriars Church which was reported in last year's Berkshire Organist. On 24th February 1993 he returned to give another superb recital of sound popular appeal, and appropriate to this instrument in particular - as was evident from his very penetrating programme notes. (Unfortunately the Recital was very poorly attended as this was also Ash Wednesday and several members were of course otherwise occupied)

The programme was as follows :-

- | | | |
|-----|--|------------------|
| 1. | Toccatina and Fugue in D minor | J.S. Bach |
| 2. | Intermezzo founded upon an Irish air | Stanford |
| 3. | Three Preludes founded on Welsh hymn tunes | Vaughan Williams |
| | (a) Bryn Calfaria | |
| | (b) Rhosymedre | |
| | (c) Hyfrydol | |
| 4. | Prelude and Fugue on a theme of Vittoria | Benjamin Britten |
| 5. | Carillon de Longpont | Vierne |
| 6. | Fantasia, K.594 | Mozart |
| | Adagio - Allegro - Adagio | |
| 7. | A Trumpet Minuet | Alfred Hollins |
| 8. | Five short pieces | Percy Whitlock |
| | (a) Allegretto | |
| | (b) Folk Tune | |
| | (c) Andante Tranquillo | |
| | (d) Scherzo | |
| | (e) Paean | |
| 9. | Andantino in D flat | Edwin Lemare |
| 10. | Carillon de Westminster | Vierne |

Dr Clark practices as a solicitor of the Supreme Court, and yet has an enviable musical background consisting of studies with Dr Sidney Campbell at St. George's Chapel, Windsor Castle; an Exhibition to Worcester College, Oxford; both the RCO diplomas; Historical Musicology at London University, and Performance Studies at Reading University; he is a leading light in BIOS and, to crown it all, has recently achieved his PhD with a thesis on Hope-Jones - on which we warmly congratulate him.

FGS

RECITALS AT ST. JAMES', ABBEY RUINS

6 MARCH

This was a Memorial Recital by Christopher Kent, dedicated to the life and work of Susi Jeans who died last year.

PROGRAMME

- | | |
|---|--------------------------|
| A Voluntarie for my Ladye Nevell | William Byrd |
| The Carman's Whistle | |
| Fantasia (Ut, re me, fa, sol, la) | |
| Toccatina per l'Elevatione | Gironomo Frescobaldi |
| Bergamasca | |
| Toccatina in C | Jan Pietersoon Sweelinck |
| Variations on <i>Soll es sein</i> | |
| Fantasia (Ut, re me, fa, sol, la) | |
| Toccatina in D minor (BuxWV 155) | Dietrich Buxtehude |
| Chorale Prelude <i>Ich ruf zu dir, Herr Jesu Christ</i> (BuxWV 196) | |
| Inventio in G | Heinrich Nicolaus Gerber |
| Inventio in C | |
| Choral Prelude <i>An Wasserflussen Babylon</i> (BWV 635) | Johann Sebastian Bach |
| Passacaglia and Fugue in C minor (BWV 582) | |

24 - 25 JUNE

The second event at St James' was a visit by Letizia Romiti who is a lecturer at the Alesandria Conservatory in North-West Italy and who gave a Master Class and Recital. The subject of the Master Class on 24 June was a collection of music by Frescobaldi - *The Fiori Musicale* and there were three performers, Gillian Blythman, organist at Thatcham Parish Church; Darren Wood, a postgraduate student at the University; and our member Philip Aspden, Organist at St Andrew's Caversham and also a student at the University. Several members of the Association were invited to be present and the gallery was well filled for the occasion.

The Recital on 25 September concentrated at 17th & 18th century Italian Music by Frescobaldi, Domenico Scarlatti and Zipoli.

THE BUCKINGHAMSHIRE ORGANISTS' ASSOCIATION

This Association came to Reading on 20th March 1993 and paid a visit to the 1939 Compton at Greyfriars Church, where it was a delight to welcome them and witness their enjoyment of this highly versatile organ. They afterwards expressed their appreciation by generously sending a donation towards the upkeep of the organ.

From 1948 to 1988, while organist there, I kept an Organ Visitors Book, and it is quite something to look back and remember some of the distinguished figures of the organ world amongst the 300 or so people who have been to see and play it.

Signatures include organ builders like A.L. Bryant from New Zealand, experts like Maurice Forsyth-Grant, recitalists such as Gordon Phillips, authorities like Dr H. Lowery, Dr W.L. Sumner, Dr James Boeringer from USA and cathedral organists from New Guinea and Calcutta. A more recent visitor was David Pizarro when he gave his recital at St. Mary's Castle Street. The Organ Club came twice - once in 1952, and again in 1973; the IAO 1953 Reading Congress brought a whole host of enthusiasts, but the first to come was the Swindon Association in 1948, later the Surrey Association in 1956, the London Guild of Organists in 1964, the Cambridge Association in 1965, the Bedford Association in 1970, Bristol in 1975, North Hants in 1977, and finally East Surrey in 1983. What a joy it is to share in a fellowship dedicated to the noblest of all musical instruments and to the uplifting worship of Almighty God! What they miss who remain isolated outsiders!

FGS

FRIDAY ORGAN INTERLUDES

During the year the following interludes were given on Fridays at the Minster Church of St. Mary, St Mary's Butts :-

15 January	Leslie Davis	16 July	Christine Wells
5 February	Francis Brooks	30 July	Francis Brookes
5 March	J.B. Stott	3 September	John Stott
19 March	Harold Hartley	17 September	Philip Aspden
2 April	Graham Ireland	1 October	David Duvall
16 April	Michael Little	15 October	Evelyn Fisher
7 May	Evelyn Fisher	29 October	Graham Ireland
21 May	Leslie Davis	5 November	Michael Howells
4 June	Michael Howell	26 November	Harold Hartley
18 June	Philip Aspden	17 December	Christine Wells
2 July	Richard Line		

THE PRESIDENTIAL SERVICE

This was again held in St Peter's Church, Caversham, on 16 October. Andrew Bosley, the Organist played the service, with the opening voluntary being played by Philip Aspden. The Rev Christine Allsopp conducted the service and as she has now left St Peter's this was in effect her last special event.

