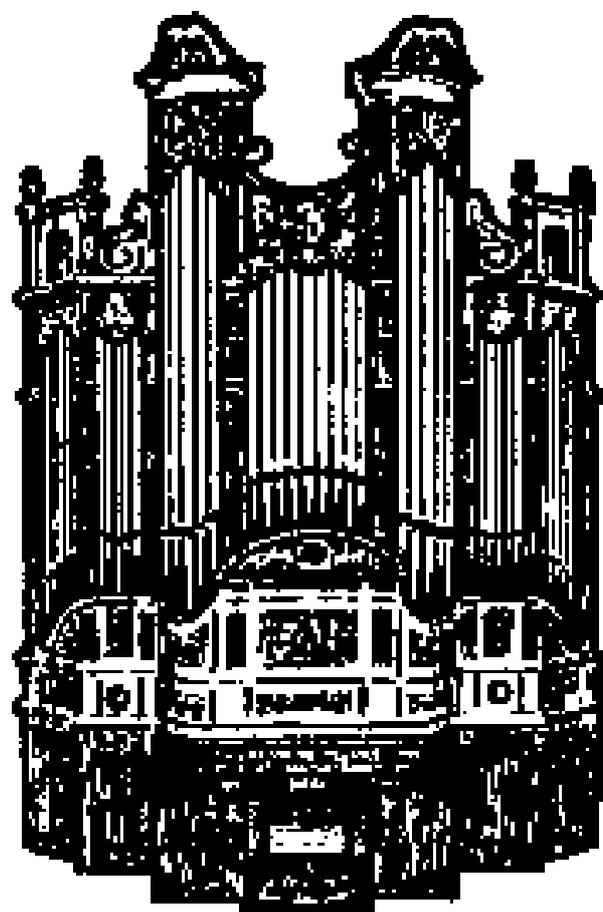


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THE BERKSHIRE ORGANISTS' ASSOCIATION

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 subsequently served as Secretary for 46 years. The Association was affiliated to the National Union of Organists' Associations: this body became the Incorporated Association of Organists in 1929, to which we are still affiliated. In 1988 we became a registered charity.



Our aims as an Association are:

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

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

(a) Organising events for members.

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

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

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

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PORTRAIT OF THE PRESIDENT

Don Hickson was born in Northampton in 1933 and was educated there. During this period he took piano lessons reaching a reasonable standard and sang in the choir of Ss Peter and Paul, Abington. Unfortunately for him the excellent choirmaster there was also his headmaster so that any missed choir practices resulted in a summons to the headmaster's study the following day! On leaving school he worked in a local insurance office before doing his National Service as a Royal Air Force Navigator. Enjoyable though this was his piano playing had become rusty and rather than return to that instrument he took organ lessons. At this point he also changed careers and became an Air Traffic Officer serving at several units in



the north of England and at this stage obtained his first appointment as joint organist at Michael's, Cockerham near Lancaster. Although there was a team of four organists who operated on a roster basis two of these were farmers and things like sheep lambing gave him more than a quarter share of services.

A professional move to Headquarters 30 years ago brought him to Wargrave where he became deputy organist until taking the appointment as organist at Waltham St. Lawrence in 1977. Professionally, after his Headquarters tour, he moved to Heathrow Airport for five years before his final posting in charge of ATC at Farnborough, where his responsibilities included oversight of stations in Scotland and Wales and organising the Air Traffic Control for the biennial SBAC Air Show.

As a member of the Reading Festival Chorus he served on the Regional Committee of the National Federation of Music Societies and was Regional Chairman for two years. He was also a founder member of the committee of the Wargrave Festival and first treasurer of the Reading Festival. While serving at Heathrow he had the pleasure of playing for occasional weddings and services at the Chapel of St. George on the airport - a wonderful oasis of calm in the middle of a world of noisy activity.

He was also musical director of the Twyford and District Women's Institute choir and initially accompanist and then conductor of the Athill Singers, a small mixed choir based at Winkfield Row.

Having been a member of the Lancaster Organist's Association he joined this Association on moving south and since retiring from Farnborough has extended his organ playing activities by undertaking freelance work during the week at several local churches.

Outside music his other interests are travelling (he has visited most countries in Europe, Israel, Malaysia, Singapore and Venezuela and this year adds South Africa and Swaziland to his list), good food and wine (including home brewing) and nowadays, only as a spectator, cricket and rugby union.

FROM THE PRESIDENT

When I took over as your President a year ago I promised that I would do my best to ensure that the Association continued to be active and alive and that its profile would if possible be improved, and looking back over the past year I would say that despite a few hiccoughs we have made a little progress in that direction. and I would like to look at the various aspects of that year.

Attendance at meetings has been a little better and a few new faces have appeared. Analysis of the questionnaire that I instituted as Secretary revealed a very disparate range of interest which, if nothing else, proves that it is impossible to please all the people all the time, but the Programme Sub Committee does its best to plan an interesting and varied diet and tries to strike the right balance between social activities and organ related events which must remain our prime responsibility as a professional organisation. We have also improved our liaison with other local associations with similar objectives and with neighbouring Organists' Associations with a view to possible co-promotion of some events.

By far the most joyful news that we received during the year concerned the award of a Lottery Grant to Reading Council for the completion of the Town Hall Restoration project including the reinstallation of the Father Willis. This is most encouraging. We will continue to monitor this situation and our contacts with the local authority are being maintained. Although at this stage the Council are unable to release any specific details of the award we look forward with optimism to hearing the Willis sound once again echo in the centre of Reading.

This address would not be complete without some reference to the magazine in which it appears. *The Berkshire Organist* has always been regarded as one of the Association's jewels and I regard it as a great privilege that it has fallen to my lot to write the Presidential address for this the fiftieth issue. It is not my normal practice on these occasions to refer to individuals by name but there is ample justification for making an exception today. The work that Philip Bowcock and Gordon Spriggs have done over the years has been outstanding often in difficult circumstances and with insufficient thanks for their efforts. Gordon has been involved with every issue from No 1 and feels that he

should now stand down for a well earned rest although his advice will still be available. Philip will continue and now heads up the Editorial Sub Committee which has been formed to spread the work load. One minor change has been made and the official publication date of each issue will now be after the AGM for that year so that the magazine records the up to date list of Officers.

Finally let me mention the membership. The Association is here for you - make it work for you by working for it - come along to meetings - encourage fellow organists who are not members to join and give us some feedback on how you think the Association is serving you. The questionnaire that I instituted as Secretary gave us some useful information but feedback needs to be ongoing. The Association is progressing but we need to look to the future and ensure that new blood is introduced so that we can flourish well into the next millennium.



President

FROM THE PRESIDENT-ELECT OF THE INCORPORATED ASSOCIATION OF ORGANISTS

It is a pleasure to offer congratulations and best wishes to the Berkshire Organists' Association on reaching the landmark of the fiftieth issue of your splendid journal.

At a time when church attendance is declining, churches and chapels are closing, and many organs ending their days ignominiously, it is encouraging that local Organists' Associations like yours are flourishing and that interest in learning to play the organ, and in good performance practice, is increasing among the young as well as older people, including 'Returners' and 'Reluctants'. Though many more good teachers are needed, the growth of regular teaching facilities outside the major conservatoires, and of weekend courses and summer schools in many parts of the country, is a very good omen for the IAO and all its affiliated Associations and should ensure that the hard-working editors of publications like *The Berkshire Organist* will not be short of 'copy' for future issues.

Next year's IAO Congress will be held in nearby Oxford and I hope to see many of you during what promises to be an interesting week of events. More details will be published in the Organists' Review later this year.



Margaret Phillips

THOSE FIFTY YEARS *The Berkshire Organist* - FROM ITS BEGINNING

Gordon Spriggs

By the Year 1948, when this magazine first appeared, our Association was already 27 years old (and the IAO was 19!); it was felt that something of the kind was needed “to maintain closer contact with our members, especially those who, owing to distance and other circumstances, are unable to take an active part in the work of the Association, and that an increase of interest may be stimulated in other members who seldom attend our meetings”, to quote the first Editorial. At that time at least three of the original Berkshire Association Founder-Members - Percy Scrivener, Archie Lusty, and Albert Rivers - were still going strong.

The President was Hugh Rowe (in process of moving from Caversham Baptist to St. Andrew’s Caversham) and the first Editor was Bert Rivers - whose literary abilities kept the magazine going successfully, with much voluntary help on the production side, for 26 issues until 1973.

In those early days the membership of 85 included two Mus.Docs, seven FRCOs, a University Professor (Prof. H.C. Barnard), and a Bishop-Designate (the Rev. Eric Knell, - to become the third Bishop of Reading). Dr A.C.P. Embling was organist of St. Laurence’s and Honorary Borough Organist at the Town Hall, Ewart Masser was at St. Mary’s, P.R.Scrivener at St.Giles, Eric Few at Christchurch, Reginald Brind at St. Peter’s Caversham, Leslie Pratt at St. Peter’s Earley, Albert Barkus at Trinity Congregational (since demolished), and myself just starting a 40-year stint at Greyfriars. The branch at Newbury had 23 members under the guidance of P.J. Scruton, their Secretary, but without a Chairman; G.A. Sellick (FRCO) was organist of Newbury Parish Church. A branch at Windsor was, after a lapse, re-formed in 1955 under the guidance of Sir William Harris of St.George’s Chapel, with 23 members. Both branches subsequently became independent. The former one at Windsor is said to have had a particularly faithful and regular member - Sir Walford Davies of blessed memory.

The magazine started in quarto format, duplicated from typed stencils, and priced at 6d. The first issue was somewhat experimental, and nobody knew when or how frequently there would be further issues. It went as far as Weymouth and Glasgow, and was well received. As it covered a year’s activities, that suggested an annual issue, which has been the pattern ever since.

In 1968, to celebrate its 21st birthday, a souvenir issue sported professional printing and binding, with a newly designed stiff cover in red and black, carrying a large photograph of the 16-foot frontage of Lainson’s superb carved oak case of Reading Town Hall’s Father Willis. This design was repeated for all subsequent issues, except that a line-drawing of the organ had to be substituted



for the photograph, and this organ-case has (with official permission from the then Town Clerk) been our logo ever since.

The Year 1971 was the Jubilee Year of the Berkshire Association, and for that the magazine (No. 24) was given a smart glossy gold cover. Later on production problems necessitated a change, and for No. 37 in 1984 the format was altered to the present A5. Thanks to the technical skills and resources of Philip Bowcock, who came to the rescue, and who has for some while now

virtually been the real Editor, this was an immense improvement, beautifully type-set, and it was registered with The British Library, being given the International Standard Serial Number of ISSN 0265-1971, which holds good as long as the title does not change, and is a world-wide reference for literary research purposes.

When Bert Rivers retired after his 26 years as Editor, he was given a set of books in appreciation (and his wife Elsie a bouquet of flowers). Leslie Davis then gallantly carried on the good work until 1977 when, for lack of support from the membership, the magazine nearly folded up. Yours truly, having been involved in it ever since the beginning, couldn't bear to see this happen, and rashly took up the challenge. With the help of Philip seven years later in the production of the new A5 format, it gained a fresh lease of life, and since he became Joint Editor in 1987, has been greatly valued by our membership and beyond. My own 50 years' involvement can now be decently terminated, and I gratefully express the warmest possible appreciation of all the support and happy fellowship enjoyed during that time.

HOW IT USED TO BE

Evelyn Fisher

It was in 1943 that I came back to live in Reading and started taking organ lessons with Reg Brind at St Peter's Earley. (He had kindly allowed me to practise there when I was home on holiday from school and college). He soon said "We must get you into the Berkshire Organists' Association," and thus I became a member of quite a flourishing organisation. Meetings were held most months, and Council Meetings were also held on Saturday evenings at Archie Lusty's house in Pell Street. His studio was in the front bedroom, and I have often wondered what happened to his pedal piano. Who would give up their Saturdays for this nowadays? Maybe we were less busy then.

After a while I found myself deputising all over the place – very valuable experience – and even had my one and only ride on a motor bike! Mostly one had to cycle, as buses on Sunday mornings were not very frequent.

As I looked back through the early editions of *The Berkshire Organist* I was reminded of many old friends. Who now remembers Mr Heath, who took such pains to attend meetings by cycle and bus all the way from Enborne until he was well over eighty? I remember once he eventually turned up at Sonning Common after mistakenly going to Sonning village. He nearly always had a flower in his buttonhole, and at the end of every meeting he would make a point of going round and saying "Good-night" to all the ladies.

I was reminded, too, of places in Reading that no longer exist. There was Trinity Congregational Church with its fine three-manual Binns organ, Broad Street Congregational Church where Mrs Shorter presided for so many years,

the Galleon Cafe in London Street, and the White Hart Hotel (on the corner of the Butts and Oxford Street) where Leslie Pratt smashed a glass-topped table with the gavel at the Annual Dinner.

One of the most enjoyable outings was to Cleveland Lodge at Dorking, the home of Lady Susi Jeans. It was a lovely house in a beautiful setting, and we had the opportunity to play a variety of instruments. I specially enjoyed playing the pedal harpsichord.

The outstanding event of 1953 was the Annual Congress, but there are few of us now (I can think of only six) who remember what a great success it was. At that time there were five notable organs in the town centre. How sad to think that the organs in the Town Hall and St Laurence's Church are now completely out of action and St Mary's is in a sorry state. One cannot help wondering what the situation will be after another fifty years, and whether there will be anyone reading the 100th edition of *The Berkshire Organist*.

ODE TO THE BERKSHIRE ORGANIST

By Sybil Stephenson

The Berkshire Organists' Association would like to give a cheer
To all those wonderful people, in this our Fiftieth Year,
Who decided to print a magazine so that members would be informed
Of lectures, recitals and organists, and so our magazine was born.

Our magnificent secretary, Archibald Lusty, Gordon Spriggs and W.H.
Rowe,

Evelyn Goodship and Albert Rivers, all worked hard to let us know
What was happening in Berkshire from 50 Years ago.

Gordon Spriggs designed the cover and the one you see today,
And humorous stories from Eric Few all helped it on its way.
Leslie Pratt from St.Peter's Earley was our Treasurer for years,
With help from Leslie Davis wrote articles for many years.

The original production was typed on ordinary paper,
No computer, fax, or photo-stats - just hard work - they came later.
The insight into organists' lives makes very interesting reading,
And how lucky we are still to have so many that are still playing.

Ladies' names to mention, Evelyn and Sybil, they've given us many a year,
The magic sounds that they create are still very good to hear.

So many names to mention so many thanks are due,
Impossible to remember everyone. so these are just a few
Who gave us time and effort. Please give them thanks and cheers
For keeping our magazine going throughout the last 50 Years:

ALL THOSE YEARS AGO

Reminiscences by Doris Griffin

At a very early age I was taken regularly to St.Giles Church in Reading by my mother and grandmother, and so would have been aware of the sound of a fine organ. The organist was Mr P R Scrivener, and there was a large choir of men and boys, while ladies who were pupils of Mr Scrivener sang from the Lady Chapel. At the age of six I evidently had shown some interest in music, and it was decided that I should have piano lessons. For this purpose I went regularly to Mr A H Lusty on Saturday mornings, showing great interest and enjoyment, and by the age of nine I had quite made up my mind to be a teacher of the piano.

I regularly attended church and Sunday school, and when I was twelve the Vicar, Canon F J C Gillmor, asked me if I would like to play for evensong on Sundays at the daughter church of St Agnes in Silver Street, and I was happy to try. The organ was a glorified harmonium, I imagine with pipes, possibly six stops, no pedals, and hand-blown. I continued to play until the church was closed down some years later.

Meanwhile I had taken all my local Trinity College piano examinations and was studying for a diploma. Miss Evelyn Goodship, several years my senior, had always taken an interest in my musical progress and had given me great encouragement; she suggested a change of teacher - Mr Scrivener, the great man himself. I was now sixteen. Though I had viewed him from afar at the organ, I had never met or spoken to him, and it was with great trepidation that I arrived at his studio at Hickies for an interview. All went well, and from then onwards he prepared me for four diplomas, allowed me to play at his concerts, and broadened my outlook considerably. I showed interest in the organ, and he suggested that I should accompany him as his guest at meetings of The Berkshire Organists' Association. Dr Probert Jones was President at the time. Meanwhile I had been introduced to St Giles' organ and allowed to play it. I became a member of the Association and entered fully into monthly meetings, sometimes travelling by train to well-known churches and cathedrals, organ builders, etc., and meeting notable organists. One outstanding memory being a visit to St George's Chapel, Windsor, in 1931 with a brilliant recital given by Sir Walford Davies, followed by tea in the Town Hall, when I was introduced to him. He died in 1941.

