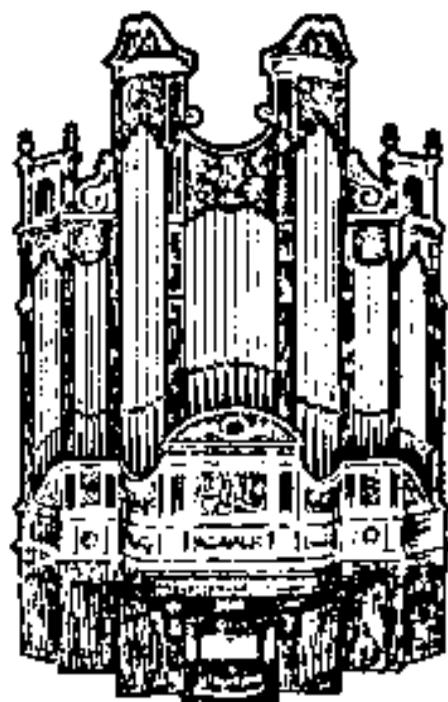


The Berkshire Organist

ISSN 0265-1971



Number
52

1999



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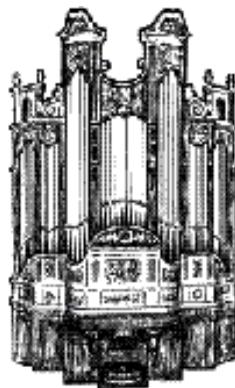
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THE BERKSHIRE ORGANISTS ASSOCIATION

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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THE PRESIDENT

Our President, Christine Wells, was born and brought up in Long Lane, Purley, near Reading.

One grandfather was Vicar of Sonning from 1907 - 1926, prior to which he had been a curate at All Saints' Downshire Square and Vicar of Bicester, and the other grandfather founded the College of Estate Management in London which is now within Reading University. Christine learnt the cello and piano from an early age and was the youngest member of the Reading Youth Orchestra when it toured Germany in 1949. She subsequently played the Saint-Saëns Cello Concerto with the orchestra in Reading Town Hall.



Interest in the organ began at the age of fifteen when her mother said “I think you ought to have some organ lessons as they can never get anyone to play for funerals during the week”! She was sent down to Pangbourne Church to learn from Dorothy Franklin. She found an immediate affinity with the organ and never wanted to have piano lessons ever again! She entered the Royal Academy of Music at the age of sixteen to study cello with Douglas Cameron and organ with Douglas Hawkridge. After gaining diplomas in both instruments she had further organ lessons from Harold Darke and often turned over for him in his famous City lunchtime recitals at St. Michael's, Cornhill. She took an external BMus degree at Durham University.

She was appointed to St. Mary Magdalen Tilehurst at the age of eighteen and to Hambleden at the age of twenty where she has been ever since - such have been the attractions and opportunities of this delightful Chiltern spot. As a cellist she has taken part in numerous concerts as soloist, ensemble player and orchestral player, in Reading and throughout the country. She has taught in many local schools, and is currently at Wycombe High School and Reading Blue Coat School. As an organist she now trains four choirs and an instrumental group and plays three services every Sunday. Twelve years ago she founded the Hambleden Concerts which have proved very popular. Interests other than music include sport, gardening and local history.

A MESSAGE FROM OUR PATRON

Dame Gillian Weir

I am delighted to have become associated with my fellow Berkshire organists - and I can see from the "mission statement" outlined by Christine Wells in June last year and in hearing of her plans for the Millennium year, that the profile of the organ is going to be high in Berkshire. It is splendid to see real determination to encourage students and others to join the Association, and to organise events that will spread the word further afield. I am looking forward to an exciting future in the County for the instrument we love.

I spend much of my time travelling, both in the UK and abroad - some 300 days a year - which makes it difficult for me to see as much of my friends and colleagues as I would like. But I will certainly be planning to take some part in the Association's activities and to meeting as many of you as I can. In the meantime, warmest good wishes for a very successful year.



PRESIDENTIAL REPORT

Our Association has been in existence for 78 years and I think that I can safely say that it has made serene and relatively untroubled progress through what has been a century characterised by tremendous technological and scientific achievement coupled with massive explosions of human evil and violence. We enter the next century in good heart having survived loss of status, competing musical styles in church music and alternatives to the pipe organ. In the last months of the twentieth century I thought that it would be appropriate to look back briefly through the life of the Association so far. Thanks to minute books, copies of *The Berkshire Organist* and other archives which are kept together awaiting a permanent home and to a list of events up to the year 1962 given to me by our past President, Gordon Spriggs I am able to give you this resume.