The Psalm was No 145 and the settings of the Canticles were by Nicholson. The hymns included "All creatures of our God and King", "When, in our music, God is glorified" and "Ye Holy Angels Bright". The second hymn is a relatively new one by Fred Pratt-Green, and is particularly appropriate for a celebration of church music. The concluding voluntary was played by Christopher Hood

Following the service a special general meeting of the Association was held at which Gordon Spriggs proposed that Dr John Davis should be elected an Honorary Member of the Association in consideration of his contributions over many years. Several members will recall the talk which he gave in 1990 in the Minster Church of St Mary on the chorale preludes of J.S. Bach.

Finally there was the usual bun-fight.

It must be said once again that the standard of the music in St Peter's is exceptionally high and this is due in no small measure to the work of Andrew Bosley. Andrew will be taking a break from the organ shortly as he is to have a two-year sabbatical for family reasons, and once again it will become apparent just how much a church owes to its organist.

AGM 13 MARCH

Our President's church acted as host to us as we gathered for a pleasant informal Social Evening at Caversham Baptist Free Church. After the formalities of the Association were completed we were treated to a fascinating illustrated talk on bygone Reading by Mr Ron Walker, with whom most of us have long and happy relationships when playing at, of all places, the Crematorium, or for funerals at local churches, which he has over the years professionally conducted in his own kindly and sympathetic way.

Mr Walker has always loved Reading and has a huge collection of slides of ordinary scenes and objects which, in these later days of change, upheaval, and extravagant municipal follies, have acquired a considerable nostalgic appeal for the elder citizens among us. And, of course, he included quite a lot about past and present places of worship with which we could readily identify.

THE CHURCH AND ORGAN OF ST. MARK, WEST READING.

Roy Nash

St. Mark's Church in Prince of Wales Avenue was originally a 'tin Church' and came into existence on 3rd. December 1889. This particular building had previously served as a mission church for two years in the parish of Farnham, Surrey and then in the district of St. Saviour's, Berkeley Avenue, Reading. After St. Saviour's permanent church was completed (1887) this tin mission church was transferred to St. Mark's, and served the district until January 1905 when the new building was dedicated by Francis Paget, Bishop of Oxford. The architect was a Mr. Wheeler and it is thought to have been his first church design, which perhaps explains why he forgot to make provision for a bell! This is erected outside. All Saints', Downshire Square (1865) St. Saviour's and St. Mark's were all daughter churches of the Minster Church of St Mary along with St. Matthew's, Southcote, at a much later date. They are all now self supporting Parish Churches with their own Vicars.

St. Mark's had no organ when it opened and music was provided on a harmonium. However in 1912 a new organ was dedicated, built by the firm of William Hill & Son with a substantial grant from the Carnegie Trust, the remainder by-public subscription. It is a well constructed instrument situated in the west gallery with the console originally placed in front of the Chancel step. The electro-pneumatic action must have been one of the very early examples, technology has since advanced! There was an unacceptable time lag between console and organ which was overcome when at some stage the console was re-sited in the gallery by the side of the organ.

Two of our late members, Evelyn Goodship and Howard Harvey served the Church as organists for a considerable number of years. Tuning and maintenance had been in the skilful care of our member Ernest Davey whose expertise in keeping sick organs playing is well known! Two years ago I received an SOS from the Vicar for help as Howard was ill and there was no organist for the Christmas services. It was fairly obvious that the instrument needed attention and as far as I could ascertain there had been no major overhaul since its installation. The action was sluggish, the leather work in a parlous state and the pipework was exceedingly dirty. It is a tribute to Hill that the organ still sounds well, but fortunately the Vicar and P.C.C. seemed well aware that a complete overhaul and restoration was overdue.

To raise thousands of pounds seemed a daunting task, one which I had twice been involved in during my thirty years at All Saints. However, I felt that for the sake of the organ and for St. Mark's I ought to help, otherwise the time would come when their organ would cease to function. Like most churches, St. Mark's has its financial commitments but the congregation have worked hard during the past eighteen months to raise funds and quite unexpectedly we have received some very generous donations which has brought the target in sight. This is remarkable to say the least plus the satisfaction of knowing that the instrument will be passed on to future generations in good order.

A specification of the organ appeared in *The Berkshire Organist* of 1991. Although not a large instrument, it speaks unhampered into the church which has a favourable acoustic. The swell strings and flute stops are particularly fine and the swell horn with sub. and swell octaves gives a good full swell effect. The Great Open Diapason is a typical Hill example.

We have had two well supported and successful musical concerts in aid of the restoration fund. Our good friend Raymond Isaacson with one of his pupils Nicholas Tillyer (Classical Guitar) both delighted us one Sunday afternoon with several members of the Association present. Besides works by Handel, Bach, Stanley and Vierne, it was good to hear Easthope Martin's evensong. Somehow Raymond managed to cope with the sluggish action in Gigout's Toccata in B minor! More recently we had a visit from the Reading Male Voice Choir, conducted by Gwyn Arch, which was again very well attended. David Sidwell contributed some organ solos - Stanley's Toccata for the flutes demonstrated these lovely stops, Flourish for an Occasion (William Harris) gave vent to the full power of the organ and the Radetzky march set the feet tapping. We look forward to a visit by Nigel Ogden from the BBC programme, "The Organist Entertains" on June 11th. next which should be interesting!