During the war years we maintained very interesting programmes. At the end of the war I became more aware of the IAO Annual Congress. Mr Scrivener and Mr Lusty always attended, together with elected delegates, and when the event was held in London Miss Goodship and I attended an organ recital by Dr George Thalben-Ball at the Royal Albert Hall, meetings, a luncheon at the Café Royal, and we all assembled on the steps of St Paul's Cathedral for the Congress photograph. The Congress then came to Reading in 1953 when Professor H C Barnard was President, and we acted as hosts to many visitors.

Miss Goodship and I then went to Bristol, Sheffield, Norwich; all consisted of a similar programme – opening reception, civic reception, meetings, organ recitals, luncheons, dinners, and visits to places of interest. Particularly outstanding at Norwich were visits to Sandringham, Walsingham, and a boat trip on the Norfolk Broads.

Though I cannot aspire to being an organist in the full sense, I have been privileged to play for weddings, services, and have performed piano concertos with the orchestral part played on the organ in many churches in and around Reading.

I congratulate the Berkshire Organists' Association on the 50th anniversary of the production of *The Berkshire Organist* and trust it will continue from strength to strength.

GLAD I JOINED

Edith Hewett

I am glad that in 1947 I accepted an invitation from the Secretary of the Berkshire Organists' Association, the late Mr A.H.Lusty, to become a member. Meeting organists of all grades of skill, professional and amateur, was an interesting and rewarding experience, and available in no other way.

Glancing through old copies of *The Berkshire Organist* (price 6d:) reminded me of the gifts of humour and scholarship, and the willingness of such members to share their skills in suggested choir-training methods, hints on registration, hymnology, etc, all of practical value.

Meetings and excursions to places of interest have been a rich mixture of a social nature together with the privilege of visiting places of great historic and musical tradition, viewing noted organs great and small. The visits to Hampton Court Chapel Royal, Eton College Chapel with the comforting verse taken from Psalm 94 v.18 "When I said, my foot hath slipt thy mercy, O Lord, held me up." (I wonder when I have recalled that verse?).

The most recent visit to the St. Albans Organ Museum was a fascinating time indeed, followed by Choral Evensong in the Abbey, such glorious music to the worship and praise of our Lord. One of the highlights I recall was being one of the delegates to attend the IAO Congress 1965 in Aberdeen. This was a week of great interest in its variety from the Provost's Civic Reception to the closing service. I am glad to have had this experience.

I am by no means the only member whose membership spans many years - let us try and encourage non- members who carry out organists' tasks to come and join us - *it is worthwhile*: Our Association was built upon the dedication of many who are no longer with us, but we are still served by those who continue to promote the interests of organists in many ways, and we are fortunate to have the benefit of their work. Thank you:

THE ORGAN OF ST JOHN THE BAPTIST, CAVERSHAM, READING

Philip Bowcock

St John's Church was built in 1888 for a congregation of some 200 people, and is constructed of stone with a high tiled roof. It is typical of many built around that period. Musically, the building has several advantages compared with the other churches in Caversham, in that it has a good acoustic and a flexible seating arrangement. As a result it is a popular venue for concerts by outside societies.

The organ was built by F.H. Browne, then of Canterbury, now of Ash and was installed soon after the building was opened. The specification is as follows :-

SPECIFICATION

GREAT		SWELL	
Open Diapason	8	Lieblich Bourdon	16
Dulciana	8	Salicional	8
Stopped Diapason	8	Hohl Flöte	8
Gemshorn	4	Voix Céleste	8
Harmonic Flute	4	Principal	4
		Fifteenth	2
		Cornopean	8
		Oboe	8
		PEDAL	
		Bourdon	16
COUPLERS ETC			
Swell to Great			
Great to pedal			
Swell to pedal			
Swell octave			
Tremulant			

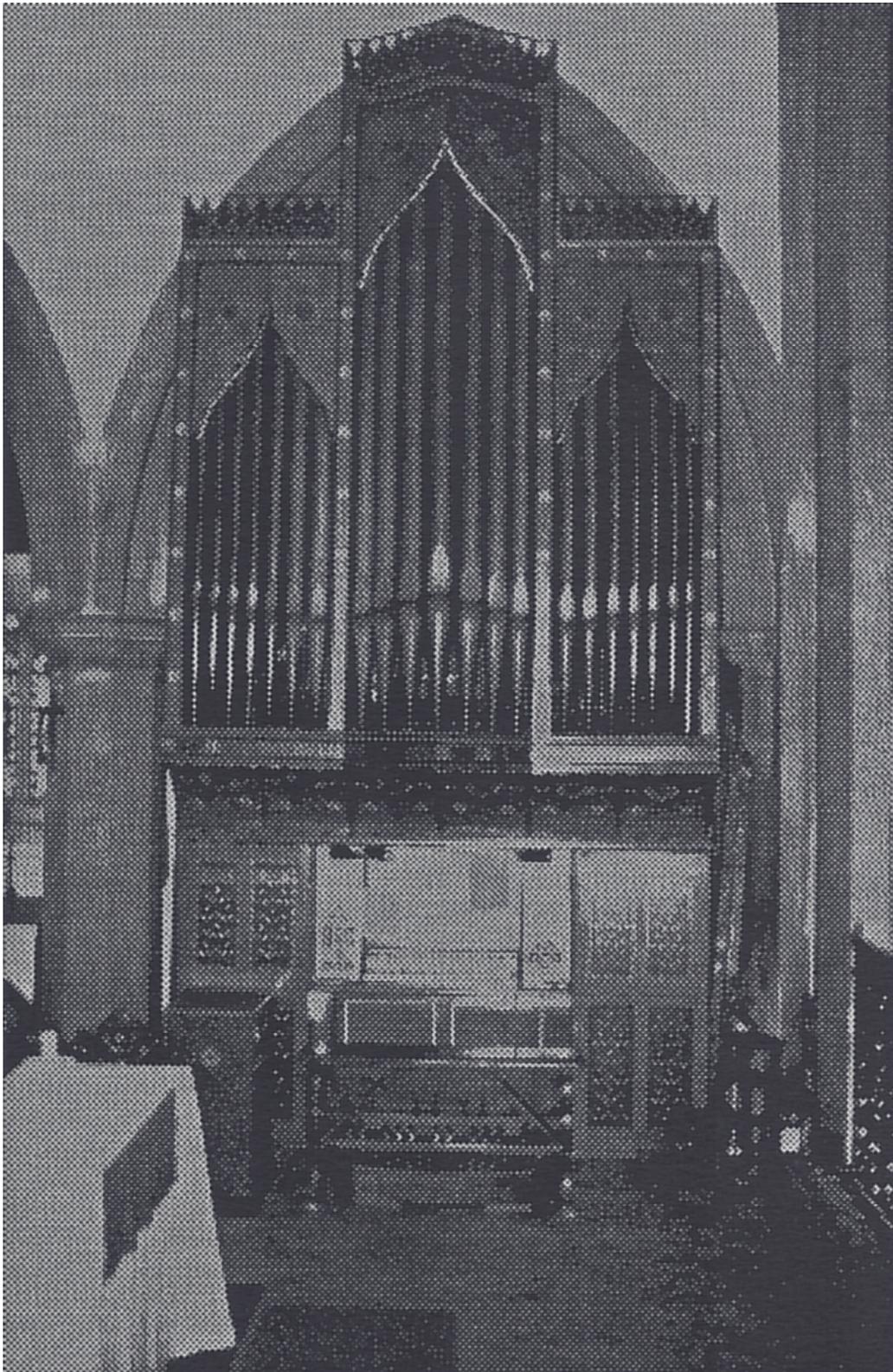
There are two composition pedals to Great and two to Swell. The action is pneumatic except for the tracker couplers.

The pedal board is radiating and concave, but does not fit the casework properly, and the trackers behind are at a rather distorted angle. In fact it would appear that the pedal board originally installed, although "radiating and concave" has been replaced with one of standard pattern at some time, but there is no record of the date.

While I was on holiday last September my church was visited by Mr Michael Watcham an organ enthusiast from Maidstone, who has a particular interest in organs built by Browne. He later sent me several interesting items of information about the organ and the builder, including a copy of the original invoice of 1889.

The casework itself is interesting, since Mr Watcham assured me that it is the most colourful of all the Browne organs that he had seen, and according to Roger Greenstead of F.H. Browne, it was by Bodley. It seems possible that it

was not designed for this building, since there is a trap door for access to the pipework in a position so high up and close to the wall on the right that it is virtually impossible for even the slimmest of tuners to use it. If one were designing for the building it would surely have been on the opposite side.



The organ of St John's Church

1889	June 18	11026	To building for and erecting in Church an Organ of 2 Manuals, and Pedal Organ as per Specification - in painted Deal and Whitewood Case - made to Architects design - Great Organ - cc 6 s.			
		1	Open Diapason	8ft	56	piper
		2	Sulliana	8"	44	"
		3	Stopped Diapason	8"	56	"
		4	Secularium	4"	56	"
		5	Harmonic Flute	4"	56	"
			Swell Organ cc 6 s			
		1	Lieblich Bourdon	16ft	56	"
		2	Salicional	8"	56	"
		3	Nobel Flute	8"	56	"
		4	Vox Celeste	8"	56	"
		5	Principal	4"	56	"
		6	Septent	2"	56	"
		7	Comorian	8"	56	"
		8	Oboe	8"	56	"
			Pedal Organ cc 6 s			
		1	Bourdon	16ft	50	"
			Couplers			
		1	Swell to Great	3	Swell to Pedal	
		2	Great to Pedal	4	Swell Octave	
			14 Compositions Pedals.			
			Pedals Concave & Radially Sharps.			
			Tremulant - net			370 0 0
			Pitch Pine Organ seat.			2 2 0
	July 1					372 2 0
	" "		By Cheque in exp.	£200-0-0		
	Sep 26		" " "	100-0-0		
	Nov 28		" " "	42-2-0		
				<u>572-2-0</u>		
1890	Mar 25		Organ to be tuned four times per year for date at £5/0			
	June 24		To tuning & repair Organ (Special form? Charge Rev. A. S. Molinera	1	7	0
	Xmas		as rendered O. Smith Jan 2. 1891	1	4	0

Original invoice for the organ, paid on 2 January 1891

There is of course an electric blower, but the original blowing handle is still in place and could be made workable.

So far as I can ascertain, apart from the pedal board, no changes have been made to the original specification. It is always possible to wish for additional features, and in this I am no exception. The Great would benefit from a fifteenth and the lack of an open diapason on the swell is somewhat of a disadvantage.

Nevertheless a wide variety of effects can be obtained, and in particular I like the Great stopped diapason and 4ft flute for solo work, and the Swell Cornopean with the 16ft and octave coupler gives a good rich fortissimo. The Swell gives a good crescendo although the trigger pedal could with advantage be changed to a balanced one.

Like very many organs, it is not at present in perfect condition, with some notes reluctant to respond and others only too keen to carry on sounding! Obviously funds will be needed in the foreseeable future to clean and overhaul it.

THE ANNUAL CONFERENCE, 1996

The following is an edited version of the address given by Martin How at the Conference at St John's Church, Caversham.

I have recently retired from my job and I've taken up music! Working for The Royal School of Church Music, like working anywhere else these days, is mostly telephones, letters, cards, driving and public relations, and so when I retired I was actually able to take up more music.

I am a very lucky person because I live in Croydon where we have a fine parish church with a very brilliant young organist, who said "I'm looking for an assistant". So I said well don't look too far – if you're really pressed I'll come and play for you for six months to see if the chemistry fits. Well, three years later I'm still there. Having spent the main part of my career doing all sorts of wagging of hands in choir training, I said "I'll come on condition that I have nothing whatever to do with the choir". I wouldn't do that because I would interfere. I cannot run a choir in any way other than my own, and that wouldn't be any good. I do help to recruit choristers because having lived in Croydon all my life I know the schools. But once they are in the choir I have nothing to do with them at all.

This young organist has confirmed some of my prejudices. I've always been a bit hard on my accompanists, because the adrenaline flows and if the accompanist isn't helping you he's probably making life very difficult. I'm delighted to say this young director of music makes life very hard for his new accompanist, and he's had to knock me into shape, because I was full of bad

habits. I would play the organ as if I were taking a choir practice, and he had to say “Martin, I wish you would stop trying to lead us, and accompany us”. I’ve learnt a lot from him, and some of these things I would like to share with you.

We all have to be learners. I suppose there is one big difference between a professional musician and an amateur. This is that amateurs in rehearsal and practice are polite to each other. Professionals are not! So for example I found I was being told if I was hurrying. In music we have to be told these things or we get into terrible habits. Professionals tell each other, and you have to be able to be told without being upset about it. Amateurs are very kind, and very often they don’t like being told. I don’t see any other difference between amateurs and professionals, because amateurs very often play better than professionals.

Never go to a church simply because it has a nice organ. Go because they have a minister or a vicar and people there with whom you feel you can work, and where you feel that you will be in sympathy with the traditions. You will be very miserable, if you go just because it has a very fine organ. The problem is when the minister goes and another one comes with whom you don’t get on. But that’s life, isn’t it? Go for the people, the traditions, the type of worship you think you are in sympathy with, and not just the organ.

Improvising / Arranging

“Improvising”. is using clichés, which we build up in association with the different sounds of the different stops. For example one can play trios on a diapason, rather like three trumpets. * Now that is a cliché. Forget about improvising being some sort of genius that people have whereby they do things on the spur of the moment. It is a matter of building up your own clichés over many years. I suppose one spends one’s life chord-searching, and sometimes one is led on by liking orchestral music and french horns and fourths - lovely sounds. *

Another kind of cliché is to move by semitones having a set shape of chord, a sixth perhaps, and a third in the middle and then moving down. You can do anything against that, almost anything fits *. You can use the particular characteristics of the organ, for example, the lower notes of the oboe *. When a Cornopean is coupled to the great with a big diapason it sounds quite effective as a trumpet kind of stop *. A 2-foot on the Great goes very well with the 8ft.

A trigger swell box can clatter shut if you miss the spring. But it doesn’t just have to be either open or shut. It can lead you to bad habits whereby you can play with the left foot all the time, though if you are playing dramatic passages with the left foot it can be effective. But if you are playing one of the simplest forms of church music, the Anglican chant, what a difference the swell box can make here. It can show that you are alive at the organ, and can encourage singers to think “Ah that was really nice, we’d better sing it that way” *.

Now the pedals - of course near the organ you don't notice them too much, but the pedals are the sound that is heard at the back of the church. You hear the bass of the television or the record player from the neighbours next door. The bass carries, so if you want to control your congregation it's a question of how you detach it. If you begin on an up-beat on the fourth beat of the bar you have to carry people over the bar line straight away. So it is by lifting the pedal you get the movement ahead. And if the singers are sluggish at all it's the pedal that need to be detached and lifted *.

They used to say of Henry Ley, who was a very fine organist in his day, that he had a wonderful sense for the spacing of chords at the organ, and there's a lot of magic in just developing a feeling for the 'position' of a chord. As you know the chord of C major is basically three notes, C, E and G. But you don't play the chord in that order every time - you play it in different 'positions' *.

An organist will develop a "feel" for spacing so that the chords don't sound ugly. Every hymn is a vocal piece of music, usually written in four parts, so a real purist could say "Why are you playing it on the organ" You might say "Well why not?" It wasn't written for the organ, so it's perfectly in order to have a few tricks to embellish it by playing chords in different positions. It doesn't necessarily put the congregation off, because it's going on all the time *. You don't have to play what's actually written there, but what you do play will lay you open to everybody to judge your taste and discretion. If I use the pedals I'm already adding the 16-ft bass, which was not written in the music, so I'm already 'arranging' it. If I add a few extra notes some people might think "That will put our congregation off", but believe me, the organ is so indistinct as an instrument, that people don't really hear the top notes, and very often on an organ they are not the strongest. So just play around the chords and unless people don't know the tune at all they won't notice; they will just think it's all part of the music *.

Over years you acquire the knack of 'adding notes above'. This is not exactly making up a descant - descants need much working out. I call this trick 'playing one shelf above the tune'; very often thirds above, or if the third doesn't fit, the fourth *. Then you might suddenly jump up an octave *. It is a knack, and the lovely thing is that this is a different process from the intellectual one . Learning about theory doesn't necessarily help you actually to make things up at the organ. it's an instinct - something you develop over the years.

As you know I'm an Anglican, but it doesn't matter(!) Not all the things I say will apply to churches which are not Anglican. But we all have the Christian year with all those wonderful different colours and moods keeping a proportion in the theology, in the faith, not just preaching on whatever one feels like preaching on, but governed by what part of the year it is, and what the scene is.