In the spring of 1921 P. R. Scrivener was elected the first President and S T Chamberlain became the first Secretary. Strangely enough there is a link between these two gentlemen and your current President. S T Chamberlain was the organist at Sonning when my grandfather was the vicar and it must have been with my grandfather's permission that the newly formed Association made its first visit to a local organ, that at Sonning. I can remember my mother describing various good-looking choirboys but unfortunately she said nothing about the organist. He was however, a good musician and later on in the Twenties spoke to the Association on "Shakespearean Music" and "Reading's Musical History". There is nothing in the Sonning parish magazines of that time about this visit as I have checked

with the lady at present in charge of these magazines. P.K. Scrivener's daughter was the headmistress at my first school in Pangbourne. As a very small girl I often used to meet the old man on the bus and he would show me some of his palendromic compositions. Later on I realised that these were Anglican chants which would read the same upside down and back-to-front.

The pattern of talks, recitals on local organs and visits further afield was soon established . The first talk entitled "Church Music from the Free Seats" was given by H.C.Colles. In 1925 the tercentenary of the death of Orlando Gibbons was kept on a visit to Newbury. The National Union of Organists' Associations Congress was held in Reading in 1927. As well as many musical events details of which are preserved in a glossy programme there were visits to Huntley and Palmer's Biscuit Factory and Sutton and Sons' Seed Trial Grounds, a river trip to Goring and a charabanc trip to Windsor and Eton. In the 1930s there were talks on "Speech Rhythm Psalters" and the "Tenderness of Brahms" amongst others and members visited Bath Abbey, St. Mary Abbots, Kensington and the BBC. At the beginning of hostilities in October 1939 a press cutting is kept of a concert organised by the Newbury branch at which the Revd. Percival Thompson "in thanking the performers - - - - paid tribute to the peace-loving profession of the organist by saying that if Hitler had been an organist he would never have brought the present discord into the world". Activities went on unabated during the war. A E Rivers held a discussion on " Post War Reconstruction" as early as 1942. The Association made trips to St. Mary Magdalen Paddington and Westminster Abbey in 1942 and 1943 respectively.

After the war Dr. W S. Lloyd Webber spoke on "Music and the Citizen" and Dr. Lowery on "USA Organs and Organists". In 1948 came the first edition of *The Berkshire Organist*, an annual magazine of which we are justly proud. The highlight of the 1950s was undoubtedly another Congress this time that of the Incorporated Association of Organists in Coronation year 1953. In the 1960s and 70s the Town Hall Organ sub-committee was very active in making all the arrangements for celebrity recitals as well as lunch-time recitals. To have brought such well known names from around the world as Fernando Germani, Pierre Cochereau, Jean Langlais and Marie-Claire Alain to Reading was quite a feat. And then the Town Hall was closed and the organ silenced. It says much for this Association that both are about to be with us again.

And so to the year 1998/99. One innovation was the acquisition of a Patron - not just any well known organist but one who lives in our midst and who only last year was awarded the Evening Standard Award for Outstanding Individual Performance to add to all her previous distinctions. We were delighted that Dame Gillian Weir accepted our invitation . We feel that she will take a genuine interest in our affairs. We had a recruiting campaign which brought in several new members. The Town Hall Organ sub-committee has been re-convened. Recitals at St. Mary's and St. Giles' are going well and

there is promise of further recitals in different venues for next year. *The Berkshire Organist* lived up to its usual high standard and our up-and-coming young organists were encouraged to perform and to compete for the Barkus Cup.

I am very grateful to all the members of the committee and others who have worked hard to bring about what could be called a fruitful year.

THE 1999 ANNUAL GENERAL MEETING

This was held on 22 May at St Paul's Church, Wokingham, and was preceded by lunch in the Parish Rooms which, apart from the excellent fare was also one of those valuable opportunities to discuss matters ecclesiastical and musical in an informal atmosphere. The only disappointment was that several members were unable to attend because of wedding commitments.