JOHN CECIL TOMLINS

An appreciation of his work by Christopher Kent

John was born in Shrewsbury on 6 May 1910 and began learning the organ at the age of twelve under Austin Herbert. Herbert was organist of St Chad's Church, Shrewsbury and also taught at the Birmingham School of Music. At fifteen John was appointed Organist at Copen Hill Congregation church, He must have started as he meant to go on, displaying dedication and devotion, since when leaving the post to become Organist of Wroxeter Church he was presented with a bound volume of J.S. Bach's organ works inscribed with a generously worded note of appreciation. After leaving school he was apprenticed to Forrests and Son of Shrewsbury as a piano and organ tuner and in 1930 he left for a tuning appointment in Chippenham with Campbell & Wells. A period as organist at Sutton Benger saw his marriage to Olive Lucas, and in 1936 he gained the teaching Diploma of Trinity College of Music. A year later he was appointed to the post that was to be central to his career - Organist and Choirmaster of St Andrew's Parish Church, Chippenham - at which he remained until retirement in 1982, giving a total of 45 years' service.

The only interruption was occasioned by the war of 1939-45. John served as a telephonist in the Royal Air Force with postings to Iceland, Belgium, Holland and

Germany. On Christmas Eve 1944 he played the organ for a broadcast Service of Nine Lessons and Carols from the R.A.F. Church (83 Group) in Holland. He also played for services in Schleswig-Holstein where the organs he encountered introduced him to some unknown appliances: improvising quietly before a service he wondered what a small foot-controlled wheel might be, so he gave it a try. The resulting surge in volume taught him all about *rollschweller*s; a similar spirit of experiment led to a *cymbalstern* being set in motion at an indiscreet moment! Although fraternisation with civilians was officially forbidden in those tense and traumatic days, John recalled to me how he accepted hospitality at the home of a German organist - such are the bonds that will always exist between musicians, particularly those of us who are also organists.

There was a further musical duty that fell to John during his war service. As the Allies were advancing on Berlin he was called upon to tune a piano, an instrument that was providing a much-needed source of music therapy for those who were sanitising one of the Nazi abattoirs of ethnic cleansing - the place was called Belsen.

At home in Chippenham after demobilisation he picked up the threads of his civilian career. He accompanied and directed his choir at St Andrew's in a B.B.C. Broadcast of Choral Evensong, gained the Organ Performance Diploma of the The Royal College of Music in 1951, and built up an extensive teaching practice in organ and piano. He served as a Council Member of the then Mid-Wilts Organists' Association and later took a term as their President. As a teacher, he was a particularly sensitive and generous man; my organ lessons at the Parish Church were at 8.30 on Wednesday evenings, and were officially for 30 minutes, but it was often 9.30 by the time he gave me a lift home. He once commented to a press interviewer "My profession is also my pleasure".

I am not sure whether he found gardening to be equally pleasurable, but I recall on one occasion cycling towards his home and seeing John advancing up his drive on a converging course, with sleeves rolled up, the customary Trilby hat pulled well down and a hoe in hand. We stopped at 90 degrees to one another in the middle of the road. In front of us was a beautiful female grass snake enjoying the late spring sunshine. John loved animals, particularly cats, but I think he was pretty surprised when I gently picked up the somnolent reptile and placed her safely in my saddlebag for release in a safer situation. "How's the grass snake, Chris?" he enquired in warm Shropshire accent at our next meeting.

There is little doubt that as an organist and choirmaster John was fortunate to have lived when he did. For him it was as much a calling as a profession, and he was able to service a church and society that appreciated his dedication, and aspired to quality in its literary and musical worship-cultures. Few of us are able to say the same of today, when all too often, the lowest common denominators prevail, and there is less regard for the ideals of quality, dedication and devotion that were so amply evident through John's life and work. John's dedication and devotion were evident to the end. We

last visited him at home on Christmas Eve of 1992. Although far from well, he was determined to play for the services at the villages of Foxham and Hilmarton the following day, which he did.

Although John deputised at many churches in the area after his retirement it was here at Derry Hill that he played most frequently. It was an organ he knew well, having tuned it for many years. From the point of view of music, notwithstanding the reservations in my note¹, it is one of the better organs of the area. It speaks freely from the West gallery position, and has for the organist the *sine qua non* of a mechanical action.

The stop list is as follows :-

GREAT ORGAN (HOLDICH)		SWELL ORGAN (SPENCER)	
Open Diapason	8	Violin Diapason	8
Stopped Diapason And Clarabella		Lieblich Gedact	8
Treble	8	Gemshorn	4
Dulciana*	8	Oboe	8
Principal	4		
Fifteenth	2		
		COUPLERS	
		Great To Pedal	
		Swell To Pedal	
		Swell To Great	
PEDAL ORGAN			
Bourdon	16		

* the pipes are engraved "Sal(icional)" and their position on the soundboard next to the fifteenth suggests that the rank was added by Spencer in place of Holdich's original Twelfth.

¹ The organ of Christ Church, Derry Hill, is essentially the work of G.M. Holdich and dates from 1862. In 1929 it was unnecessarily enlarged to two manual by the Chippenham Organ Builder, Arthur Spencer, which entailed the regrettable destruction of the original console and the raising of the wind pressure. For the recital, Spencer's extra bellows weight - a crude slab of cast iron - was removed and at once the tone of the organ 'relaxed' as it regained its natural voice.

THE ANNUAL CONFERENCE, 24 APRIL

This year the Annual Conference was again held in the Music Department of Reading School, and the speakers were our member Michael Harris, and Martin How, lately of the Royal School of Church Music.