In the Anglican church we have the Lectionary which sets the theme for each Sunday. To us as musicians it's not going to be so much a theme as a scene. After Easter we have the scene of Sunday by the lakeside, Jesus ascending to the Father and so on. Gillian Weir is always saying that if we have images in our mind it will help our playing. We go into church with an image, a picture, a vision of that part of the gospel picture we are thinking about on this Sunday.

We are coming up to the Anglican scene of Rogationtide, which, although it may be asking for God's blessing on the crops, could also be giving thanks for nature, and praying that we don't pollute everything, including sound. Moving on, we will come to Trinity which reminds us of the backbone of our faith.

Hymns generally.

Now one or two absolute fundamentals about hymn playing. When you play the hymn over you're saying certain things aren't you? First, THIS IS THE TUNE. How many of us have played the wrong tune at some point - I do hope you have - we have to make all these mistakes. If you haven't yet, then you still have time to make them. I remember once when playing the organ as a small boy hearing footsteps behind me down below. I turned round and saw the celebrant in full regalia, with his hands cupped - "WRONG TUNE!" So I had to start all over again.

We are saying This is the tune, but also THIS IS THE SPEED, and that's a big responsibility. Will I judge the right tempo for this? Nobody can help - it is your responsibility, and you can't win. It is bound to be too fast for somebody and too slow for someone else. It is not a question just of taste. "Oh I like hymns fast" or "I like them slow". It's a question very often of what is practical - what is easy to sing. Try singing it and see. If you have for example "Jesus where're (*breath*) thy people meet" it's too slow. You may say "I like it grand" but it can be too slow to be comfortable. A lot of hymns have very long lines, such as "O worship the King all glorious above" and people may not realise it but they do like to sing one line to a breath. If you find yourself as a singer having to take a breath in the middle of a line you'll be looking at your watch and you'll be looking at the number of hymns and you will be yawning. One line to a breath must be possible, and that will govern the speed. It is not a question of taste, but of being practical, and kind to the singers *.

A lady said to me after I played my first service at about ten years of age "I couldn't get me bweath" because I'd gone a bit too fast. But at the same time somebody said something I had never heard said about the organ, although I had heard it said about the piano - "you have a lovely touch". I didn't know you had such a thing as a 'touch' on the organ - but I later learned that perhaps you do. Anyway that was nice of her wasn't it!

So this is the tune, this is the speed, but also, very difficult, and this is where you need your friends (or your enemies) to tell you, THIS IS THE RHYTHM.

If I hurry and cut notes short I'm not being very kind to people and I'll finish up saying "O the congregation drag". Somebody has said 'Dragging begins at the organ'. It begins with people like you and me who don't keep time. We think we do, but we don't. It is quite possible always to hurry at the end of the second line unless you have somebody to tell you that you do that. Do I? Sorry! Nobody told me. It's very hard for example, to play *Breathe on me breath of God* in time * (Tune *Carlisle*).

And then the passing notes. We always tend to hurry unless we know that there's a danger. Some people give a pause at the end of the third line (*Carlisle*). You know why they mark a pause there don't you – because the organist has probably hurried so much that he's got to wait for them to catch up *. And then the last line . . . *.

Beware of people who say "I like the hymns fast. We take our hymns fast - we all like fast hymns". You know what that means - it means that we take all our hymns at exactly the same speed. No wonder people find hymns boring or worship boring. If for example you started the service with *Darwall* and then *Diademata*, followed by *St Peter* ("How sweet the name of Jesus sounds"). How tedious they would be if all were played at exactly the same speed. *

One of the ways in which we can be musical and give something precious and wonderful to the service is by selecting different speeds for different hymns. Maybe most of them will be fairly fast for the sake of a later, slower, hymn which is going to be entirely different, and then nobody can say "He does take the hymns so slowly". So if you see a slow hymn coming you might take the one before a little bit faster, and then nobody can say you're a slow organist. Each hymn has its own character and some are naturally slow. * A little study of hymns, and their background, or the period which they come from can help.

For example *Gopsal* is a Handelian tune. It's your one chance to enjoy a bit of Handel. * Your only bit of Purcell is *Westminster Abbey*. * But be careful with that tune, that it doesn't become a waltz. Sometimes people hurry the third beat. * And then how different, and how difficult to play over, is *Repton* which just asks for the tune to be a solo. That's very difficult, and you can finish up making an awful mess of it. But you could try a lovely solo of single notes. * Now look at the dates of Parry way back 1848 in the Victorian age, and responsible, with Stanford and Charles Wood, for bringing complete new life into English choral music at the turn of the century. He was of a period of tremendous change, and we know that in that period they didn't keep strict metronomic time as we do now. People who knew Allen at the Royal College of Music would tell you that he never did two bars in the same time. When he was conducting "Blest pair of sirens" by Parry, he'd be moving and shifting, ebbing and flowing. The metronome is a product of our mechanical scientific age, so for this tune it would be quite in order to move it along a bit by changing the speed, say in verse four. *

In my view a hymn in the Victorian style may be able to take a *rallentando* at the end of a verse, and a person who plays it without any *rallentando* may be out of keeping with the style *. Today we have young recitalists who are brilliant at playing all periods except Victorian or Edwardian music. And so will we need perhaps special courses in colleges and universities to learn the style of Stanford and Wood and Parry. A little *rallentando* may be part of it. It is awful to hear *Repton* drummed through with that ‘no, no, I’m not going let you slow down – *rallentandos* are bad things – I’m keeping going’. Mind you, it’s very hard to get going in the next verse, but that’s another story. *

I know of a student who said to another student “How can you put up with playing those dreadful hymns Sunday by Sunday?” I’m not decrying brilliant young players, far from it, but you do get brilliant young players who play Bach and all the others, and then play every verse of every hymn in exactly the same way because they haven’t understood, and don’t know that a hymn needs a little bit of give-and-take.

If I am simply concerned with keeping the choir together and if I am only aiming to get the congregation to sing in time I may be a rather poor musician. “My choir won’t keep time, and I shall make life almost impossible for them” I say. How awful! * There must be freedom, and therefore you can’t always do strict four beats. But you can do strict two-beats, and in between allow freedom. The telegraph poles may come at exactly equal intervals but the wires have a bit of slack between them. Conduct in two rather than in four and then you have freedom between. Always give musicians freedom within a tight secure frame.

It was said that when George Guest was at St John’s College, he would test a potential organ scholar by seeing whether he could play in time for a slow processional hymn. And he would say “The Bishop’s here, everybody’s here, the procession is starting, they’re singing coming up the aisle, and this is going to be the pulse . . . And the tune is *Austria*.. * The organ scholar might then start faster. * And George would say “Thank you - next please”. It is very hard to play that tune in time.

This is the tune, this is the speed, this is the rhythm, hopefully, and - what else? Well, sometimes, THIS IS THE MOOD. Not always. It is perfectly in order to play over a hymn in neutral, but sometimes you want to say “Come on now, this is the mood of this, if it’s prayerful, this is the mood for this” *.

(I did hear a hymn announced like this once - “Hymn Number one hundred and sixty one, hymn 162, the one hundred and sixty third hymn”. Thereupon they sang hymn 164!)

Now suppose I’m your new organist and I’m going to be with you for five years. There is only one hope and that is that after the first service over a cup of tea, being a very modest person, I’m going to say “Now I don’t pretend to be greatly experienced, I know you’ve been hard put to find an organist, I’m very

glad to fill the gap here. Please tell me straight away anything about my playing that you want me to improve or do because now's your chance. I'm here for five years, and this is what you've got to live with." If I hurry off the mark at the starts of verses, for instance, - I'm in danger of always saying "O these people are slow at coming in".

Now there is a steady pulse beat going on right through a hymn from the beginning of the playover until the end. That includes, of course, the gaps after the playover and between the verses, and it sounds as though you have to keep counting and all that. No it doesn't. It means to say that you're just aware and expect there to be a pulse and you get carried away with it yourself. *

Except that it doesn't always quite happen like that - not so easily. If you look at the hymnbooks of Kings College Cambridge you will see numbers are written at the end of the verses of hymns. And that tells them how many beats to hold on the last note, and how many beats in the gap. And my Director of Music at Croydon will call up to me at practice and say "O Martin, two plus two", and that means two beats on the last note, and two in the gap, and then we all come in. And two beats is very natural. You often have to modify the length of the last note of a verse to make it more natural.

If you are taking a choir practice all you need to do first is clear up the joins between verses. You want time to put a consonant on the end of the last note, take a breath, and move your cough sweet from one side of your mouth to the other. So you would be quite safe to tell the choir, and to have written in the organ copy for a visiting organist, '3+2'.

The beat is going on all the time. Don't get bogged down by the number of beats in between verses, just try it yourself and see how long it takes to put a consonant on and take a breath - it's usually at least two beats. * In a big building you might give it longer. So people could almost rehearse a choir without knowing much about music provided they have a sense of beat! You can take quite a bit of Friday night's choir practice getting all those starts and gaps right.

Now I don't want to complicate matters by saying "But that is if you have a choir". What is the difference between a choir and a congregation? The choir is that part of the congregation which prepares Sunday's worship collectively. They sustain notes. The congregation doesn't do that unless they are singers. So if you have no choir you might find that they come off that last note much earlier while you still hold on a little longer. Hence your gap between the verses might be shorter - only one beat, not two.

If you don't have a choir don't give up hope about congregational practices. I've had that situation myself. Once a year you might invite a few people round to the house, or the vicarage, or manse, before the carol service, for a cup of tea, and talk over the carols that you're going to do. Then when you go across to the church you are prepared, and have sorted out the starts. I

did this with my dad when he was vicar of a little parish in Somerset. It made all the difference. It can help the rest of the year.

Worship songs

I have avoided until now the issue of worship songs. Recent years have confirmed my worst suspicions and my prejudices. I go to Croydon Parish Church, but my local church, where I also have a very close connection, is a flourishing South London evangelical church just round the corner. They are lovely people and the preaching there is absolutely marvellous. They have a very skilful music group and no organ at all. They use a keyboard with other instruments and singers.

Many livelier worship songs just don't suit the organ. If they are really good ones they do give a wonderful opportunity for different types of music when you can't get an organist. I don't think at South Croydon they use them for that reason, but you might say that the Church of God is not going to come to an end because we can't get organists. We may think it is, but the Holy Spirit has a way of bubbling up and using other things such as music groups, so at Emmanuel Church music one service is all done by the music group alone, and at another service it is all on the keyboard.

In another service they have some worship songs, and some organ, but they're entirely separate. Worship songs work quite well on the organ if they're the 'smoochy' sort - but that's only one style of worship song. * Others need a different type of accompaniment. If you do have to play them buy *Sing with all my soul* (SWAMS) from the RSCM. There are arrangements in that which work on the organ.

I find just the same things happening that used to happen when I was under a very young choirmaster. Boys, for example, who join the choir bring parents into the church and then they become baptised and confirmed. Our vicar has started a new service at 11.30 on a Sunday morning for people who haven't been to church before in their lives, and there they have songs and so on. I don't play for that because it is for different people in a different style. It would be no help if I went along there imagining that I was helping. Often our young Director of Music plays - on the piano (brilliantly).

I see great wonderful movements now. The pendulum is swinging and people are beginning to learn that there's no future in just watering everything down. Some say that the 'right' music will bring in outsiders, but Emmanuel Church, where they have worship songs, traditional hymns, wonderful preaching, and casual clothes, has not brought in the young lads down the London Road in Croydon.

So what have they done? Well, they started something totally different. Down in South Croydon they've taken an old picture house, and opened a Christian Centre there, and they promise people that they won't have any church services. But they do their Christian work. We don't have to fool ourselves in thinking that by having some special type of music we're going to convert

Britain. I think we are seeing things in a more sensible light now and the important thing is not to water everything down so that we do away with all the tradition of the Church.

Voluntaries.

A very fine organist has said that we should have more pictorial aspects in our thinking and playing. (For example Bach's Fugue in C Major has a little rising figure that is very apt for Ascension.) After all we shouldn't take too literally the pictures in the gospel, like the picture I was brought up with as a child, of Jesus going up amongst clouds. I think we're getting over the negative approach of the sixties when the theologians were very anxious to debunk the old-fashioned pictures. Now we're realising that we need a picture so long as we know that that probably wasn't the actual picture - never mind, we're dealing in pictorial terms. We're dealing in poetry, not just prose, and we need a picture. I still have that picture of Ascension on the hilltop and I know it probably didn't happen, but it's my picture. *

In Bach's Fugue in C Major there are so many tunes going on together that it's a perfect combination of the three great elements of music - melody, harmony and rhythm. I sometimes think that the rhythmic side is so emphasised these days that we lose sight of the singing side. We forget that Bach was concerned with singers so much of his life that sometimes there is a tendency to over-phrase, to feel that we have to break up phrases, and lift the fingers to get phrasing and rhythm that perhaps isn't wanted when you can just sing in very lovely long phrases. *

Scholars have been spending a great deal of time thinning out music, getting rid of all those extra notes and handfuls of notes that were put in editions at the beginning of this century, and they have gone back to square one. But frankly I think that it's gone too far because the harpsichord player, controlling things from the keyboard, does not play a thin collection of notes given on the score. He is filling out and playing runs and all kinds of things. So I think filling out is perfectly in order, adding to what is written in just three parts, for example in the Minuet from Samson filling it out with pedals never fails if you need a grand piece on occasion. There is no need at all to be going all out, just play as many notes as are convenient. After all, the timpani player of the orchestra doesn't play every note. He can't - he plays basic harmony notes, D, A and so on, and the pedals can be just the same, while the hands do the rest. There's no need to make it difficult for oneself. *

I find that I tend to write music myself these days from the organ. My pieces are written basically for me to play and I just enjoy playing them, but I've written them down so that others can enjoy them. They tend to have a lot of accidentals so are not particularly easy to read, although they are not technically difficult. I don't pretend that they are for Reluctant Organists. They are to fill gaps, and I write the music that I enjoy playing. *

Do we want people to listen to our voluntaries or do we feel that we've failed if they haven't cleared the house by the time we've finished? I think that one should decide whether one really does want people to listen, and if they do then it means a whole tradition of good voluntaries. This is very hard to keep up but rather nice to have. So perhaps the way to begin is at a special service such as Maundy Thursday. If you give notices out before you start you can have words about the concluding voluntary, and it can sell the idea that people are to listen to it. It is a question of making a voluntary tie up with the worship.

At Croydon our vicar says "Get the worship right in the church and everything else will follow". I sometimes feel that people are there for the social side, and we can get a great deal from that, but the service where we forget ourselves in worshipping God is helped by the atmosphere. If you were to play Bach's chorale prelude on *Erbarm' dich mein, O Herr Gott* at the end of a Maundy Thursday service, the night of the Last Supper, with its special atmosphere, you could write "In this chorale prelude, if you listen, maybe you can feel the heartbeat of our Lord, and against that the great chorale, the tune of the church, the strength of the faith that he had in the church to come." *

You see people will feel that the voluntary is part of the worship and feel latched onto it. Why should we expect people simply to be musical and want to latch onto the music for its own sake? It must be presented to them as part of the worship. Some people are very much appreciative of voluntaries these days, and my only regret is that in some places, (and this does happen in Croydon), there is a tradition whereby they clap at the end which is very nice and very natural. Sometimes we do ask people not to clap because it's a solemn piece like that. I think people just like to let go and join in the festivities. Clapping doesn't mean necessarily "Well done you", it means "Good, Bravo" People just want to enjoy it. I can understand it certainly, and in Lutheran churches it is very much part of the service, and people stay on and listen.

It is a dreadful thing for a fine organist to play music up there brilliantly with nobody listening and I think that we either ought to do it properly or not have it at all. We can't afford to have brilliant young organists playing marvellously with a great preparation while we use it as background to our talking. But I find that there's a difference between the morning Eucharist where people want to talk afterwards, and an evening service which can have a totally different meditative mood when you can play your big voluntaries. Don't play a big voluntary in the morning and expect them to listen because they don't want to listen, they want to talk to their neighbour.

So we've got great contrast in music - on the one hand I was talking about worship and enhancing it with music fitting into a gospel scene. Somewhat different is 'music making' which is unapologetically much more personal - you creep into the church and find yourself just playing 'For yourself' - you might say, and, well, I think it's all part of the healing gospel, isn't it? And this kind of lone meditation, lone worshipping, is not selfish - it doesn't mean it's no

good because nobody was there - you might be a bit pious and say the Good Lord was there, and very true, but what better way to communicate with Bach himself, over the centuries, than just to play his music, even if it's only you? I think, we've got used to the idea of an audience more than we realise. We don't have to have a third person – we are communicating between us and the maker of this music and the Good Lord, and music may be a personal meditation at the end of the service, yes, or just playing it on your own and entering into the spirit of it. It seems to me that it is physical and yet it is emotional, it's intellectual, it's all these things. Music is a wonderful healing thing and we're so lucky to have it.