After the lunch David Pether, gave a very fine recital of the following works on the organ to members of the Association and a substantial local audience. The organ was described in the 1997 *Berkshire Organist* p.43.

Voluntary in C Op.5 No.1	John Stanley (1712- 1786)
Adagio from Sonata No.1 Op.65	Felix Mendelssohn (1809 - 1847)
Chorale Prelude on 'Nun komm' der Heiden Heiland, BWV 659	Johann Sebastian Bach (1685- 1750)
Allegretto con Grazioso	Edward John Hopkins (1818 1901)
Postlude in D	Henry Smart (1813 - 1879)
Folk Tune from Five Short Pieces	Percy Whitlock (1903 - 1946)
Voluntary in Bb	Jonathan Battishill (1713- 1801)
Adagio in E from Three Pieces	Frank Bridge (1879- 1941)
Grand Choeur in D ("Alla Handel") Op.18	Alexandre Guilmant (1837 - 1911)

Following the Recital, the President gave her Report which appears above, and the Annual General Meeting elected the officers and committee shown inside the front cover.

THE PRESIDENTIAL SERVICE AT HAMBLEDEN

26 September 1998

Gordon Spriggs

Presidential Services are always enjoyable and uplifting occasions, giving us the opportunity to re-dedicate ourselves to the high calling of musical integrity in spiritual worship, for the inspiration of those who worship with us.

Our first Presidential Service was in 1935, arranged by Albert Barkus - what a musician - at the then flourishing Trinity Congregational Church on

the corner of Queens Road and Sidmouth Street, long since demolished, with its 3-manual Binns which, at one time was virtually the only good recital organ in Reading.

Since then we have, over a period of 62 years, been able to repeat this valuable feature of our Fellowship in some fifteen of the town's many places of worship, plus at least four in nearby villages, both Anglican and Free Church – though we have never had an RC president.

Following on the two delightful visits, in 1996 and 1997, to Don Hickson's church and choir at Waltham St Lawrence, we were last year invited to Hambleton Parish Church by our present distinguished Lady President, Miss Christine Wells, BMus FRCO, who has for many years been Organist there.

This fine ancient church, so beautifully set in the middle of its charming village, has its own atmosphere and appeal, containing much of beauty and interest. The Norman font was where St Thomas de Cantilupe (1218-1282), Chancellor of England and Bishop of Hereford, and the last Englishman to be canonised before the Reformation, was christened. The 1908 2-manual Norman and Beard organ there replaced an earlier 3-manual bought in 1865 for £341. Hambleton was one of only nine churches in the county to possess an organ in the sixteenth century, and thereafter the music was provided, as so often in those days, by a small band of musicians in the west gallery. (Let us hope that they made a better sound than do some of today's things that are strummed, bashed, or over-blown in so-called worship.)

On the occasion of our visit the present well-trained Choir gave a very good account of itself, singing the unsurpassable service of Prayer Book Choral Evensong to Wood in E flat with that lovely Psalm 84 *O how amiable are Thy dwellings,* Responses by Grayston Ives, and, for the Anthem *Jubilate* - unusual in that it was written by HRH the Prince Consort, whose only composition that comes readily to mind is his hymn-tune "Gotha". The hymns were *Ye holy angels bright*, Pratt Green's *When in our music God is glorified*, sung to Stanford's *Engelberg*, and the final hymn was *I will go in the strength of the Lord* words by Edward Turney (not very well-known, and with a bit of a chorus to it), tune by Ivor Bosanko.

The final organ voluntary, played by Christine, was a piece by James Hook, and duty at the organ was happily shared with Don Hickson and Graham Ireland. An encouraging Address was given by the Rector of the Hambleton Valley Group, the Revd Canon Mark Fitzwilliams.

Isn't it nice that, though we constantly hear of - and sometimes experience - overbearing, interfering and discouraging clergy, every one whose church we visit expresses real appreciation of the work we do, week in, week out, as our true sacrifice of Praise and Thanksgiving?

After some most welcome refreshments at the back of the church, and renewing of friendships, we were entranced by a highly enjoyable Recital by Anne Malcolm-Green (mezzo-soprano) of songs by Vaughan Williams and Herbert Howells with Felicity Burrell at the piano, and Christine Wells playing the Cello Sonata by Herbert Sumsion, all absolutely brilliant. Then out into the dark and heading for home after a truly lovely time. And, my: how dark it does get out there in the country:

Our grateful thanks to our President and all concerned.