Michael's subject was "Reviewing Music", and he spoke of the need to bear in mind the objective, the readership of a review, and the market for new music. Some reviews were interesting commentaries on individual works while others were descriptions of volumes of music only. A review was a means of informing musicians about music which they might not otherwise see, since many shops could only keep a limited stock of music. Reviews must be readable and interesting, entertaining and informative. For example, if there were tricky parts in a voluntary, there should be an indication that it should not be taken out of the cupboard and played without preparation. It was also important to give details of publisher and price.

Martin How's talk was on "Composing" and he discussed the basic principles of composition which could be considered as a set of clichés and devices - perhaps a theme with repetition, imitation, and variations. Four-part harmony was a limitation in this context. Anyone could compose, and one should experiment and play until ideas came. Discords created tension and these could be contrasted with phrases of relaxation created by a lack of such discord. On the particular matter of alternative harmonies for hymns in unison he suggested that this should only be done once in a service as the effect soon palled.

Following the Conference and tea, Michael Harris gave a recital on the (old) organ in the School Chapel of the following :-

PROGRAMME

Te Deum	Langlais
Prelude and Fugue in C major BWV 547	J.S. Bach
Chorale Prelude Jesus Christus unser Heiland BWV 688	J.S. Bach
A fancy in Gamut flat	Gibbons
Fantasia in F minor & major K 594	Mozart
Concert Piece Op 52a	Flor Peeters
Allegretto	de Boeck
Toccata	Jongen

NEWS FROM THE ROYAL SCHOOL OF CHURCH MUSIC

David Duvall

NATIONAL

This year the RSCM will celebrate its 67th birthday - which makes it a few years younger than the BOA. It is good to know that both organisations are in good heart and are ready to face the future with confidence.

You may know already that the RSCM is leaving Addington Palace in March 1995. The lease is up and to re-negotiate it with Croydon Borough Council, who own the building, would be prohibitively expensive. We have been incredibly lucky that Susi Jeans (who visited the BOA so memorably a few years ago) has left her home, Cleveland Lodge near Dorking in Surrey, to us. Cleveland Lodge is much smaller than Addington, but will have enough room for day courses, publications and administration, although not residential courses.

It will cost less to run, but there is a lot of restoration and adaptation to be done, and our day-to-day operations already run at a loss. An appeal is being launched, the first for over 20 years, and more will be heard about this in the next few months.

BERKSHIRE DISTRICT

I continue to help our district secretary, David Jaques, run RSCM events in Berkshire: as always these are open to BOA members, and details appear in the newsletters. Our project for the 1993-94 season is a series of sessions entitled "MAKING CHURCH MUSIC WORK": this is very much in tune with the RSCM's policy of expanding regional courses throughout the country. Details of our Berkshire sessions are in the current newsletter, but the two big events are the Saturday day sessions at the end of the series: "Making the Balance Work" (between ancient and modern, and between different types of instruments) on 14 May, and "Making it All Work" (bringing together all that has been covered in the previous sessions) on 11 June.

I hope that as many BOA members as possible will join us. Please get in touch with me (Reading 696308) if you would like to know more about any aspect of the work of the RSCM.

THE BENEVOLENT FUND

The amount collected during 1993 was £56.60 which is slightly less than last year. This is a very worthy cause and I do thank all those who have given so generously. I am sure that all members will continue to support the fund in 1994.

E.A.F.

CHRIST'S HOSPITAL

Mark Jameson and Evelyn Fisher (Old Girl)

On 19th June, about 30 members journeyed to Christ's Hospital, Horsham in Sussex. We arrived at 12.45 and had hoped to see the band lead the school to the Dining Hall, but were disappointed to learn that they were away, entertaining the spectators at Lords Cricket ground. The 19th of June is supposed to be mid-summer - the skies were blue part of the time, but it was cool and rain fell during the visit. However inside the school it was summer, and our intrepid band of members could blaze away to their hearts content on three of the four organs!

The school for Bluecoat Boys was founded by King Edward VI in 1553 on a City of London site at Greyfriars, Newgate Street and it inherited the buildings in the City of London of which Henry VIII had deprived the Grey Friars. In 1902 the School moved to West Horsham into the present buildings, bringing its furniture and some of the former buildings and monuments with it. The architects, Sir Aston Webb and Mr. Ingress Bell spread out the buildings to secure air space. At the north end wall of the "big school" building the Charles II end from Newgate Street was implanted into the new building. The colonnades and two gatehouses were also transplanted. The total appearance of the school, including the pupils in their traditional wear, gave a very impressive feel. There are now girls here, and they wear a modified version of the uniform. The boys moved to Horsham in 1902 and the girls in 1948, but there are still strong links with the City, and for some years the school band has led the Lord Mayor's Show.

It was gratifying for the organisers that there was a large turnout. We were warmly welcomed by Mr Mark Wardell, Organist of the School, who gave us an introductory talk in the Chapel followed by a demonstration on the Chapel organ. He then left us to enjoy the three organs for the rest of the afternoon. The party split into three groups, to visit and play each of the available instruments and some 16 players were let loose for 3 hours - what an opportunity! For those who wearied of the strange noises, peace and quiet were to be found in the extensive grounds where there was cricket and tennis to watch.

THE CHAPEL

The lofty Chapel has seats for 900 pupils, and the organ is placed in cases at each of the four corners. It is the grandest organ that one could have had a chance to play. It was certainly the star attraction - a 5 manual Rushworth & Dreaper with its earsplitting Tuba Magna at the west end, opened in October 1931. It was designed by C.S. Lang, and has always been considered to be the largest Public School Organ in the U.K. Indeed there are only about half a dozen 5-manual organs in England.

However it is not the first organ of the chapel which was by Kirkland, 4 manuals, which later went to Ringwood Church.

The entire Great is placed in the North East chamber on the lower story with the Choir above, its shutters facing south. The Swell is in the South Chamber on the lower level, with Solo above, both sets of shutters facing north. The Pedal is divided between the chambers. The West End is a division on its own, with the north wall pipes being dummies.