Martin How illustrated these points where marked with an asterisk (*) on the organ of St John's, including playing some of his own compositions.

THE ANNUAL GENERAL MEETING 1996

Following the Conference, The 76th Annual General Meeting of the Association was held at St John's Church, Caversham on Saturday 11 May 1996 with the President, Graham Ireland, in the chair. During the meeting Don Hickson was elected as the new President and, having been invested with the President's Badge by Graham Ireland, took over the Chair. Christine Wells was appointed Secretary and all other officers and Council members were re-elected. Subsequently Ian May was co-opted to serve on the Committee.

FROM THE OTHER SIDE OF THE MUSIC DESK (4)

Ernest Davey

In my *From the Other Side of the Music Desk (3)* there are two errors: In the heading my name is incorrectly spelt as Earnest; this may be what I am but most certainly it is not who I am. The other mistake is in the second paragraph, which refers to the international Standards Institution; this never existed. It was the International Standards Association and these days it is the International Standards Organisation.¹

It was very gratifying to learn that the late Susi Jeans is being remembered by the bequest of Cleveland Lodge (at the foot of Box Hill) to The Royal School of Church Music and also by the dedication of a room to her memory in the Music Department of Reading University. It is with this knowledge that I would like to write a few words about some of her earlier life in this country.

• ¹ Humble and sincere apologies for these errors - Ed.

In 1935 Susi Hock of Vienna, who was recognised as one of the world's most renowned organists, married Sir James Jeans, one of our great scientists. Susi was his second wife and she was considerably younger than Sir James, but it was a happy marriage and a fine partnership.

At Cleveland Lodge Sir James had a three manual organ in his large study and he presented his wife with a Neo-Baroque organ which was installed in her music room. Both organs were built by Hill, Norman and Beard but the pipe work and voicing of Susi's organ was by Fritz Abend. At that time I was apprenticed to Henry Willis and Son. The Governing Director was Henry Willis the Third and he and Sir James became great friends; so much so that Willis's were commissioned to make tonal modifications to the study organ and to take over the tuning of both organs. In addition to her Baroque organ Susi had a two manual and pedal harpsichord, also presented to her by her husband. She also possessed a clavichord, a very early forerunner pianoforte. Her playing of the clavichord was quite remarkable and demonstrated to me the art of playing "Bebung"; this is achieved by repeatedly pressing a key without releasing it, which produces a vibrato effect. The clavichord sound is very soft and to me it is reminiscent of a hive of musical bees.

About this time Sir James Jeans produced a brilliant book, *Science and Music*. It is a good reference book and readily understandable and it has made available to less scientifically educated mortals the mighty tome of Helmholtz, *Sensations of Sound*. *Science and Music* is now out of print and having loaned my copy to someone who did not return it I was devastated. However, I was fortunate enough to purchase a second-hand copy from an Oxford bookshop.

I lost touch with Susi Jeans for many years until just after the war when I went to Cleveland Lodge for Hill, Norman and Beard to tune the Baroque organ for a recital which she was giving for a Christmas Broadcast. One amusing little incident comes to mind; there is a one foot stop on the organ which goes right to the top note of the keyboard; most of these tiny top note pipes are inaudible to many people, including me but so acute was Susi's hearing that she could hear them. I suggested that she listened while I tuned the pipes and told me when they came into tune; this was a very successful method. At that time she complained bitterly about her water bills; quite understandable with such an extensive garden which needed a lot of water. She said in her Austrian/English accent, "How can they charge me so much when the water meter is smashed?". The water meter was located in the garden at convenient foot level!

In 1961 I met Lady Jeans again as she was returning from Burford Bridge station and after I had just tuned the organ in the little church at nearby Westhumble. She invited me in for coffee and to show me the various chamber organs which she had accumulated. She also showed me the Hydraulis which her son had constructed. This type of instrument dates back to Roman times

before Christ, the wind pressure being maintained by water compression. Needless to say, I did not remind Susi of the incident of the water meter.

Susi's artistry, coupled with her very perceptive hearing led to a challenge by Noel Mander for her to be able to distinguish between pipes that were tuned with tuning cones and those that were fitted with tin plated tuning slides. He set up an organ in his works with stops of pipes representative of both methods of tuning. Susi came through with flying colours.

Another example of her tonal perception was an incident in connection with the William Hill organ in St. Paul's Church, Dorking; a real vintage Hill Victorian organ. It needed restoration and the church authorities, having received recommendations as to what should be done to the organ, were very undecided. When I was told of the recommendations I could not agree with them so I suggested that they should consult Susi Jeans who lived close by. She agreed to examine the organ and make her own recommendations. She methodically combed through the instrument and her first criticism was in connection with the great organ Open Diapason which she said was not a true Hill Diapason and that at some time it had been interfered with and that it should be restored to its original tonal quality. The other criticism was that harmonic trebles had at some stage been fitted to the swell organ Horn stop and that they should be removed and replaced with the correct treble pipes. These two matters were put right during the restoration. Lady Jeans did not need to go inside the organ to see what had been done; listening with her acute hearing was sufficient.

There was one humorous little incident when Susi was giving a talk to a large audience. She spilt a tumbler of water over herself, whereupon she said, much to the delight of her audience "Now I have wetted myself".

I understand that she wrote the section on organs for the Encyclopaedia Britannica as she was considered to be one of the greatest authorities on organs and organ music. A friendship sprang up between Susi Jeans and Ralph Downes who was the consultant for the tonal design of the Festival Hall Organ and I have no doubt that its rather unusual design owes much to that friendship.

The last time that I tuned for Lady Jeans was several years ago at St. Stephen's Church, Baughurst, where she was playing for a friend's wedding.

In his annual letter the organ builder Richard Bowers states that he now has in his organ works the organ that was formerly in the study at Cleveland Lodge.

Recently a postcard in a shop window in Lower Earley took my fancy; it was offering for sale "A two deck organ"!!!!?

THE 1996 PRESIDENTIAL SERVICE

The Annual Presidential Service of Re-dedication took place on Saturday 28 September in Waltham St Lawrence Parish Church. In the absence of an incumbent the preacher was Rev Douglas Bean, former Rural Dean of Reading.

ORDER OF SERVICE

Voluntary	Schafe kinnen sicher weiden - J. S. Bach (played by Graham Ireland)
Introit	Nitre Päre - Duruflé
Psalm 91	Chant - Hickson in F minor
Magnificat and Nunc Dimittis	Carolus Andreas
Anthem	Give us the wings of faith - Ernest Bullock
Hymns	Christ, the fair glory of the holy angels - Tune - Rouen (French melody) God is here; as we his people - Tune - Blaenwern (William Rowlands) Praise to the Lord, the Almighty, the King of creation - Tune - Lobe den Herren - (P Sohren)
Voluntary	Trumpet Minuet - Hollins (played by David Duvall)

The Service was followed by a most enjoyable informal reception in the church attended by members of the Association and the Choir.

THE ROYAL MEMORIAL CHAPEL, SANDHURST

We were very fortunate this year to be able to visit this Chapel - a visit which we had been anticipating for a long time. The day was dull and damp and did nothing to improve the rather dingy appearance of most of the old army buildings.

The first hurdle was to get into the Academy, as the security was very strict and all names and car registration numbers had to be submitted beforehand. Further checks were made on arrival at the gate by the security staff

The Royal Memorial Chapel at Sandhurst has a very special place in-the hearts of officers of the British Army. The chapel is actually the third to be built at Sandhurst. The original chapel of 1813 is still part of Old College, and is known today as The Indian Army Memorial Room.



The second chapel, narrow and rectangular in shape, was built on this site in 1879. However, it was positioned at right angles to the present building. The former altar and sanctuary can still be seen in the Chapel of Remembrance (Side Chapel), whilst the original entrance was beneath the present organ. In 1919 plans for the present chapel were agreed and work began.

SPECIFICATION			
GREAT		SWELL	
Double Open Diapason	16	Lieblich Bourdon	16
Open Diapason I	8	Geigen Diapason	8
Open Diapason II	8	Lieblich Gedeckt	8
Open Diapason III	8	Viola da Gamba	8
Stopped Diapason	8	Vox Célestes	8
Octave	4	Geigen Principal	4
Principal	4	Lieblich Flote	4
Twelfth	2 ^{1/3}	Fifteenth	2
Fifteenth	2	Mixture 17, 19, 21, 22	IV
Mixture 17, 19, 22	III	Oboe	8
Posaune (from 8ft)	16	Double Trumpet	16
Posaune	8	Trumpet	8
Tuba	8	Clarion	4
CHOIR AND SOLO		PEDAL	
Contra Dulciana (from 8 ft)	16	Contra Bourdon	32
Open Diapason	8	Open Diapason (wood)	16
Rohr Flute	8	Open Diapason (metal)	16
Viole d'Orchestre	8	Double Bass (from Great 16ft)	16
Viole Céleste	8	Bourdon	16
Orchestral Flute	8	Dulciana (from Choir 16 ft)	16
Dulciana	8	Echo Bourdon (from Swell 16 ft)	16
Vox Angelica	8	Octave (from Open Diapason wood)	8
Principal	4	Principal (from Open Diapason metal)	8
Harmonic Flute	4	Bass Flute (from Bourdon)	8
Dulcet (from 8 ft)	4	Octave Flute (from Bourdon)	4
Nazard	2 ^{2/3}	Trombone	16
Harmonic Piccolo	2	Trumpet (from swell 16 ft)	16
Tierce	1 ^{3/5}	Contra Posaune (from Great)	16
Cornet	III		
Clarinet	8		
Trompette	8		
Tuba (unenclosed)	8		

COUPLERS	ACCESSORIES
Choir to Pedal	8 thumb pistons to Choir
Great to Pedal	6 thumb pistons to Great
Swell to Pedal	6 thumb pistons to Swell
Choir sub-octave	(the above have double touch for suitable pedal)
Choir Unison Off	Thumb pistons for
Choir Octave	Choir to pedal
Swell to Choir	Great to Pedal
Swell to Great	Swell to Pedal
Choir to Great	Swell to Great
Swell sub-octave	Pedal Trombone
Swell Unison off	General cancel
Swell Octave	6 toe pistons to Pedal
	6 toe pistons to Great
	Reversible toe pistons, Great to Pedal
	Balanced expression pedal to Choir/Solo
	Balanced expression pedal to Swell

The new enlarged building was reconsecrated by the Archbishop of Canterbury in May 1921, although work continued on the West End for a further 16 years. Today, the chapel serves as the church of the Royal Military Academy, and of the Staff College.

Much of the decoration in this Chapel is the gift of a Corps or Regiment, of a relative, or of one of thousands of individuals. The memorials range from before 1914, covering wars and campaigns in South Africa, Sudan, Burma, Afghanistan, and India, to the two World Wars, and to the many subsequent campaigns in which the British Army has been involved since 1945.

The organ is a Memorial to all ranks of the Indian Army who gave their lives in the Second World War, and stands in a gallery in the north transept. The case is English oak and was designed by Hugh Casson. It was rebuilt by Rushworth & Dreaper in 1994, with some modifications.

The chapel is quite lofty and the organist, Christopher Connet, told us about the various memorials which covered the Chapel walls. They are memorials to those who had died in action and who had been trained at Sandhurst, a large number being members of various branches of the Indian Army and had died in action. Following his talk he gave us a conducted tour of the many items of

interest, including the magnificent stained glass windows, and the regimental pews. He then gave the following recital in which he demonstrated the resources of the instrument.

RECITAL

Fantasia in G	J.S. Bach
Prelude and Future in F minor	Bach
Choral prelude <i>O Mensch bewein</i>	Bach
Prelude in E flat	Harris
Elegy	Thalben-Ball
Tuba Tune	Lang

Following this we were invited to climb to the rather restricted organ loft and try it for ourselves,. Most did this while others strolled around looking at the names of the many officers who had died on active service, or enjoyed the refreshments .

A VISIT TO CLEVELAND LODGE

Philip Bowcock

Everyone will know that The Royal School of Church Music left Addington Palace last year when their lease expired, and moved to Cleveland Lodge, Westhumble, Dorking, the former home of Lady Susi Jeans². In order to allow members to get to know their new home, an open day was held on 23 November for members of affiliated churches and Friends.

Westhumble is a couple of miles north of Dorking, just off the A24, and Cleveland Lodge is walking distance from Westhumble Station. The site extends to several acres, and has a delightful view of Box Hill.

On arrival, visitors were greeted with coffee and welcome from the staff who had obviously given up their Saturday to show off their new headquarters.

The building is much smaller than Addington, but still a substantial size for a private dwelling. Much of it is still in need of restoration, and alterations are needed to improve the accommodation for the present use. The organ from the Addington Chapel has been retained and is now in the room which currently doubles as the Post Room, and we were entertained to recitals sitting alongside piles of music and facing steel shelving, beyond which was the organ! Eventually of course the Postal activities will be moved to accommodation which is awaiting renovation, and this will become one of the rooms for teaching, conferences and recitals.

² Lady Jeans' talk and recital on the organ of St Giles' on 28 April 1984 will be remembered by many members.

The console of the organ which was given to Lady Jeans for her practice was on view, but not playable, as this room was full of racks filled with music awaiting orders (perhaps yours!). Elsewhere, another room eventually destined for music teaching and other events currently houses some of the administration. The library is established in a room at the rear – very light and airy, and this also houses an extension organ and a piano. No doubt these will eventually be moved to the teaching rooms.



Photo Chris Guy, reproduced by permission of The Royal School of Church Music

Upstairs, the administrative offices are all laid out to modern standards with the inevitable computer network.

During the afternoon we were entertained by a tour of the building and grounds. The latter include a walled garden and ornamental trees and shrubbery currently needing a fair amount of gardening expertise! Car parking will be another priority as there will undoubtedly be many visitors in the future.

Altogether this was a most interesting, enjoyable and useful day, when one could appreciate all that the RSCM has to offer us.

SOME REMINISCENCES OF MUSICAL LIFE IN READING.

Dr. Arnold Bentley

I have been invited to reminisce on 50 years of music in Reading. As 'reminisce' implies, I can only speak personally of how music affected me from the angle of a student, two periods of teaching in school, and then, from 1949, at the University Department of Education (Music). May I be forgiven for any omissions or inaccuracies; and may I go back as far as 1932?³

My earliest experience of music in Reading was as a student in the University 1932-36. I came primarily to read Classics, but found I could do Music for one year. That involved studies with Walter K. Stanton who was part-time director of the University Music School and director of music at Wellington College. Two vivid memories remain: a two-day festival of Brahms with the University Choral Society and Orchestra, and the candle-lit singing of carols at Jantaculum in the Great Hall.

I had arrived from North-East Lancashire, well acquainted with *Messiah*, *Elijah*, *Hymn of Praise*, *Crucifixion* (of course), and much else. But the new thrill of Brahms' *Requiem* was almost overwhelming. The other vivid memory of my first year was the carol singing in Jantaculum. Stanton and some dozen students and staff sang carols so beautifully at various points in the darkened hall; many of the carols were new to me - sheer magic. To my surprise, and concern, Stanton made me responsible for the carol singing in the following year. The singers and I, after my initial fright, enjoyed it so much that we decided to continue singing together for the rest of the year. Thus was born the University Singers, who, over sixty years later, still thrive in a university almost twenty times larger than it was then.

During the early 1930's at least two Reading churches had Oxford Doctors of Music as organists: the Minster Church of St. Mary and St. Lawrence's. I remember Dr. Daughtry giving a recital on the newly rebuilt organ at St. Mary's: very up-to-date with detached console, four manuals, and a general crescendo pedal; still in existence but not in the best of health. Those were days when appointment to a big church would provide the basis of a reasonable income, sadly no longer so. I think the last of such appointments in Reading was Ewart Masser, at St. Mary's.

For two years before joining the R.A.F. in 1940 I had the good fortune to be the accompanist, and when necessary the continuo player, to the University

³ Correction

The last issue of The Berkshire Organist stated that Dr. Arnold Bentley arrived at Reading University in 1931; it should in fact have been 1932. Also, Dr Bentley was never actually organist of Trinity Congregational Church, but he did use rooms at the church for his University work.