THE TOWN HALL ORGAN

Passers-by will have noticed building activity around the Town Hall in recent months, and we understand that renovation operations are well under way inside. The organ is with Harrisons in Durham and in the course of full restoration to its original condition and specification.

A sub-committee of the Association has met with the Director, Andrew Ormston and we have been encouraged by his great interest in the organ. Although it is anticipated that the Hall and the Victoria Hall will be in regular use, he hoped that it would be possible for the lunch-time recitals to be resumed, even though it might not be possible for them to be held on a regular date each month because of other commitments.

A point of some controversy has emerged in that the pitch is to be returned to the original A453 instead of A440 which will make it very difficult for the organ to be used with other instruments. Also the balanced swell pedal, which was the gift of our former President, Harold Hartley, is to be removed and the trigger swell pedal reinstated. However the Heritage Commission, on the recommendation of their Advisor, Nicholas Thistlethwaite, have insisted that these changes should be made.

Much thought is being given to the opening concerts and Andrew Ormston is very anxious that the organ should be a major element in the programme. At the time of going to press it is anticipated that the event will be in February 2000 – a little after the actual Millennium but perhaps that will allow it to have greater prominence.

Your Committee is also hoping to publish a new edition of the Symposium in time for the event. For those who may not know, this was originally published in 1982 and contained ten papers and numerous photographs. The new one is planned to include something on the restoration work.

CECILIA AND LUKE : ORGANIST AS PHYSICIAN

Peter Marr

Targets for sale

Some time ago I was surprised to read an advertisement for a senior post in a firm of Christian music publishers. Its prime requirements were commercial acumen and the achievement of sales goals. As organists, is this the world in which we should be living?

There seems to me no doubt that the Church, of which Church organists are part, should serve distressed persons rather than those who consider themselves fully achieved in this world. The parable of the Pharisee and the tax collector in the Temple¹ tells us something about this, as do the words of Jesus,

*“It is not the healthy who need a doctor, but the sick... I have not come to call the righteous, but sinners.”*²

Vocation, exploitation, remuneration and neglect

There is the calling of an organist. We have an obligation to nurture that vocation. As with some other spheres, that understanding of vocation disappears in the business of life today and in the wish to get ahead. But the church should not exploit this idea of vocation: the task of an organist should be paid for, not least because he/she has expended a good deal of time and money to attain certain skills. If organists are not recompensed they will be less likely to be concerned with standards, neither will they wish to improve their insights as well as their skills. There should be time for the organist to think about why he is about his task as well as what he is doing.³

Another dimension relating to vocation is this. Is there overmuch ambition, which leads, on the one hand, to self-satisfaction, and on the other to disillusionment? The result is that standards of church music are abysmally low in some churches and totally inappropriate in others. Misdirected ambition, overwork, and incompetence have been the result of a neglect which goes back a very considerable time. Misdirected ambition resulting in a loss of truly parochial music; overwork as a result of church musicians fitting in duties that require much more preparation time than many can afford; incompetence being tolerated instead of being directly addressed.

¹ Luke 18; 10-14

² Matthew 9: 12-13

³ See also “Spirituality and the Scientific Mind: a dilemma for doctors” in Mark Cobb and Vanessa Robshaw, *The Spiritual Challenge of Health Care* (1998), pp 142-14.5 which examines the decline of vocation in favour of technical expertise. The observations are not limited to that one field.

In different ways that neglect is also expressed in poor organ maintenance, often because the instruments are too large.⁴

Alongside this less-than-satisfactory situation, it is common experience that relationships are often strained between organists and clergy. Frequently the ability to sustain a dialogue is frustrated by entrenched positions on either side. Whether this is due to lack of training in both camps is a matter of conjecture.