In 1981 it was rebuilt by the original builders which included the replacement of the original electro-pneumatic mechanism with new slider soundboards, solid state couplers and relay mechanism, and some minor tonal changes .

BIG SCHOOL

We then went to see the "Big School" organ. This building really does take you back into history - even more so than usual as the room had been set up for examinations and was one mass of ordered desks and chairs - there is a certain smell about a school room . . . !

The 3 manual instrument is the last of a succession of organs in the Dining Hall of the London School at Newgate Street in the 1670's, built possibly by Dallam. Further work was done by Harris in 1731, by Jordan, in 1742 and in 1753 by Byfield. The Dining Hall must have been a dusty place, because repairs were frequent (or was it the pupils throwing food?). More work was done in 1774, but by 1830 it was decided that a complete rebuild was required. Elliot & E. Hill submitted the tender with the lowest bid and built a largely new organ. However, by 1846 more repairs were needed and further work followed in 1859. In 1878, Hill reported that it was completely choked with dust, and a turn-of-the-century photograph shows the hall to good effect! It was taken down and rebuilt in 1900 ready for transfer to Horsham and the current specification is from that date. The builders plate reads "W. Hill & Sons 1902". The organ was further worked on in 1871 1934 and 1964. Since then it has had cleaning and minor repairs, all carried out by the original firm, now Hill, Norman & Beard.

N.M. Plumley says:- "This is a remarkably beautiful and very historic organ, possessed as it is of a substantial amount of pipework from both Thomas Elliot and William Hill (1829 and 1859). Subsequent work to the instrument has been very conservative and this has resulted in the survival for the most part of the gentle singing pipework of two of the greatest artists in the organ building world of the 19th century."

SWELL ORGAN (CONT)		WEST ORGAN	
51 Nazard	2 ² / ₃	70 Open Diapason	8
52 Fifteenth	2	71 Octave Diapason	4
53 Mixture IV	1	72 Tuba Magna	8
54 Oboe	8	Octave	
55 Double Trumpet	16	Sub-Octave	
56 Trumpet	8	Unison Off	
57 Clarion	4		
Tremulant			
Octave			
Sub-Octave			
Unison Off			
Solo to Swell			
West Organ to Swell			
SOLO ORGAN (ENCLOSED)		ACCESSORIES	
58 Harmonic Flute	8	Six adjustable pistons to Choir	
59 Viole	8	Six adjustable pistons to Great	
60 Viole Céleste	8	Six adjustable pistons to Swell	
61 Cor de Nuit	8	Six adjustable pistons to Solo	
62 Stopped Flute (T.C.)	4	Three adjustable pistons to West Organ	
63 Concert Flute	4	Reversible pistons for Great to Pedal	
64 Orchestral Bassoon	16	Swell to Pedal	
65 Orchestral Bassoon	8	Solo to Great	
66 Closed Horn	8	West Organ to Great	
67 French Horn	16	Pedal 32 ft	
68 French Horn	8	Pedal Trombone	
69 Tuba	8	Pedal Stops Off	
Tremulant		Piston for cancelling Octave, Sub-Octave and	
Octave		Unison Off couplers	
Sub-Octave			
Unison Off			
West Organ on Solo			
Great Reeds on Solo			

GREAT ORGAN		BIG SCHOOL	
1 Double open diapason	16	1 Bourdon	16
2 Open diapason I	8	2 Open diapason	8
3 Open diapason II	8	3 Stopped diapason	8
4 Stopped diapason	8	4 Salicional	8
5 Octave	4	5 Voix celeste	8
6 Twelfth	2 ² / ₃	6 Octave	4
7 Fifteenth	2	7 Fifteenth	2
8 Mixture (17,19,22/8.12)	3 Rks	8 Mixture (17,19,22/8,12,15)	3 Rks
9 Posaune	8	9 Oboe	8
10 Clarion	4	10 Double trumpet	16
		11 Horn	8
		12 Clarion	4
CHOIR ORGAN		PEDAL ORGAN	
1 Open diapason	8	1 Open diapason	16
2 Stopped diapason	8	2 Bourdon	16
3 Dulciana	8	3 Violone	16
4 Octave	4	4 Octave	8
5 Stopped flute	4	5 Violone	8
6 Fifteenth	2	6 Fifteenth	4
7 Clarinet	8	7 Trombone	16
COUPLERS		ACCESSORIES	
Swell octave		4 pistons to Swell	
Swell to great		4 pistons to Great	
Choir octave & Choir to Great (added later)		4 combination pedals to Swell	
Swell to Choir		4 combination pedals to Great	
Swell to Pedal		Tremulant to Swell by pedal	
Great to Pedal		Reversible pedal to Great-to-Pedal	
Choir to Pedal			
Hitch swell pedal (altered to a balanced pedal in 1964)			

The organ is now blown by a Discus blower on 200mm. Wind pressure for individual ranks has not been published, leastwise I have not found it! - MJ.

Compass: 3 Manuals 61 notes, Pedals CCC

THE MUSIC SCHOOL

GREAT		SWELL	
1 Open Diapason	8	7 Open Diapason	8
2 Dulciana	8	8 Gemshorn	4
3 Claribel Flute	8	9 Cornopean	8
4 Principal	4		
5 Flute Harmonic	4	PEDAL	
6 Fifteenth	2	10 Bourdon	16
Swell to Great		Swell to Pedal	
		Great to Pedal	

ANSWER TO THE QUESTION POSED BY ERNEST DAVEY

The answer is Kings Lynn in Norfolk. The organ in St. Margaret's Church was John Snetzler's largest organ to be built in this country. It was built in 1754 Compass of Great and Choir was GG - e''' in alt but the swell was Tenor F to e''' in alt. The pedal had one stop, an Open Diapason to GGG 21½ feet in length.