Choral Society under the conductorship of Reginald Jacques and then Charles Thornton Lofthouse, from both of whom I learnt a lot. Jacques was very precise and highly organised. Charles could better express what he wanted through the keyboard, so in rehearsal he often, gently of course, pushed me off the stool and sat and played the kinds of sounds he wanted; and somehow it worked. He felt music so keenly, and could produce the most beautiful sounds from the piano. When he left in 1951, instead of a farewell speech, he just played to us - Bach of course.

In pre-war days the Great Hall would be packed out with townspeople and students even sitting up on the window cills, for Christmas Carols, led by the choral society and orchestra. On two occasions early in the war neither Jacques nor Lofthouse could come. Their place was taken by Sir Hugh Allen, formerly Professor of Music in Oxford, and Director of the Royal College of Music, a presence, physically and musically to be regarded with some awe. He was already in his 70's but in great form. In one of the audience-participation carols he stopped everything, asked the congregation if the tune wasn't too high for them, and called out to me (at the piano) "Put it down a tone, son". We had never met before so he could not have known whether or not I could do it. Of course, orchestral players do not transpose, so they all packed up, and grinned at me. The audience loved it. Mercifully it was an easy transposition. I was indeed fortunate as a young man to work at close quarters with such big men, learning on the job.

In spite of war-time shortages both during and for a few years after the war, music still happened. The schools music festivals in the Town Hall produced some lively choral singing. I remember the thrill of the Junior Schools Choirs entry on the high E (mediant of C major) in Dr. William Veitch's *God who created me*, with Veitch himself playing the organ, in its own way not unlike the tingle of the first choral chord of Zadok.

There was not much instrumental music in schools at that time, but the Reading Youth Orchestra had been started, by Humphrey Hare of Leighton Park. Also the new Reading Youth Choir performed Haydn's *Creation* in the Town Hall in June 1947 with their conductor John Russell; and a concert in the University Great Hall included Bach's *Sleepers Wake!* cantata, Mendelssohn's *Hear my prayer*, *Songs of the fleet* - Stanford, and Polovtsian dances - Borodin, in March 1948.

Adult music making, chorally and instrumentally, had managed to continue during the war on reduced resources, especially of manpower. An illustration of this is a painting of Charles Lofthouse conducting the University Orchestra in an air-raid shelter under the Great Hall. However, by the late 1940's it was blossoming again in the Reading Festival Chorus, the University Choral Society, and the two orchestras: the Reading Symphony and the University.

The Bach Passions were given regular performances by the University Choral Society from 1950 onwards with leading soloists. Eric Greene, as

Evangelist in the *St. Matthew*, was an early one of these, and he gave me quite a few hints about continuo playing. Sometimes I also played continuo with the Reading Festival Chorus, conductor Ewart Masser, in the Town Hall. On one of these occasions, in Handel's *Solomon*, I came up against the problem of playing continuo on the piano (no harpsichord in those days) with Alfred Deller. In order to avoid 'clashing' with his counter-tenor, I found that, in places, I had to play octaves apart. (One learns on the job, and by 'playing with one's ears'.)

In order to refresh my memory, I looked up some old programmes in which I had taken part as conductor or pianist or organist. To list all those works would be tedious. Suffice it to say that a large number of the standard, and many modern, works were performed by the two choral societies and orchestras already mentioned, plus others by an increasing number of choirs and instrumental combinations.

For example, during the 200th year celebrations of Bach's death, a few of us formed the Bach Cantata Choir, consisting mainly of some of my post-graduate music students, a few staff colleagues, and some non-members of the University including music teachers. At one point I think all the music staff of Wellington College sang with us.

Between 1950 and 1966 we gave three or four performances each year in churches, colleges and the university: several Bach cantatas and motets, the *St. Matthew Passion*, and a range of mainly church music from the fifteenth century to the moderns, including one fiendishly difficult motet by Bernard Naylor, which Bernard himself conducted. The vicar of Christchurch, later Bishop Eric Knell, sometimes played the organ with us; he was no mean organist.

The Bach Cantata Choir was a real joy. No-one paid or was paid anything. All came together for the joy of singing good music as well as we could. In the early 1950's there was still nothing like the number of choirs that exist today, so this provided singers with another opportunity. The Cantata Choir was the forerunner by sixteen years of the present Reading Bach Choir. When I had to give it up in 1966 many of its members became the nucleus of the new choir, which has just celebrated thirty years.

Mention of Eric Knell reminds me of an unusual experience in the Town Hall. He had organised a special men's service. The hall was full of men. One of the hymns I played over at an appropriate speed, as I thought. Some eleven hundred men thought otherwise, and, as one man, started to sing at a slightly slower tempo. Naturally I gave way and took up their speed, in spite of the power of the Willis, Tuba and all! Psychology has not yet told me how this could happen, but it certainly did. What a thrill it is, organists, to lead the singing of a big congregation. I first met it in my teens, and it can still happen 70 years later in spite of galloping senescence.

I had returned to the University in 1949 at the invitation of Professor H.C. Barnard (President of the Berkshire Organists' Association 1953-55). He was Professor of Education, and wanted a lecturer in his department who would introduce music graduates to the job of teaching music in schools. I was also to be the examiner in our associated Teacher Training Colleges. Making music as well as talking about it is of utmost importance, and, amongst much else, our connection with Training Colleges provided an ideal opportunity for annual festivals of choirs, bringing together some 150 students and staff for one day's rehearsal and performance in the Great Hall. Individual colleges made their own contribution, and then we performed together eg. sections of Messiah, Bach's Cantata 79 *The Lord is a Sun and Shield*, and *Jesu Priceless Treasure*, Kodaly's *Missa Brevis* (a work not yet widely known in 1952), and sacred works from Tye to Vaughan Williams - not all on the same occasion! The choirs from the colleges had earlier rehearsed the major work we were to sing together. On the day we had little more than an hour to rehearse the combined work which could last as long, but it worked. The thrilling sound of all those young voices was memorable, especially when we reached the end of the last item without mishap, which somehow we always did.

Although I had to give up the Bach Cantata Choir in 1966, due to some ill health and increased work in other directions I still managed to do some conducting in festivals around the country, and quite a lot of accompaniments especially with singers, for example Wilfred Brown, David Galliver, Elsie Suddaby and others. Mention of David Galliver reminds me of an occasion in the Town Hall when he had been loudly applauded for his last item: *Yarmouth Fair* - Warlock. He decided to sing it again as an encore. He gave me a mischievous grin and took it at greatly increased speed. Those who know the song, with its ten-finger chords, will appreciate my feelings if indeed I had time for any. We finished together! On a much sadder occasion I was privileged to accompany Wilfred Brown in his last recital in Reading. He was a sick man, and died soon afterwards; a big loss of one of our finest tenors.

Trying to write this short paper - at our editor's request, please note - has brought back many memories especially of good times. There are many more, but I have written enough. I apologise for so much of it being about myself and my doings, but, as I said at the beginning, reminiscing could only be largely personal. Some of our older members may recognise some of the names I have mentioned. To many of our younger members they may mean little or nothing. But they were important figures in their day.

What a different musical scene we have now in Reading and district compared with even twenty years ago. Choirs and orchestras, large and small, have come into existence, performing large scale and small classical and modern music. When I started the Bach Cantata Choir in 1950, as far as I know, no other such choir of about thirty five singers existed. How different now, and what a good thing.

CEREAL PACKETS AND THE SACRED

Peter Marr

“Your best Responsorial Psalms are those composed on the lids of cornflake packets over breakfast”.

So the choir kindly said on many occasions when I was organist of St.Giles-in-Reading. Maybe. But many years before, I recall agonising as I wrote an Anglican Chant for the Benedicite for the singers at a village church where I played for Matins each Sunday. The day came for its first “performance” and, after the service, the then vicar firmly forbade it to be sung again because it was modal. It had a flattened leading note. Horrors. It smacked of Gregorian Chant.

It’s a disheartening life, for the most part, being a church organist. I wondered - as I did on a number of occasions during the forty-six years that I was a regular church organist - why any of us should bother. During my time in more recent years at Beverley Minster I am sure the organist there had his patience sorely tried by those who wanted to dispense with that splendid instrument and wonderful choir. But, however disheartening it may be, the organ - and indeed the organist - plays a rôle that in these days is crucial.

Let me explain.

A century and more ago, as organs were being re-established up and down the land, the English Church Union was battling for (and this may seem remote to many today) six tests of “orthodoxy”: the eastward position for the celebration of Holy Communion, the mixed chalice, wafer bread, candles lit on the altar, Eucharistic vestments, and incense. These, it was argued, were the practice in the second year of the reign of Edward VI (1548-49) and thus ordered by the Ornaments Rubric. On such a premise was built the second phase of the Tractarian Movement.

Today, any consistent application of all six is probably associated with those labelled “traditionalists”. But, attendance at many a service these days reveals a more significant change, a sad informality and secularity in worship.

The nineteenth century saw in England a re-discovery of a sense of the sacred. The signs, symbols and reality of that will still be found in right ritualism and right formality which, of course, includes right music.

Whatever the despondency of the organist, his concern must be to contribute to this sense of the sacred. His music will be different from that heard in the popular media. He will - metaphorically (and perhaps actually!) - flatten some leading notes. He will make people draw back from the concerns and rush of everyday life. His initial musical inspiration may come at breakfast over the cornflakes, but - if he (inclusive personal pronoun!) knows what he is about, then his vocational Benedicite will - first and foremost - be to endeavour to assist in a glimpse of another world, not to succumb to the vagaries, whims and fashions of this.

DANGER – DO NOT FEED THE DIAPASON

or

The St.Giles Restoration, Part One

Ian May

Motorists and pedestrians travelling down Southampton Street during the week beginning Monday, 22nd April 1996 would have seen what appeared to be a large removal van parked outside St. Giles' Church. Various people were to be seen loading up the van with various boxes, crates, panels and other strange-looking pieces of equipment, including rank upon rank of organ pipes of various shapes and sizes. A closer inspection would have revealed that the said removal van was from Harrisons of Durham, one of the country's leading organ builders and restorers.



Yes, the great moment had finally arrived – after years of planning, setting up committees, meetings discussions, heart-searching and detailed talk about money-raising matters – the big project was underway.

On Sunday 20th April after Vespers I had sent the organ to sleep with Vierne's *Berceuse* (from 24 Pieces in Free Style) as the final Voluntary. I felt a little like an anaesthetist putting the patient under before a major op. We stole away and left the instrument in peace until the morning.

The next day the instrument was to be manhandled out of its position in the North-East corner of the church and taken away for extensive and major surgery. When this wonderful instrument next sounds forth it will be in its new home in a west-end gallery, which is being constructed for the organ and with room for the choir.

The amazing fact was that four days later there was nothing left, except a big empty cavity where the organ had once been. A number of racks of pipes had been left behind, and some of the large pedal open woods, which we had to have fenced and caged (for insurance purposes), but the hole where the organ had been was still extensive, and the bareness of the scene took a lot of getting used to. It did not take long for some wag (a server of course!) to fix a sign on the fenced off area: DANGER – do not feed the diapason.

Harrisons had brought with them in the removal van a three stop chamber organ for use during the main organ interregnum. This is a delightful instrument to play, particularly for early music and accompaniment of hymns and anything not requiring a big sound. What were Harrisons intending to do to the organ during its enforced stay in Durham?

The restoration was to include the following:-

All original parts (pipes, soundboards, reservoirs, tracker action) to be faithfully restored and cleaned, using traditional methods and materials. New tracker actions, in the appropriate style, for the couplers and the manual soundboards. The pipework to be restored as closely as possible to its original condition.

All the reeds to be put back to their original condition; harmonic trebles added in 1950 to be removed. The vox humana to be reinstated on the swell, in place of the tertian (which was added in 1967). The pedal trombone to be replaced by a new pedal reed in the original style.

A new straight pedalboard to be fitted.



The organ before being dismantled

The work can fairly be described as a comprehensive restoration of this historic organ. The layout of the organ in its present case (cleaned and restored) would be largely unaltered, and in its gallery position will mean that the Great, Swell and Pedal divisions will speak straight down the nave and the choir organ into the south aisle.

I decided to pay the St. Giles' organ a visit in October of last year at the

The specification of the restored organ will be as follows:			
GREAT		SWELL	
Double Diapason	16	Double Diapason	16
Open Diapason	8	Open Diapason	8
Horn Diapason	8	Gamba	8
Salicional	8	Stopped Diapason	8
Stopped Diapason)	8	Vox Angelica	8
Wald Flute Treble)		Principal	4
Principal	4	Fifteenth	2
Twelfth	2 ² / ₃	Mixture	15,19,22,III
Fifteenth	2	Vox Humana	8
Sesquialtera	15,19,22,III	Horn	8
Trumpet	8	Oboe	8
PEDAL		COUPLERS	
Open Diapason	16	Swell To Great	
Bourdon	16	Swell To Choir	
Violoncello	8	Swell To Pedals	
Trombone (New Stop)	16	Great To Pedals	
CHOIR		Choir To Pedals	
Gemshorn	8		
Dulciana	8		
Lieblich Gedact	8		
Keraulophon	8		
Principal	4		
Harmonic Flute	4		
Piccolo	2		
Clarionet TC	8		
		ACCESSORIES	
		3 Composition Pedals To Swell	
		4 Composition Pedals To Great	
		Hitch-Down Swell Pedal	
		Tremulant	

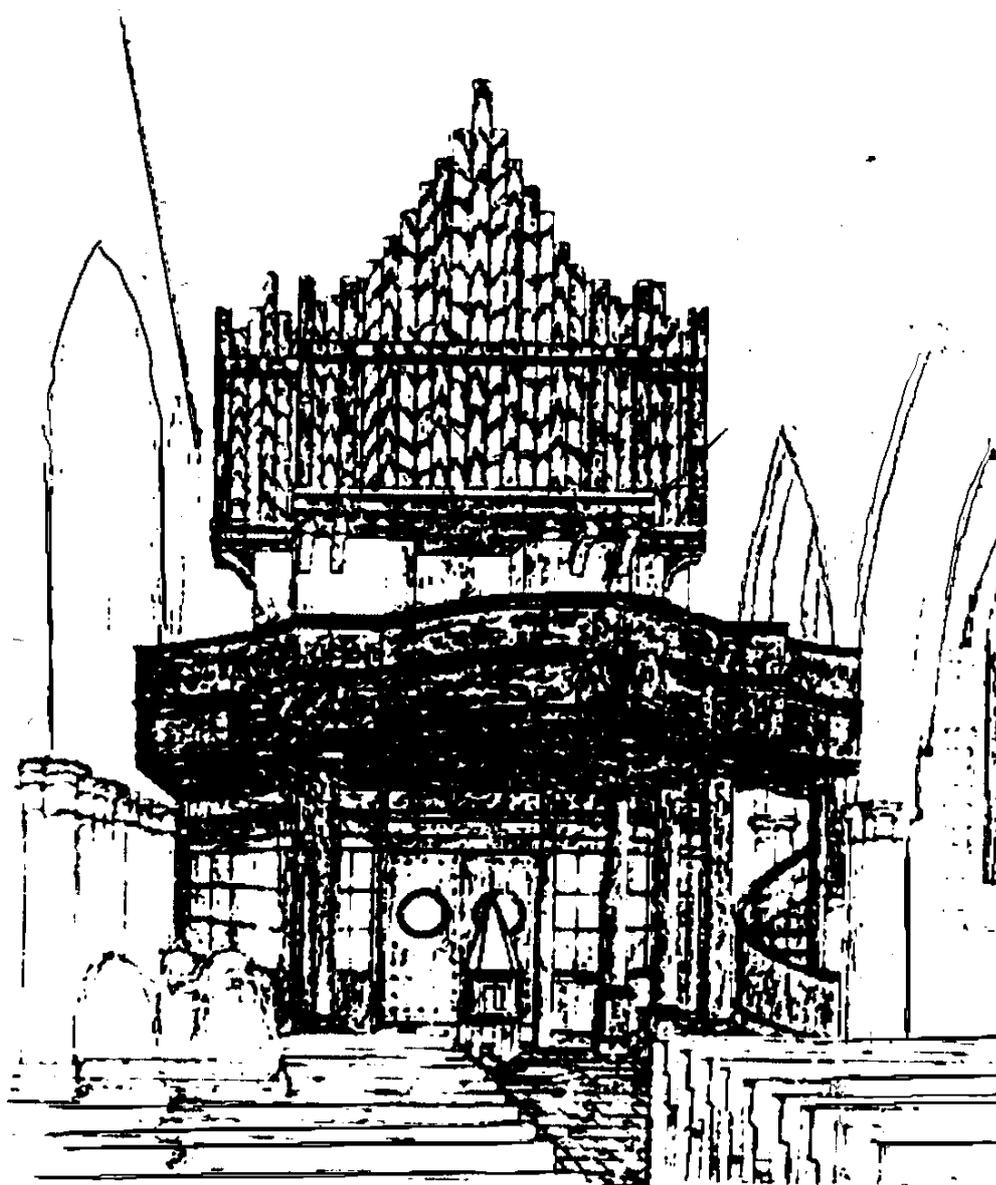
Harrison workshops in Durham. I found the patient fit and well and making a good recovery. I watched various parts of the operation taking place - the construction of the new pedal reed, the new tracker actions for the coupling system, the cleaning up and restoration of the console. All of these were of masterly and exquisite construction, and it was obvious that the whole instrument was in the care of specialists who were complete experts. I returned to Reading confident that the organ would make a complete and full recovery and would be in a better state of health than ever before.