A confusion of direction

There is as a result a confusion of direction. This may have led to differences of opinion at the local level but, in a way more seriously, has led to fundamental shortcomings in satisfying pastoral need at the parish level. How many have left a parochial church either because of music that is essentially of an entertainment genre, or because of a musical policy that takes no account of a worshipping community? There has to be a balance to satisfy the needs and requirements of:

- A Liturgy that marks out the worship of God as a distinctive and conscious activity
- An acknowledgement of the Majesty of God which is not properly expressed by music that is close to the secular
- Honesty of expression
- An acknowledgement of human suffering
- The use of charismatic gifts in the context of the authority of the Church
- The predominance of the church, not individualistic piety

Crises of spirituality

These are harsh facts. They have been exacerbated by the loss of traditional roots, not least (but not solely) through the loss of traditional language, both literary and musical. The cult of Alternative Worship, not merely in the extreme form of the Nine o'clock Service⁵, has brought to a halt traditional music in many places so that many are completely unaware of the heritage of church music, be it English or otherwise. Gregorian chant, now so popular in the secular field, finds little place in parochial music for a completely logical reason: a sense of the sacred pervades it, a dimension and

⁴ See my article "Parish Church Organs: the interaction of design, liturgy and management" in *British Institute of Organ Studies Journal* Vol. 11 (1987), pp. 54-61.

⁵ See, for instance, Roland Howard, *The Rise and Fall of the Nine o'Clock. Service a Cult within the Church* (1996).

experience in which many church communities, particularly the independent churches, are not interested.⁶

As well as the fragmentation of society and the loss of a sense of obligation to authority, the feminist movement has transformed classical virtues that have held Christianity together for two millennia into signs of weakness. No longer seemingly does our society, and sometimes one is minded to say, the Church, follow the admonition of Micah:

*He hath showed thee, O man, what is good; and what doth the Lord require of thee, but to do justice, and to love mercy, and to walk humbly with thy God.*⁷

Doing things for people

Now it may be that for some this seems a pretty irrelevant set of comments for the organist. But a little thought will soon bring one to the fact that the music, the musical policy, the musical standards and the personal attitude of church musicians are central to the life of the church at the local level. Although church music is a servant of the emotions, it cannot be without an ethical dimension. Moreover – especially, should one say – it has also to have a healing element. This it cannot achieve if it sets out either merely to satisfy the ego, by professionalism per se, or by the artificial raising of emotions. The feel-good factor has to have a carefully crafted agenda in the spiritual life. The organist, the erstwhile St Cecilia, has indeed to be a physician, the 20th-century St Luke, as he does his (or her) work.

Dr Marr is President of the Bromley and Croydon Organists' Association and a Past President of the Berkshire Organists' Association.

ORGANS AND ORGANISTS - HOW ARE THEY PERCEIVED?

Don Hickson

Immediate Past President

Organist and Choirmaster Waltham St Lawrence Parish Church

When I ended my term of office as President of the Association I rather naively assumed that my requirement to produce articles for the “Berkshire

⁶ Nor in some RC Churches, it seems. See James Hitchcock, *The Recovery of the Sacred: Reforming the Reformed Liturgy* (1974, R/1995) for a stimulating examination of this. See also Professor Roger Homan's lecture to the Prayer Book Society 1998 Annual Conference, *The Decomposition of the Sacred*, reprinted in *New Directions*: (March 1999), pp 4-6 and also in *Faith and Heritage* (The Prayer Book Society) no.46 (Spring 1999), pp. 7-13

⁷ Micah 6:8.

Organist” had also come to an end. Not so! The editor has asked me to produce something for this edition so here goes!

What I will try to do in the following paragraphs is draw together some of the topics that I raised during my term of office (and some that I did not get round to raising) together with some of the related topics that came up mainly from the two conferences that we held during that time. In doing this I will try to identify how organs, organists and organist's associations (in general - not just ours) are perceived both from the organist's perspective and as others see us. This will inevitably throw up some debating points and maybe some will be a little controversial which I hope will generate some thought amongst my readers, and it is because I want to generate thought and maybe provoke discussion that I do not provide answers to most of the questions I ask.

So much for the introduction and scene-setting. Let us first look at the instrument that is the *raison-d'etre* for our existence as Organists and as an association. My dictionary gives the following definition of an organ. “A keyboard instrument consisting of a collection of pipes made to sound by means of compressed air” and goes on to add a sub-definition “a musical instrument in some way similar to a pipe organ, including pipeless organ; a barrel organ”. The purists among us will only accept the first part of this definition but are we justified in rejecting the remainder? We all, I think, agree that a pipe organ is the ideal, but the sound reproduction by synthetic means is so good nowadays that for practical purposes where cost is also a consideration an electronic instrument will fulfil the needs in most cases.