The organ in Midgham Church is interesting for the swell there originally started at tenor F. The five notes to tenor C were added on a separate sound board and eventually twelve stopped pipes were added for the bottom octave these stand unenclosed below the swell box. This organ could quite well have been built by John Snetzler. It came to Midgham second hand from the Eastern Counties.

THE ASSOCIATION DINNER - 30 OCTOBER 1993

Some forty members and guests gathered at the Hillingdon Prince Hotel, Reading on the evening of 30 October for an Association dinner. The setting, obviously once the home of a member of the Reading gentry, was tastefully decorated in period style and combined a spacious appearance with a cosy intimacy that was ideal for the occasion.

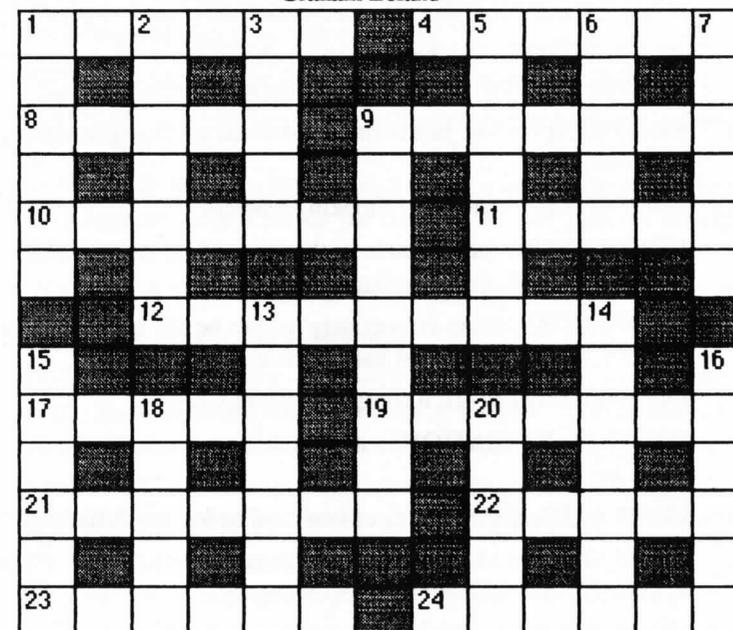
The guest speaker, the Rt. Rev. Maurice Wood, formerly chaplain to the Royal Navy and Bishop of Norwich, successfully combining a seriousness of conveying the message of the service to God that organists and choirs gave through the gift of music, with some lighthearted interludes connected with organs and organists, particularly during his time as Chaplain during and after the Normandy invasion.

During his remarks introducing the speaker, the Association's President, Philip Bowcock said that it had been twelve years since we last had a dinner and that he hoped that we would not have to wait so long for the next one. The general feeling as the company dispersed to their respective homes, was of total agreement with this sentiment.

D.H.

CROSSWORD NO 3

Graham Ireland



ACROSS

- 1 Does the lady mind this description?
- 4 Clap more
- 8 Did Bach really compose these Preludes and Fugues?
- 9 In the Medieval Motet the voice above the tenor
- 10 Do we sweep this flute clean?
- 11 An instrument not a dance
- 12 Ctesibius invented this
- 17 ---- Berg
- 19 Luther evolved this Protestant form
- 21 Poetic meters
- 22 A Romantic concert room
- 23 Three French A's

DOWN

- 1 The French Third
- 2 Bach wrote some French ones too.
- 3 Was 9 across sung in this language?
- 5 Neither sharpened nor flattened.
- 6 Schubert did but not Berio
- 7 These Anthems are only sung once a year.
- 9 Can they-round the pole!
- 13 The composer of "Tantivy Towers"
- 14 A famous classical clarinetist
- 15 -----stimme (German)
- 16 The inventor of the clarinet
- 18 Pas un appartement!
- 20 Alternative, but not easier

Answers to all clues are musical (see Harvard Dictionary of Music, W. Ape).

Answer on Page 40.

A NEW PIANO ALPHABET EX "PUNCH"

- A is for ACCIACCATURA: a small decoration placed between two important notes. Usually chewing gum, a dead match or part of a dinky toy.
ALLA TURCA: "to be played in the Turkish style". This musical direction was short lived, probably because the Turks do not play the piano.
- B is for BOLERO: a kind of jacket much favoured by lady pianists and first worn by Ravel.
- C is for CROTCHET: a method of making a bolero.
CONDUCTOR: the ultimate authority. If he says you can't bring that piano on his bus, then you can't.
CHOPSTICKS: often erroneously said to be the most popular tune in the world. Actually, the most hated tune in the world.
- D is for DIMINISHED FIFTH: a short measure of whisky.
- E is for EROTICA VARIATIONS: a little known work by Beethoven for two pianists.
- F is for FUGA ALLA GIGA: a dish of lamb and beans, much liked by Bach.
- G is for GLISSANDO: a sharp cry of pain, caused by sliding the thumb down the keyboard and catching it between two notes.
GERALDO: "gradually smoother and smoother".
- H is for HALLELUJAH CHORUS: the consensus of opinion among Mancunians that the Halle is the best in the world.
HARP: A kind of half-built piano.
- I is for INTERVAL: the basic musical gap - the time necessary to grab a quick drink, queue for the lavatory and run back to your seat.
- J is for JAM: Substance responsible for the red notes on the piano.
- K is for KAZOO: A kind of piano played in the mouth.
- L is for LIBERACE: "To be played freely, while smiling, winking and blowing kisses".
- M is for MAGIC FLUTE: Fired by the invention of the magic flute, instrument-makers have always dreamed of making a magic piano. The nearest anyone came to it was when Karl Haag of Dresden, in 1909, built a solid steel piano which incorporated an early computer and could play in the style of any known composer. It later became U-Boat 1667.
- N is for NENDLESSOHN: A misprint for Mendelssohn.
NOISETTE: Casse (or Glace), a suite (or sweet).