. and then last December the patient was discharged. Harrisons were closing their present organ works and moving to new premises outside Durham and they needed to clear their workshops (sounds just like the National Health Service!). Most of the organ was returned to St. Giles and is now stored under cover in the north aisle.

Meanwhile, long and detailed discussions had been taking place during the weeks and months over the various tenders that had gone out for the work on the new gallery. The long and short of it was that the tenders had come back

over budget, hence much negotiation and much delay. At the time of writing the gallery construction work was due to begin in June, which would mean a probable December completion date for the whole project, assuming there are to be no more delays!

So why is St. Giles putting itself through all this upheaval and expense? Part of the answer is an historic one. The church of St. Giles-in-Reading has always enjoyed a chequered history - the original St. Giles was built in the eleventh century and stood on the main road south of the town. In 1191 the church was given by Pope Clement III to Reading Abbey. The building grew



An Artist's impression of the resited, refurbished organ

gradually. The upper part of the tower was destroyed in 1643 during the civil wars of the seventeenth century. The fabric was restored at the end of the

hostilities under a series of popular incumbents in the late eighteenth and nineteenth centuries. In the second half of the nineteenth century the catholic revival began to influence the parish and the church was reconstructed as we now see it in 1872, to the design of J.P. St. Aubyn.

The organ at St. Giles is from this same period, of which there are all too few surviving complete examples, and is regarded as a Victorian instrument of the first importance, arguably from the finest period of English organ building. It was built and erected in a gallery at the west end of the church in 1829 by J.C. Bishop (Bishop and Sons). It was rebuilt in 1867 by Walkers and moved to a position in the chancel. Over the years some additions have been made, but substantially the organ has remained the same throughout its history, remaining in the care of J.W. Walker and Sons

The church has always enjoyed a strong and vibrant musical tradition and has attracted over the years many eminent local musicians as organist - the longest serving being one Percy Ravenscroft Scrivener, who was organist at the church from 1895 to 1957, a total of some sixty three years. The centenary of his appointment to St. Giles was emphatically celebrated in 1995 and described by the Rev. Dr. Peter Marr and Charles Whitehouse in the 1996 *Berkshire Organist*.

And so it was that a major appeal was launched eighteen months ago to raise £300,000 for the complete scheme of restoration. The whole scheme is in three phases:

- | | |
|-----------|--|
| Phase 1 | - Restoration of the organ (now completed). |
| Phase 11 | - Building the gallery
- Refurbishment of the tower entrance
- Installation of the organ on the gallery
- Completion hopefully Christmas 1997 * |
| Phase 111 | - Making use of space in the North-East corner
- Improvement of church facilities. |
- * As funding permits.

At the conclusion of the project St. Giles will have an organ of national historic significance, which will hopefully have the added benefit of increasing still further the usage of the church for concerts and recitals. A series of celebrity recitals is being planned for when the organ is complete, to aid the appeal and to focus attention on the instrument.

BUT I have not completely answered my own question - why is St Giles' putting itself through all this upheaval and expense?

The real reason surely is to ensure that the church's musical tradition is maintained and expanded and that as a result the worship at St Giles' will be even more meaningful and worthy, its beauty a source of inspiration for the

future generations of people who will worship there. It is our hope that what we are doing will be of considerable benefit to the people of Reading.

The organ was originally put to sleep with a gentle French lullaby. I have certainly had plenty of time to contemplate how to bring this most distinguished patient round again when the big moment finally arrives. I hope to be able to report a successful conclusion to this eventful period in the history of St. Giles in the next issue of *The Berkshire Organist* in 1998.

LUNCH TIME MUSIC AT ST. MARY THE VIRGIN, READING

The lunch time music at St. Mary's has continued throughout the year, and by the time you read this report will have been going for six years. The first recital in the series was given by Leslie Davis on October 4th 1991 and it was therefore very appropriate that the 100th performance on October 4th 1996 should also have been given by Mr. Davis. On this occasion a presentation was made to him to mark his long connection with this organisation.

The original idea as proposed by the Vicar of S. Mary's was for informal background music to make visitors to the church feel that it was "alive". At that time, however, it was found impossible to keep the church unlocked and unattended, so we opened up on Friday lunchtime for a more formal type of recital.

It was very cold in the winter and there were only a few hardy souls who braved the near-zero temperatures. Among these we must mention Mrs. Marr senior who has hardly ever missed a performance although over ninety years of age. She is now living in Oxford and although she is no longer able to join us we wish her well.

In October 1994 the Lady Chapel was converted into a candle shop, which although an anathema to some people has enabled the church to be open and lighted and heated at all times, as well as providing useful income.

Our audiences have increased considerably, with support coming from the general public. The organ is standing up remarkably well, especially since the installation of a new humidifier, and we hope to be able to continue these recitals for the foreseeable future.

The authorities at St. Mary's are most grateful to all those who have freely given of their time and skill to keep these series going. Over the years nearly £5,000 has been raised by the retiring collections in aid of the continuing maintenance of the organ.

Those taking part in 1996 were:

12 January	Elizabeth Cooke	5 July	Derek Guy
2 February	Ian May	26 July	Ian May
23 February	Queen Anne's School Choir	6 September	Frank Brookes
15 March	Christine Wells	20 September	Elizabeth Cooke
29 March	Graham Ireland and Bernard Hazelgrove (Trumpet)	4 October	Leslie Davis (100th recital of the series)
26 April	Evelyn Fisher	18 October	Evelyn Fisher
3 May	Christopher Kent	8 November	Malcolm Stowell
10 May	Malcolm Stowell	29 November	Christine Wells
7 June	Michael Howell	20 December	Graham Ireland
21 June	Don Hickson		

May I finally add my personal thanks to all those kind people who so readily agreed to take part (some of them twice!). Without your help the whole project would come to nought.

H.G.H.

A NEW VICTORIAN ORGAN FOR WOKINGHAM

David Pether

In volume number 47 of *The Berkshire Organist* (1994) I described the history of the decline of the Father Willis organ in St.Paul's Church, Wokingham. The purpose of this article is to complete the story by introducing the instrument which is now proving to be a worthy replacement for the "Woeful Willis".

Once it had been decided that the Willis/Phipps organ was beyond repair on economic and musical grounds, questions had to be asked as to what should be expected of a replacement. The PCC quickly rejected the possibility of buying an electronic instrument, which was judged to be a second-rate and short-term option not appropriate in the circumstances. An organ having mechanical action was also thought desirable, if for no other reason than that the Willis/Phipps instrument's major weakness had been its pneumatic action. The need for the organ to make a significant contribution to the accompaniment of a choir in the liturgy was also an important factor.

Considering the rapid deterioration of the old organ, and with repairs to the fabric of the building making equally valid claims on the parish's finances, a cost-effective solution was a political necessity. For this reason, the acquisition of a redundant instrument soon became the obvious way forward; it was estimated that the recycling of an unwanted organ costs less than half the price of building the equivalent instrument from scratch. This plan had the added benefit of rescuing a potentially fine organ from export or ruin, and we knew that the restoration of an instrument of historic worth would qualify for grants from a number of funding agencies, further easing our Treasurer's nerves.

The search for a suitable replacement did not take long; the list of redundant organs supplied by BIOS was depressingly long, but we were able to take the pick of the bunch, thanks to the very generous dimensions of the organ chamber at St.Paul's. One instrument in particular seemed to meet all our requirements; last worked on by Henry Jones & Sons of South Kensington in 1900, it stood in the former St.Thomas' Church, Shepherds Bush, a building declared redundant by the Church of England in 1962, since when it has been known as St.Nicholas' Greek Orthodox Cathedral. A visit was arranged for a small party from St.Paul's.

It was indeed fortunate that only a couple of people from St.Paul's ever saw their intended organ in its old home, as the first impressions were not good. There is no place for any music other than the human voice within the Greek Orthodox service, so the instrument had been walled into its chamber by ikon screens in 1962, and the blower disconnected. The resulting "organ room" had since been used as a storage area for any item which was no longer required, hence the incredible mess which faced us when we opened the door. It took some ten minutes, and a great deal of coughing in the disturbed dust, to clear a path to the console; a trip to the rear to view the pipework was possible for only the fittest of the party. Fortunately, an operational hand pump for the bellows was located, and the organ uttered some very promising, if rather out of tune and dirt-choked, sounds.

Subsequent visits with our consultant, Dr.Christopher Kent, and the organ builder, Peter Collins, confirmed the belief that the instrument was well made and essentially intact, so, after 33 years of incarceration, the Henry Jones organ emerged into the daylight in July 1995, and was transported to Melton Mowbray for restoration.

Meanwhile, back in Wokingham the old instrument had to be disposed of and the chamber prepared for its new occupant. The Willis pipework was bought by a firm of organ builders for reuse, and the remainder was sold off as souvenirs or sent for scrap. The carved casework, which would not be required for the new organ, was preserved by mounting it on the rear wall of the chamber. The majority of the building frame confirmed our suspicions of flimsy construction by virtually falling apart. Altogether, it took just two days for all

trace of the Woeful Willis to be eradicated from St.Paul's. The organ chamber was repaired, cleaned and decorated, including the fitting of a new and stronger floor, and an existing archway to the North Aisle was opened up to make for better egress of sound by moving the Lady Altar and some bookshelves which were behind it.

Restoration of the Henry Jones organ by Peter Collins threw up many more questions than it answered. The Swell soundboard had originally been of tenor-C compass, indicating origins in the first half of the Nineteenth Century, whereas the Choir soundboard was of different manufacture from the others and may have started life as part of a chamber or barrel organ at an even earlier date. There was no indication of who might have first built the organ which Henry Jones enlarged in 1900, but it would be fair to say that his rebuild made good use of some second-hand parts which were old even then.

The Great soundboard contained a half-compass Open Diapason No2, starting at middle C, for which nobody involved with the project could suggest a use. The slide on which it stood had holes drilled for a three-rank mixture, and it was eventually agreed that a facsimile early-Victorian Sesquialtera covering the full compass should be made to replace the redundant half rank. The opportunity was also taken to add an octave of pipes to each of the Swell Viole d'Orchestre (using second-hand pipes) and Choir Clarionet (new pipes), taking them both to bottom C, and a rank of Dulcet pipes from a dismantled Casson Positive organ was fitted to a spare slide on the Choir.

Installation at Wokingham took place in stages, with the Great and Pedal ready for Christmas 1995 and the Choir and Swell by the following Easter. The occasion of the first use of the organ for a service, after a third of a century of silence, was particularly poignant for one member of the congregation at St.Paul's, as it had played for the marriage of her parents, and she remembered hearing it during her adolescence in Shepherds Bush.

The casework has been extended very sympathetically by Peter Collins, so that it appears that the instrument was designed to fit the chamber. An extended settling-in period allowed the organ to adjust to its new surroundings, the modern heating system, and the rigours of being used regularly once more. There were remarkably few difficulties, allowing the project to be signed-off at the end of 1996.

However, all is not quite finished. In view of the pedigree of the instrument and of its High-Victorian surroundings, it has been decided to decorate the front pipes in a contemporary style. A design which takes up motifs from carving and ironwork around the church has been commissioned from Australian, Marc Nobel. At the time of writing, it is anticipated that he will visit Wokingham in June/July 1997 to execute his design in gold leaf and stencilled paintwork, ensuring that the organ has maximum visual impact to match its aural contribution to worship.

The specification of the organ as it now stands in its new home is given below. The choruses on Swell and Great have a surprising clarity, founded on weighty but not ponderous diapasons, and the reeds serve to further increase the brilliance of the mixtures. The various flutes are agile and full of character. The ensemble is underpinned by a very firm Open Diapason and a fruity Trombone. Altogether, the sound harks back to an era some decades earlier than the 1900 date of Henry Jones' work, confirming that builder's conservative reputation. There has been a significant increase in the lustiness of the congregational singing with the new instrument, and its ability to give a bold and clear lead to a full church at festival services has often been remarked upon. The inaugural recital by Geoffrey Morgan in June 1996 demonstrated the versatility of the instrument, and showed that this is an organ in which Wokingham can take pride.

SPECIFICATION			
SWELL		GREAT	
Double Diapason	16	Open Diapason No 1	8
Open Diapason	8	Lieblich Gedact	8
Stopt (sic) Diapason	8	Gamba (TC)	8
Viole d'Orchestre	8	Principal	4
Viole Celeste (TC)	8	Fifteenth	2
Principal	4	Mixture	II (19.22)
Fifteenth	2	Sesquialtera	III (17.19.22)
Mixture	II (19.22)	Trumpet	8
Oboe	8		
Cornoepen	8		
Tremulant (by hitch-down pedal)			
PEDAL		CHOIR (UNENCLOSED)	
Open Diapason	16	Stopt Diapason (CC-BB)	8
Bourdon	16	Clarabella (TC)	8
Trombone	16	Dulciana (TC)	8
		Flute (TC)	4
Swell to Great		Dulcet	4
Swell Octave to Great		Harmonic Piccolo	2
Swell to Pedal		Clarionet (sic)	8
Great to Pedal			
Choir to Pedal			

THE 1997 OUTING TO ST ALBANS

Mary Guyan

We met at Reading School on 8 June – a lovely fine day, where this enormous coach was waiting to take all 13 of us to St. Albans Organ Museum. The journey was very smooth and we arrived in the suburbs of St. Albans at around 10.30. I found my surroundings unimpressive. One paper shop, and opposite, a large green-painted garage door, which, I was informed was the museum. We met an unusual character and his dog in the paper shop. He was apparently "squatting" in a tent in the field behind this afore-mentioned green garage !

After a long wait - it seemed like an hour - the door was unlocked and we were allowed in. Immediately it seemed as if we had gone back in time a hundred years. It was like Aladdin's den. No windows. We entered the Sales Department first, where you could buy souvenirs, tapes and pianola rolls. A pianola was playing some delightful music from days gone by. I was taken behind the scenes where there was a huge store of very old pianola rolls for sale at around 50p each.



Gwen Martin plays one of the organs in the Museum

After coffee, we were taken into the den of dens, which was like an old cinema, only all the seats were in the middle, surrounded by organs. There were two organs which could be played manually on the platform. One was a Wurlitzer, well-known for being used in cinemas in the silent movie era, and the other was built by someone called Mr. Rutt. Both were demonstrated by Harry Stonham, who years ago used to be a member of our association. In between these was a grand piano with a mirror inside the lid so that you could see your fingers playing in the mirror. It was connected to one of the organs from which it could also be played.

Along two of the side walls were two enormous fairground/dance hall organs. Highly decorated in typical fairground style. When switched on, they lit up like Christmas trees and produced dance music or jaz. One had a saxophone and piano accordion, and the other one which played jaz had percussion and drum kit. Another had a set of bells. They played like a pianola with a roll of cardboard with a series of holes punched in it. We also saw a collection of very old musical boxes. Some of these use large metal discs with perforations and one managed to play a violin mechanically as well. They were in beautiful boxes, some with wind-up handles.

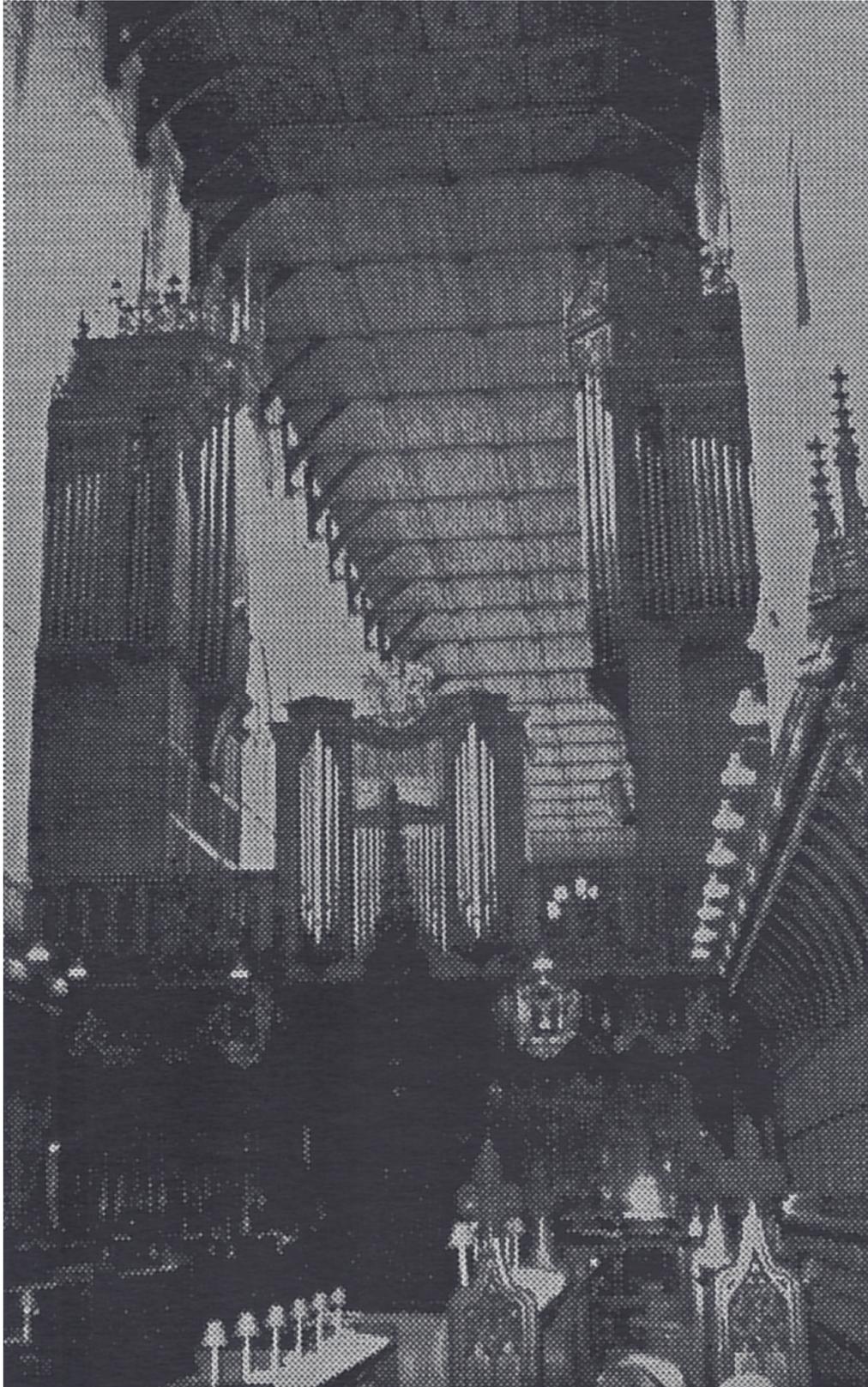
After all these instruments had been demonstrated to us in turn, we were allowed to have a go on the manual ones, and some of us were shown inside the Wurlitzer to examine the pipe layout. We have some very fine Wurlitzer players amongst us!

After we had bought tapes and rolls and asked all the questions we could think of, we were taken by the coach to the middle of the city and deposited at the cathedral, where we were "free" until evensong. Some had lunch in a nearby cafe, and others in the Cathedral refectory (which is about the size of the church I play in!) adjoining the cathedral.

Following this we could visit the shops or walk through the Cathedral precincts to the Verulamium park which is one of the most interesting anywhere, being the site of the old Roman city. Given time one could have also visited the hypocaust and the museum.

Eventually we assembled in the Cathedral for Evensong sung by the choristers under the direction of Barry Rose. This was very impressive and we all sang with gusto and admired the beautiful singing of the choir. At the end we invited up into the organ loft and had a short discussion and demonstration of the organ which was restored to Peter Hurford's specification around 1960. In spite of being only a 3-manual instrument, and the smallest of any cathedral organ, it has an exceptional variety of tone.

"Full Organ" is an impressive sound (ear muffs advised at the console?) and is needed as the long, proportionally narrow, shape of the building reduces the effect considerably at the west end. In order to spread the sound the swell shutters are hung vertically and operate in two sections to spread the sound both up and down the building which is one of the longest anywhere.



The Organ of St Albans Cathedral and Abbey Church

The cathedral also has a small Peter Collins organ between the choir stalls - more manageable, was my reaction - and there is yet another - an Allen - in another part of the cathedral which is used by Catholics for their services. I

liked the idea of all the different denominations sharing the one huge building. Perhaps one day we might all get together and share Churches.

Barry Rose talked about the Harrison and the Collins and Andrew Newberry demonstrated some of the pipes of the Harrison. Afterwards, we could try it out, but some of us were rather daunted by the prospect! It was now nearly time to get back to the bus anyway.

Finally, home, enriched and inspired, with many thanks to Derek Guy for arranging yet again an excellent day out.

THE LIFE OF A CATHEDRAL ORGANIST

Michael Harris

Organist and Master of the Music
St Giles' Cathedral, Edinburgh

“In Quires and places where they sing”

What follows here is not the anthem, but a few thoughts on what is entailed in a job that no job description can accurately portray, but which remains the goal of many organists, and was certainly mine when I first started organ lessons twenty-five years ago.

I am writing from a position of having seen the Cathedral and Collegiate tradition of worship from three very different standpoints. The large city Parish Church in Leeds, where a Cathedral style of worship continues daily, the mother church of the Anglican Communion, Canterbury Cathedral, and the cradle of Calvin's and Knox's Reformation in Scotland, St. Giles' Cathedral, The High Kirk of Edinburgh.

The position of the Cathedral organist is clearly a privileged one, but with that privilege comes responsibility. One's first duty is to the enhancement of the worship in the building, to the daily or weekly round of services. Beyond that one has a responsibility of stewardship of the resources at one's disposal, and to see that the maximum number of people are able to benefit.

The world of Cathedrals is bound by tradition, but it is also, and has to be, a developing one. One still has to create business in a sense. This develops interest within the choir for instance, and can bring in people to the church who would not otherwise have contact, and keeps the community alive.

My present position is in many ways unique. St. Giles' Edinburgh stands at the heart of the Presbyterian tradition, yet the Sunday morning liturgy is recognisable to those of other denominations. Having choral services only on

Sundays does not mean less work somehow. We cover as much repertoire in two main services as some others will do in four, and it may surprise many to learn that we sing a Mass setting, often in Latin, at the 10 am Holy Communion each week. The following 11.30 service is a modified version of Matins, with provision for a large scale anthem from the choir - Britten *Rejoice in the Lamb* a few weeks ago, and Bach motets have been known as well.

In many ways the St Giles' post is comparable to that of a Kantor in Germany, with a fully adult choir of thirty singers, who sing each Sunday of the year - we have a long deputy list as well. There is also ample opportunity for me to play the organ, and with an instrument acknowledged as one of the finest of its kind in Europe (Rieger 1992) there are many who wish to hear it.

Whilst to the outside observer it must seem that it is the special occasions that are the inspiring moments in one's work, there is much to be gained from the daily round of services. To our foreign cousins it is often very difficult to explain the fact that a fully choral service takes place each day in a Cathedral such as Canterbury. Most of one's preparation goes into these services, and there is much planning required if new repertoire is to be learnt at the same time as keeping new choristers abreast of the standard items.

As an accompanist even after many years of playing there is still a need to be fresh, and consequently one's own practice for the choral accompaniments is vital.

A typical fully choral service will only have a limited amount of rehearsal time available, but much is achieved through an ongoing disciplined approach. The boys at Canterbury, as elsewhere, are rehearsed for an hour each morning except on their one day off, and for 45 minutes before Evensong. The twelve lay clerks will rehearse for ten minutes before each weekday service with an additional half hour on Saturday and Sunday, and a full choir rehearsal of an hour on a Monday evening. It is a tight schedule, but with preparation on the part of everybody, and because a high standard is expected at all times, a great deal is achieved. Whatever time one has, one always wishes for more, but from the choir-trainer's viewpoint the vital element is the instilling of confidence, and maintaining a belief in one's singers. If one does not show that then good results can never be achieved.

Canterbury and Edinburgh both obviously involve a significant number of ceremonial services; events such as the Enthronement of the Archbishop of Canterbury, Dr George Carey, and latterly in Edinburgh the return of the Stone of Destiny to Scotland, have been memorable. Whilst normal services are liturgically routine, and experience imbues one with a sense of timing in these cases, so that everything is seen to run smoothly (even if we sometimes know that it isn't) these large-scale national occasions require great attention to detail. The right music has to be chosen, and it must fit the nature of the occasion as well as being of the right length. Processions have to be catered for, and visiting

dignitaries are not always as precise in their timing as their minders would have one believe! Despite much modern technology it is still often a case of hoping that you really have selected the right moment for that fanfare!

Many of these national occasions inevitably involve media interest, so that the demands of broadcasters also come into play. Television can be amazingly intrusive when one is on the other end of it, but it has provided some lighter moments. In ten years at Canterbury, only one cameraman, as far as I can remember, actually managed to go through the necessary contortions to get a shot of me playing the organ; he was an ex-chorister and he had to request his director not to use him for a whole minute beforehand in order to set up the shot!

As Cathedral Organist one's main contact with broadcasting is of course the weekly Choral Evensong on Radio 3. I have actually lost count of how many I have played for over the past fourteen years, but in the early days, before all the cutbacks in those broadcasts it could amount to four transmissions a year. They are demanding occasions, which require intense preparation, but Choral Evensong remains a hugely popular broadcast - for the first time in many years I now listen to it regularly as opposed to taking part in it.

Concerts and tours provide the icing on the cake, of course. There is a considerable amount of behind the scenes preparation that is never seen by those who enjoy the results. A US Tour can involve three or four years of preparation. At Canterbury we were always lucky in that fees were paid to the Choir for the concerts on such tours, so no fund-raising was involved; this however is the exception rather than the rule in the case of most Cathedral choirs.

In two US Tours I have seen many of the major church venues in the country, and probably about 20 of its airports as well! To a certain extent as Assistant Organist on these trips one draws the short straw, and has to deal with many and varied instruments, with all their idiosyncrasies. It means rehearsing while others are relaxing: in some cases being whisked from airports to beat the choir to the venue. This happened in both San Francisco and Washington on the 1994 tour. The organs in Grace Cathedral (with its wonderful Ruffati console) and the National Cathedral are two of the largest on the continent, so one needs a clear head when there is only perhaps an hour to work things out before the choir arrives. Of course all the hard work is worth it for the end result, and there are plenty of consolations - receptions at the British Embassy on both tours have been highlights, as was reaching the top of the World Trade Centre in Manhattan, or experiencing the Rock Mountains in Colorado.

Tours never go quite as planned of course. Planes break down - we were convinced that they had called in the equivalent of the AA on one occasion - and choristers leave things behind all the time (and the US Postal service can be

very efficient!) Sometimes we leave things behind, such as when we turned up in Le Mans and realised that all the men's robes were still in Canterbury.

Administration of Cathedral Choirs could be a full time occupation in itself. Very few organists have a secretary for their own use, but many have learnt to take advantage of computers and word processors. Aside from the obvious tasks of choosing music, which is a continuous process, there are budgets to be drawn up (and adhered to), schools and parents to be liaised with, new ideas to be developed. In my present post, schools and parents don't come into the equation, but that doesn't seem to lessen the load. I now run to the use of three computers, so that wherever I happen to be the administration is not far behind!

This perhaps brings one to the point that almost all Cathedral Organists and their Assistants have other calls on their time which are inevitable if they are to earn a living. In my case I have always been involved in teaching; in Canterbury I also had a full time post at The King's School, which was extremely rewarding, but of course allowed little time for further activities in term time. In Edinburgh the post is combined with a Lectureship in Music at Napier University, a new venture for both Cathedral and University which is proving very rewarding.

The music in Cathedrals is obviously a focal point of interest for many church musicians. It is healthy if it provides a standard to which many would aspire, but worship in Cathedrals has its own special chemistry, and the simple copying of a Cathedral style of worship in a Parish Church is rarely successful. There is much that a Cathedral musician can achieve though, through his position, that can be of benefit to others in an educational sense, and there is a continuing need to be aware of the requirements of the smaller church, in order to assist.

The concerns of the Cathedral Organist for future developments in Church Music as the Millennium approaches are many and varied. Perhaps it is best to dwell on what the Millennium actually celebrates, and to reflect that we aim to create as near a perfect atmosphere for the worship of God as is possible with the means at our disposal.

THE ALBERT BARKUS MEMORIAL CUP

Graham Ireland

Those people who came within the ambit of the late Albert Barkus cannot have failed to be impressed by not only his personable reactions towards them, but by his high standards of musicianship, which he professed and expected from others. These standards he rigorously maintained in his personal expectations, and drew similar ones from his fellow musicians, in particular his organist friends. His pleasant and somewhat self-effacing manner concealed his

constant pursuit of his musical goals, be they playing the organ or training his choir. He ran a fine choir at Trinity Congregational Church, and accompanied the choir and the services with enviable expertise. Amongst his accomplishments improvisation featured very highly, whether in his own church, or in the Town Hall in his position as Borough Organist. Many will remember him too, as a brilliant pianist. He was elected President of the Berkshire Organists' Association from 1935-37.

After his death, his wife made a donation to the association of £250. The committee after much discussion, decided to institute at the local Woodley Festival two Organ Solo Classes, one for under 18 years of age, and one open class. The winner of either class would be awarded The Albert Barkus Memorial Cup, and his name be inscribed on the trophy.

It was fitting that the first contest for the trophy should take place at Reading Blue Coat School, where Albert had been a pupil under Dr. A.C. P.Embling. The winner of the first contest was Blue Coat boy, and he was presented with the cup by Albert's widow, Muriel, described by her late husband as, "the most devoted and caring wife a man could wish for." The present Borough Organist * introduced Mrs Barkus at the competition, where the adjudicator of the instrumental class was an organist. In the following year three boys from Reading School competed in the class, and Daniel Jones, won the cup, closely pursued by Huw Jones (no relation), and Andrew Bisgrove.

For the 1997 competition, the venue was changed to Reading School. A better piano in an acoustically favourable hall and a chapel with a recently restored Hill organ proved to be the ideal place for the instrumental classes. At the end of the classes in the hall, the whole audience moved over to the chapel to listen to the four contestants, all from Reading School. A variety of pieces was played, and the winner, with an exciting performance of Bach's Toccata and Fugue in D minor, was Daniel Jones. Huw Jones, Andrew Bisgrove, and Jonathan Lang were the runners up. It was a wise move to change the venue, judging by the number of people who stayed to listen to the organ class, and to hear the winner play his piece again at the end of the winners' concert. It would certainly have brought Albert Barkus much pleasure to listen to such young players enjoying themselves on the instrument so close to his heart.

The writer of this article acknowledges the help given to him by Gordon Spriggs, and Leslir Davis, author of the article in the 1992 edition of the Berkshire Organist.

WORD SEARCH

Philip Bowcock

No solutions were offered to the Word Search in our last issue. The answer to the problem set was the organ in St Luke's Maidenhead, the specification of which appeared in the 1990 Berkshire Organist.

This year's Word Search is smaller and hopefully therefore a little easier. It contains the surnames of all the composers whose works were played in a recital given in the last 10 years, details of which appeared in The Berkshire Organist the following year. As before, words may be horizontal, vertical, diagonal, and forwards or backwards.

Who gave the recital, when, and on which organ?

K	J	L	W	I	L	O	P	I	Z
S	C	G	E	T	E	L	U	M	S
I	U	N	X	T	E	V	O	B	N
A	I	E	I	A	N	N	U	B	H
L	L	H	I	L	F	E	N	Z	U
G	D	C	C	R	E	B	L	O	R
N	N	Q	A	A	D	E	L	A	B
A	O	N	M	C	B	N	W	Z	V
L	C	G	L	S	L	K	A	S	Q
K	D	N	E	G	N	O	J	D	C

THE BENEVOLENT FUND 1996

Evelyn Fisher

The amount donated during the year was £34.60, £7.00 of which was collected at the O.U.P Publisher's Evening and £15.00 at the Half-Day Conference. The collection at the Presidential Service at Waltham St Lawrence was shared between the Benevolent Fund and the Church, thus adding another £12.60.

I am most grateful to all those who have supported the Fund and I hope you will continue to give generously.

A GLOSSARY FOR BEGINNERS AND RELUCTANTS.

The following short definitions are offered to those of you who are being cajoled onto the otherwise empty organ bench of your local church. They may also act as points for thought for those of you who have been in the business for some time.