- O is for ORCHESTRA: Enough players to do without a piano.
OSTINATO: "played exaggeratedly, by tossing hair, raising hands high between chords, keeping eyes closed etc."
ORGAN: A kind of piano attached to a large vacuum cleaner.
- P is for PUB PIANO: a halfway stage between the harpsichord and the modern piano. Pub pianos are still made on a large scale. The process involves staining with nicotine, dipping in a solution of stale beer, charring slightly and dropping. As it leaves the factory, the pub piano is finally sprayed with dust.
- Q is for QUAVER: A slight hesitation before playing the wrong note.
QUARTER TONE: The wrong note.
- R is for RAGTIME: this used to be a very fast kind of piano music which most people found too hard, so it went out of fashion. It now turns out to have been quite a slow kind of music, so it is undergoing a great revival.
- S is for SONG CYCLE: an endurance test for singer and accompanist, usually involving a five day music tour of Austria, the Black Forest and several sweethearts.
SEMPRINI: "to be played over and over again".
- T is for THUMB: the beginner will find at his first lesson that he has five thumbs on each hand. These are all called fingers.
- U is for UFO: a mysterious flying object which falls out of the sky. Usually an ashtray, book of music, family photograph or contact lens.
- V is for VARIATIONS: Ingenious alterations made to a theme by learners.
- W is for WANDERERFANTASIE: a long piece by Schubert, too difficult for the amateur to play. It's nice to know it was too hard for Schubert as well.
- X is for XYLOPHONE: a kind of piano hit with sticks.
- Y is for YAMATO-KOTO: a Japanese instrument made of six hunting bows laid side by side, plucked with the little finger, and a great comfort to all of us who find the piano hard enough.
- Z is for ZIGEUNERMUSIK: German for gypsy music. Gypsy music can be played on almost any instrument - violin guitar, accordion, mouth organ, saxophone - but not, thank God, on the piano.

COPYRIGHT

In the beginning God created the heaven and the earth, and God said, Let there be light: and there was light, and God saw the light, that it was good and God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, and the evening and the morning were the second day.

And God said Let the waters under the heaven be gathered together unto one place and let the dry land appear: and it was so, and the earth brought forth grass and herb yielding seed after his kind and God saw that it was good. And the evening and the morning were the third day

And God said let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days and years, and the evening and the morning were the fourth day.

And God said Let the waters bring forth abundantly the moving creatures that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God said Let the earth bring forth each living creatures after his own kind, and it was so God saw that it was good, and the evening and the morning were the fifth day.

And God said Let us make man in our image after our likeness, and let them have dominion over all the earth, and be fruitful and multiply, and they multiplied and many became of the tribes of Text Revisers and Music Arrangers and Printers and such as make organs and other musical instruments, and kings and politicians and lawyers and accountants and many other skills. Bach and Mozart and Stanley and Rheinberger, created he them. And the evening and the morning were the sixth day.

And God rested on the seventh day and watched all that he had created multiply, and listened to the praise and worship of the Hymn Writers and Musicians which he had created.

And it came to pass that Bach and Mozart and many others of the tribe of Musicians composed many great and glorious works of music for the praise and worship of God. And many of the tribe of Hymnwriters wrote words glorifying God. And God saw that it was good.

Now the members of the tribes of Lawyers and Politicians made laws which provided that others of the tribes of Text Revisers and Music Arrangers and Printers might copy those works and receive great fortunes therefrom. And God saw that they who had composed words and music for his worship had not received great sums of money for their diligence And God thought What about

my intellectual property rights? And lo, he said Let my name be for a TradeMark and let there be Copyright in all my works.

And it came to pass that God™ said to the Text Revisers© and Music Arrangers© and Printers© Why did ye seek intellectual property rights in these things which others have claimed to do to my glory? And the Text Revisers© and Music Arrangers© and Printers© said Verily, we were advised by the Lawyers© that we might so do, and that we should be able to lay up great riches for ourselves on earth©. Do others also not seek great rewards from their labours?

And God™ said to the Lawyers© Why did ye advise the Politicians© that they who should desire to praise my name in words© and music© should be required to pay great sums of money to them that revised the words© and arranged the music©? And the Lawyers© said Verily it is essential for us to seek fees in order that we may enjoy the fruits© of the earth©. Do others also not seek great rewards from their labours?

And God™ said to the Politicians© Why did ye create laws that they who should desire to praise my name in words© and in music© should be required to pay great sums of money to them that revised the words© and arranged and printed the music©? And the Politicians© said Verily it is essential for us to seek votes in order that we may enjoy power© over the earth©. Do others also not seek great power© from their labours?

And God™ saw that much that he had created for his praise was used for the production of great wealth for a few of those whom he had created. And God™ saw that it was not very good.

REVIEWS

The Oxford Book of Wedding Music for Manuals

Last year this column suggested that The Oxford Book of Wedding Music was a most useful volume for anyone regularly playing for weddings. This volume should be equally useful to those who are less confident in the use of pedals and possibly also for anyone who is asked to play for a wedding on an electronic keyboard or even a piano.

Most of the 26 popular items have been arranged simply, for example *Jesu Joy of Man's desiring* is largely in two parts only except in the chorale sections. The centre section of the Mendelssohn Wedding March has been omitted.