BASICS

Organ.	An apparatus installed in a church as a dire reminder to the congregation of the awful possibilities of the next world if they don't behave in this one.
Organist.	A tone-deaf mechanic employed to operate the organ.
Barrel organ.	An organ constructed to dispense with the employment of an organist.
Digital Transmission and Recording System.	A "high-tech." barrel organ.
Mechanical Action.	Equipment designed to be mended with bits of string, wire, bent nails, etc.
Pneumatic Action.	Equipment which allows the organ to play what it likes in spite of the organist.
Electric Action.	Same as pneumatic action, but with built-in incendiary capability.
Detached Console.	A device to separate what is played from what the organist hears.
Swell Pedal.	A foot rest.

STOPS - WHETHER THE IN-AND-OUT SORT, OR THE UP-AND-DOWN SORT.

Large Open Diapason.	A stop designed and voiced to discourage singing.
Mixture.	A stop to frighten reluctant.
Fourniture.	A French Mixture.
Cornet.	An Italian Mixture
Sesquialtera.	A spelling test for stop-knob engravers.
Clarionet.	A spelling mistake by stop-knob engravers.
Voix céleste	A stop designed to save work for the organ tuner.
Tuba.	A stop to encourage the use of ear defenders and hard hats by anyone in the building.

Bourdon, Pedal, 16ft, uncoupled.	A stop for converting tenor lines into bass lines.
Contra Bourdon, Pedal, 32ft.	This stop is drawn when starting the blower for Anglican Evensong, and is not put in until the blower is turned off at the end.
Swell to Great.	A means of converting a two manual organ into a one manual organ. A similar function is carried out by Choir to Great, Solo to Great, and Bombarde to Great in three, four, and five manual organs respectively.

SOME FRENCH REGISTRATIONAL TERMS.

Grand Jeu.	A combination comprising all the reeds and mixtures on the organ coupled together. It is guaranteed to produce that genuine out-of-tune “Frenchness” as well as a lot of noise.
Les Fonds.	Half of the stops on any manual starting from the bottom of the stop jamb - or left hand end in the case of stop keys.
Grand Choeur.	Everything. Not for the faint-hearted.

PIECES.

Chorale Prelude.	A piece based on a German hymn tune - so no one will know if you get it wrong.
Hymn Prelude.	A piece based on an English hymn-tune - so everyone should know if you get it wrong.
Psalm Prelude.	A piece by Herbert Howells.
Toccata.	A piece with too many notes.
Fugue.	A piece that starts easy, but gets more difficult as it goes along. Practice can be saved by adding full Swell (especially with a 16ft reed) two pages from the end.

[Pedalnote. Any personal opinion and rampant bias to be detected in the above is purely intentional. SO THERE.]

Contributed by – Who do you think? (No, it was not the Editors!)

FIFTIETH EDITION CROSSWORD

Graham Ireland

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CLUES

1 and 10, 11 and 18 down and 24 across. A comment referring to this particular edition.

ACROSS

- | | |
|--------------------------------------|--------------------------------------|
| 6 Willingly (4) | 19 Being born (7) |
| 10 See No 1 (2) and (3) | 21 Sugar sprinkler (7) |
| 11 See No 1 (9) | 22 These marbles stay at home (5) |
| 12 - - - - - Parnassum (6) and (2) | 24 See no 1 (8) |
| 13 Relating to morals (5) | 27 Tool (9) |
| 15 Study of growth of nations (7) | 28 Brush (5) |
| 17 In Te Deum, The Lord of Hosts (7) | 29 "The sun whose - - - - "G & S (4) |
| | 30 Papal diocese? (7, 3) |

DOWN

<p>1 Move easily (4)</p> <p>2 Believers of apocalypse theory (9)</p> <p>3 Does half of this Reading car park still exist? (5)</p> <p>4 Deputation to sovereign (7)</p> <p>5 Ornamental altar screen (7)</p> <p>7 Of Ireland (5)</p> <p>8 Brass instrument or public house (6, 4)</p>	<p>9 Gather together (9)</p> <p>14 Hanging support for several lights (10)</p> <p>16 Poisonous evergreen shrub (8)</p> <p>18 See No 1 across (8, 11)</p> <p>20 Shakespeare play (7)</p> <p>21 Of the finger (7)</p> <p>23 Romany (5)</p> <p>25 - - - - crossing (5)</p> <p>26 Run away (4)</p>
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NEW PUBLICATIONS FROM O.U.P. IN 1996

Christine Wells

OXFORD ANTHEMS

Ave Verum Corpus William Mathias SATB & organ £1.60

Written for the Pembrokeshire Youth Choir the late William Mathias' setting of these familiar words is a slow procession of beautiful and evocative chords which gather momentum towards the climax of the piece at "Jesu, dulcis" where the music breaks free into anguished imitation returning again to its initial tranquillity at the close. It is a lovely and not too difficult work using the simplest of means.

The Canticle of Brother Sun Grayston Ives SATB & organ £1.95

This paints a broad picture of St. Francis' words. Effective use is made of seconds and octaves and rhythms are dynamic without being too complicated. There is a calmer section at "Bless those who walk the way of peace". It would suit the enterprising choir looking for something new to sing at Harvest Festival.

Deep Peace Andrew Carter SATB choir, congregation and keyboard £1.60

Come Holy Ghost Andrew Carter SATB and organ £2.60

Andrew Carter is fast becoming the most prolific of Britain's leading church music composers. Here are two anthems at opposite ends of the difficulty scale. *Deep Peace*, a setting of an old Gaelic blessing, involves the congregation in singing the simple melody with unison choir in the first verse and men's voices with choir in the third. The middle verse has solos for alto and soprano with SATB choir background. The music splendidly enhances the words. What an opportunity this could provide for congregational participation in quality music-making! *Come Holy Ghost* has the cathedral sound. The music is very loosely based on "Veni, Creator Spiritus". The organ part is both

shimmering and ecstatic and the choral writing compact and exciting for which excellent trebles are required.

OXFORD CHURCH SERVICES

The Preces And Responses (including the Lord's Prayer) Grayston Ives SATB £1.60

These are wonderful! Each response is individually tailored to the words in tempo, tonality, mood and dynamic. Nothing is left to the imagination of the choir director, as the composer has been meticulous in his instructions. In a resonant building the final chords sound stunning and the Lord's Prayer is really beautiful, but make sure that your priest/preceptor is well rehearsed, for this part is far from straightforward.

OXFORD EASY ANTHEMS

Look At The World John Rutter Unison and/or SATB & keyboard £1.95

Simple effective writing makes this a winner with children. Written in celebration of the 70th anniversary of the CPRE it is a paean of praise to the Creator for the countryside and the seasons, and is suitable for Harvest or general use. Inevitably use is made of the semitone sideways shift in tonality between verses.

William Byrd: A Byrd Anthology edited by John Milsom £7.95

The aim of this anthology is to provide modern choirs with a selection that will suit both the church and the concert platform. The pieces are of approximately the same length and degree of difficulty. There are nine Latin motets, including the well known *Haec Dies* and *Justorum animaen*, and five English anthems including *O Sing joyfully* and two of the composer's later works from his *Psalms, Songs and Sonnets* of 1611. A scholarly preface opens this useful and well presented collection from England's master of polyphony.

OXFORD CAROLS

Ding Dong! Merrily On High arr. David Blackmore SATB unaccompanied £2.60

This is sub-titled "Death knell for a popular carol (for belles, bell-boys and campanologists)".

The clever writing really "takes the mickey" making it more suitable for a carol concert than a carol service. Choirs should know their notes by heart in order to act this successfully. After too much wine or insufficient practice they are required to sing with a sense of growing uncertainty and head off into *I saw three ships* before refinding their places by turning the music upside down and back-to-front. Great fun if you can bring it off!

Two Spanish Carols Andrew Carter SSATB unaccompanied £1.95

These were written in 1975 - the second being published here for the first time. Both are for soprano solo or sopranos and SATB and words are given in Spanish and English. The first has a silly “ah” and “mm” accompaniment adding kaleidoscopic harmony to the chirpy little Spanish tune. The second is a heavy *Viva Espana* type frolic with traditional Spanish chords beneath the words “Happy Birthday, little Jesus”.

To Bethlehem Did They Go Howard Skempton SATB unaccompanied £1.95

Away In A Manger Peter Gritton SATB unaccompanied £1.25

If 71 changes of time-signature are what you are looking for in a short carol then Howard Skempton’s is the one for you. Amateur singers find time-signature changes confusing and disruptive. The pastoral character of this carol with its musette-like bass would be better served with the flow of notes divided into fewer bars with no time-signatures. *Away in a manger* is a refreshingly un sentimental setting of the familiar words. It uses simple imitation between SA and TB with a middle section where the sound is thickened with solos for two tenors moving in thirds and doubling at the octave with SA.

COMPACT DISCS

Mark D. Jameson

In 1996 I had the opportunity to increase my expenditure on my hobbies; life is like that some times! So, some sixty more CDs were added to my collection. One reads the advertisements in the various journals and looks, when time permits, at the shops. Also, on holiday, there is time to seek what can be found. I do not propose to review sixty here, but I hope I can group some interesting CDs together that may be of interest.

In 1996 the Association visited St Albans Organ Museum and St. Albans Abbey. The Museum has a fascinating collection of musical items and a sales stand. (The Abbey bookshop was also good, but they had nothing new to add to my collection.) The Museum had a wide variety of tapes and CDs among which was Double Touch, featuring Len Rawle and Keith Beckingham on the 10 rank Wurlitzer. The music is all modern popular and includes a full specification of the instrument. Nice, light entertainment. (Ref.SAMMS 1011). An earlier BOA visit was to Len’s home Wurlitzer pipe organ at Doncaster Drive Northolt.

Naxos now have widely available a whole series of organ CDs. They are very cheap - less than tapes. The emphasis is on the music and not the organs and the only ones with specifications that I have found are three from a series called *The Organ Encyclopaedia* featuring the music of Claudio Merulo (1533-1604). This music I found interesting, though personally I have to be in the

mood for it. There is a general disc that features excerpts from several CDs but only one track with organ. This is *An introduction to Early Music* (8.551203) and was quite an eye-opener. Some stores were giving this free when over a certain value of CDs were purchased, so I am not quite sure what it cost. There are thematic series on English, German, French organ music. My two favourites so far are *Organ Showpieces from St. Paul's Cathedral* with Andrew Lucas (8.550955) and *Vierne Symphonies 3 & 6* played by Bruno Methieu (8.553524).

The *Organists Review* included an advertisement for Pipe Organs of Adelaide. Purchase is easy using a credit card, very quick by fax though a little longer by post. The music is good, each has a comprehensive leaflet with specification and photographs. Volume 1 features an organ by Knud Smenge at Crafters with 26 pieces of contrasting compositions on Chorale subjects, for example *Herlich tut mich verlangen* is covered by Bach; Rheinberger; Brahms and Mendelssohn. Volumes 2 & 3 record the Adelaide Town Hall Walker organ, 2 with music by Rheinberger & Guilmant while 3 features Karg-Elert. Volume 4 has a Bishop & Son at Mitcham with music from Greene to Elgar. Discs 5 & 6 released in April 1997 have the movable Riegler-Orgelbau organ at Adelaide Festival Theatre. Six composers including Hesse and Lemmens feature on disc 5 while disc 6 has five Rheinberger Sonatas. Also available from the same source is Goulburn's *Grand Hill Organ* (MOA001) with nine tracks of well played music on a virtually unaltered 1889 Hill with 28 stops over three manuals/pedal. Normally electrically blown, the hand blowing alternative has been retained! The recording makes an interesting comparison with the Hill at Reading School. All highly recommended.

Priory have continued apace with many choral and organ discs being added to the catalogue, all available through the usual outlets at standard prices. From the large number issued the following stand out. On the subject of thematics we have music by Bridge & Vaughan Williams on Caird Hall Dundee (PRCD537); Whitlock on Hull City Hall (PRCD489); Howells Volume 2 from Hereford and a Walton/Finzi album from same cathedral (PRCD524/591). Keith John speeds with *Rhythmic Energy* on Hallgrímskirkja, Reykjavík with a mixture of Prokofiev, Kikta, Tchaikovsky and his own suite *Time & Motion*. Why does KJ have to spoil the last movement of the Nutcracker with his own variation? I think it spoils an otherwise excellent disc.(PRCD532). Other compilations include fun music from Lancing College with Mark Blatchley playing Elgar & Coates (highly recommended - PRCD521); David Briggs at Gloucester (PRCD568) with a selection including Bach and Dukas 'The Sorcerer's Apprentice'; and finally Cathedral Kaleidoscope - Adrian Lucas on the Nicholson at Portsmouth (PRCD561) including Bach BWV768, Lemare's *Hanover* and Karg-Elert *Homage to Hanover* The organ goes out of tune at one point but it adds interest! All are very well produced and to Priory's usual high standard.

A “free-disc” during the year from the Classic FM magazine included a whole selection from Priory’s earlier records - most enjoyable.

I picked up from Tower Records in London two discs by Valentine Music, both in the ‘pops’ compilations, - the first, *A Sunday Celebration*, played by Nigel Ogden on the little heard organ of St. George, Stockport with four of 19 tracks accompanied by the Baritone, Adrian Blackeley.(OS221). A sort of Songs of Praise organ disc. The second disc by John Marsh is played at Norwich Cathedral (OS226). John well known to Wogan listeners on Radio 2 claims the disc is not for purists, he may be right, but it is very enjoyable, also having 19 tracks. Regrettably, the detailed organ specifications are missing although outline information is given. I play these often!

A disc on its own, is David Liddle plays Liddle. I have heard David play and he is good and I was curious. The organ featured is Mander’s new New York St.Ignatius Loyola which I wanted to hear. The disc contains 22 tracks, seven are by John Merbecke (c1505-c1585) and David plays the early music followed by his own on the same theme – interesting, but rather specialist. Guild have issued this under GMCD7130.

My Wife and I, with friends, had a short break at the start of December 1996 in Nürnberg for the *Christkindlesmarkt*. This Christmas market, (the origin of the market now also held in Lincoln), is not just a commercial exploitation, as the religious aspect still comes first with many musical events including organ recitals. Our time was very limited but I managed to get into five of the churches and obtain nine CDs and, yes, one LP! I understand there is also a summer organ festival in the town but I haven’t yet been able to get details. The principal churches in the centre are the Cathedral ‘Lorenzkirche’, St.Sebald’s, Frauenkirche, and St.Martin. Apart from those recorded on the Motette label, the rest were locally made, principally under the label DIAMO. Cost wise about 32 German Marks at £/DM 2.5, about £12 each. If anyone heads that way I would be pleased to give further information on these!

Amphion (PHICD142) have re-issued older material of Francis Jackson on York Minster. recordings made in 1964 and 1973 have now been digitally remastered. I found it a very enjoyable disc, with 12 selections over some 71 minutes.

A disc with a difference that could help organists who suffer clergy wanting pop-transcribed hymns is Avalon Sunday (SC1103196). Here are 27 different hymns played by Bob Salisbury on the 1928 Page organ, of Ohio and located in the Casino Theatre at Avalon. The usual hymns take on a new light! Available from the OHS catalogue, at \$18, duty is not payable as the import cost is less than £18.00

Finally, three CDs covering more local organs. First, Martin Souter playing the Willis at Blenheim. (Isis CDO22). I was disappointed by quality; the recording is slurred at one point (not a machine problem, no problems

elsewhere) and I feel I have heard as good on other discs. There are 10 selections starting with Elgar, through Ives, Virgil Thomson, Vierne to Wagner, an interesting selection. Oxford Recs have bought out two discs (OXCD65/66) featuring Eton College, the first the Hill Chapel organ and Snetzler chamber organ, the second the School Hall Flentrop and Lower Chapel Lewis/Hunter lesser known organists mostly associated with the school. Specifications are not given. One is referred to the school's book on the organs - all very well if it to hand, but this data should be in the CD. Interesting and a necessary purchase. (I have yet to buy the 3rd/4th Oxford discs for the same reason - lack of specification - being referred to Positiv Press Book 'Organs of Oxford', now very out of date. Referrals are fine if the associated book is of compatible date but not otherwise).

SOLUTION TO FIFTIETH EDITION CROSSWORD

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R	A	Y	S		I	T	A	L	I	A	N	S	E	E

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>
1992 - 93	<i>Philip Bowcock, BSc ARICS IRRV</i>
1994 - 95	<i>Graham Ireland BA BMus MMus FRCO</i>

HONORARY FELLOWS

Dr Francis Jackson

Martyn Reason Esq