New Choir Music (SATB) from OUP

Oxford Anthem Series

- My Heart Is Fixed O God David Willcocks
- Proclaim His Triumph Francis Grier
- The Lord Is My Shepherd Andrew Carter
- God Be In My Head Andrew Carter

If you are planning a choirs festival, RSCM or otherwise, then consider David Willcocks' *My heart is fixed*. This is strong stirring music which will thrill those taking part. There are maestoso full choral fortissimo passages offset by SA and TB interludes. The organ part is properly laid out on three staves and at the words *Awake, psaltery and harp* the organist is required to make suitable harp-like sounds. There are optional parts for brass, timpani and percussion available on hire.

Proclaim his triumph by Francis Grier with words from the Stanbrook Abbey Hymnal is subtitled 'An anthem or introit for Eastertide' (unaccompanied) and is dedicated to Ralph Allwood (Eton College). The exultant muscular melody is repeated for each of the three verses - unison S & T in verse 1 - unison T & B an octave apart with sideways shifting counterpoint in S & A in verse 2 and a double choir setting in verse 3. It is very effective but only for competent choirs.

From Andrew Carter come two useful anthems for the smaller church choir with organ. 'The Lord is my shepherd' is a sensitive setting of the 23rd psalm (Book of Common Prayer words). The part-writing flows beautifully with just enough imitation to maintain its freshness throughout. The only drawbacks are that repetition of the words extends the piece to six minutes and at two points the tenors must reach 'A' above middle C. Alternative settings of the words "God be in my head" are most welcome but this setting, although simple and flowing, is weak by comparison and will not do for those solemn moments in weddings and funerals.

- Eternal God Gerre Hancock
- The Lord Will Surely Come Gerre Hancock

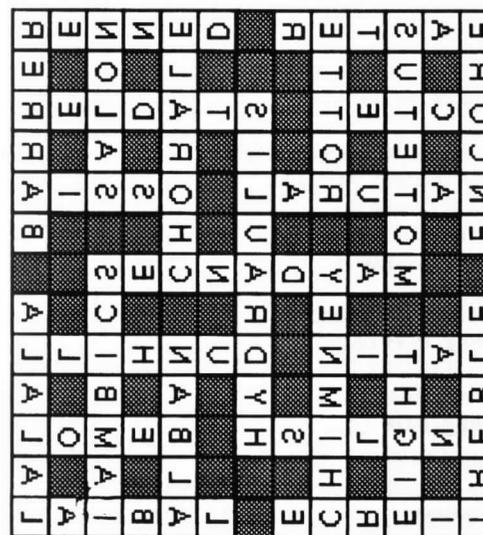
These two anthems are printed in the USA. The notes are larger and clearer than in British counterparts. Both anthems could become part of the standard repertoire of a well-balanced choir. One is for thanksgiving for or dedication of a church and the other is for Advent. The music is well constructed with none of the parts too difficult, there being some unison between S & T and A & B, and the interesting organ accompaniments are again laid out on three staves and detailed registrations are given.

Oxford Carols

- This Starry Stranger Paul Drayton
- A Child is Born in Bethlehem Grayson Ives

This starry stranger set by Paul Drayton to words of the 17th century metaphysical poet Richard Crashaw was written for Christ Church Cathedral Voluntary Choir. The voices are given equal scope within a simple but effective framework. It has a gentle rhythm and soft harmonies formed from passing notes. Its marking *Andantino piangendo* sums up its mood. A good addition to the carol repertory as the words are not over familiar. *A Child is born in Bethlehem* by ex Kings Singer and now Organist and Informator Choristarum, at Magdalen College Oxford, Grayson Ives is dedicated to the Surrey Youth choir. It is an ideal carol for a young choir, especially for those enthusiastic but inexperienced tenors and basses. There is a soprano solo and some simple imitation and many energetic *Alleluias*. This is another very approachable piece from this up and coming composer.

C.W



ANSWER TO CROSSWORD NO 3

If you have difficulty reading this try holding it sideways in front of a mirror.

PAST PRESIDENTS

1921 - 23	<i>Percy R Scrivener, FRCO FTCL</i>
1924 - 26	<i>A C P Embling, MusD FRCO</i>
1927	<i>Percy R Scrivener, FRCO FTCL</i>
1928 - 30	<i>F G Goodenough, FRCO</i>
1931 - 34	<i>B Probert-Jones, MusB FRCO</i>
1935 - 37	<i>Albert Barkus, FRCO</i>
1938 - 42	<i>A Yould, FRCO ARCM LRAM</i>
1943 - 45	<i>Archibald H Lusty, ARCO HonFTCL</i>
1946	<i>Percy R Scrivener, FRCO FTCL</i>
1947 - 48	<i>W Hugh Rowe, ARCO</i>
1949 - 50	<i>Albert E Rivers</i>
1951 - 52	<i>A Warren, FRCO</i>
1953 - 55	<i>Prof H C Barnard, MA DLitt</i>
1956 - 57	<i>F Gordon Spriggs</i>
1958 - 60	<i>Leslie Pratt, FTCL</i>
1961 - 63	<i>Roy N Nash</i>
1964 - 65	<i>Miss E G Goodship, ATCL</i>
1966 - 68	<i>H D Anthony, MA BSc PhD FRAS</i>
1969 - 71	<i>Leslie F B Davis</i>
1972 - 74	<i>R P J Pepworth</i>
1975 - 76	<i>J C Lawes</i>
1977 - 78	<i>Donovan L Jones</i>
1979 - 80	<i>Mrs Evelyn A Fisher</i>
1981 - 82	<i>Harold H Hartley, MA BSc FRAS MBCS</i>
1983 - 84	<i>Peter B Marr, PhD GTCL FRSA ARCO</i>
1985 - 86	<i>Derek M Guy, AFCM</i>
1987 - 88	<i>Christopher Hood, BA</i>
1989	<i>Christopher J Kent MusB MMus PhD FRCO ARMCM</i>
1990 - 91	<i>David Duvall MA FCA</i>

HONORARY FELLOWS

Dr Francis Jackson
Martyn Reason Esq