Extending this, although the membership of Organists' Associations is almost entirely made up of “church” organists, if we accept the full definition above should we not open our ranks to the professionals who entertain people on the few remaining cinema organs that are still played (as the one recently removed from the Regal to Henley Town Hall). Although he was primarily a church organist I seem to remember that one of our own senior and respected members also doubled in the cinema in his younger days. On the other hand there is the person who amuses himself at home on a complicated instrument on which the melody is played and magic genies provide the registration, rhythm and harmony, or the eccentrically dressed man in the pop group who seems to do unmentionable things on an electric keyboard.

Obviously there is a wide gulf between our apparent narrow view of the organ and the all-embracing one which includes everyone I have just mentioned. Is our view too narrow? Is the all-inclusive view too broad? I think the answer to both is “Yes” but where is the line drawn? Just a little aside at this point. Many years ago I was sent on a course on Public Speaking and one of the pre-requisites was to prepare a talk to be delivered to the course. I chose as my subject “The differences between playing the piano and the organ” and in the subsequent questions someone semi-facetiously asked whether other instruments, including bagpipes, were appropriate for use in accompanying services. My answer as far as the bagpipes were concerned

related to the tuning of the pipes, but went on to point out that the principles of sound production (through pipes by means of compressed air) was the same in both instruments. Just look at the drawings of early portative organs to see the similarity!

Now let us look at ourselves - the organists. I am aware that many of the quotes attributed to Sir Thomas Beecham are dubious, but on being shown an inscription in a Sussex graveyard reading: "Here lies a fine musician and a great organist", Sir Thomas is alleged to have said "How on earth did they get them both into so small a grave?" A sweeping generalisation and an unjustified slight on the musicianship of a dedicated and sincere section of the human race but it does provoke thought. How many organists do restrict their musical activities to the organ and as holders of church posts to choral music which may or may not extend out of the chancel into the world of the choral society and the oratorio.

I remember as a very young man attending a string quartet recital at home and hearing three organists spending the entire interval discussing recent services including such revered names as Stanford, Tallis and Wood. Yes, all respected composers of church music amongst their other output but no mention of the Haydn, Beethoven and Schubert quartets that were the subject of the afternoon concert. Do we stretch ourselves beyond "The Crucifixion" admirable work though it is but, as George Bernard Shaw said, is "rendered like fat in Non-conformist churches throughout the land every Passiontide".

I know that many of our members do involve themselves in the wider musical world but are we generally a little too parochial. Conversely, how many "musicians" actually attend organ recitals or is their knowledge of the organ limited to adding extra "oomph" to the *Halleluia Chorus* in Handel's *Messiah* or adding to the general volume in *Land of Hope and Glory* at the Last Night of the Proms? And whose fault is that? Symphony Concerts are well publicised - large adverts in the press, big posters, brochures listing a whole season's events and special offers for serial bookings. Often there will be a free pre-concert talk giving the background to the items to be performed. What about organ recitals? You might find a small poster at the venue (but you have got to be there to see it); there might be a small ad in the local rag; it is mentioned in the local association Newsletter (if they have one) and if it is deemed to be big enough it might have a "big" advertising campaign - but where? In *Organist's Review*, *The Organ*, the *RCO Journal* and maybe the RSCM's *Church Music Quarterly*? In other words the only people that find out about it are the people that attend the church concerned and other organists. Is it surprising that the audience is almost entirely composed of organists - or is it that we really want it that way and do not want outsiders invading our own private territory.

Once there of course, we come across the next problem - visibility. With most of our recitals in churches we have the natural drawback that the instrument is tucked away out of sight behind a curtain in the chancel and it is

impossible to see the poor performer. This is even worse if the organ is in the West Gallery when you have the psychologically disadvantageous situation of sitting with your back to the sound. Should you try to half turn round to see if you can see anything your enjoyment is immediately reduced because the natural discomfort of sitting in a church pew is aggravated by having a crick in the neck. And what benefit do you get from this distortion? Perhaps a view of the back of a head on a pair of hunched shoulders and the quick flash of an arm as the registration is changed. Oh yes - you also see either the glazed and slightly offended expression on the face of the person behind you or the half turned back of his neck if he is doing the same as you. Hardly conducive to good listening!⁸

Back to visibility for a moment. How many recitals have you attended where the only time the organist gets off the stool is when he takes a rather bashful bow at the end. When we have recitals in my own church I always try to persuade the recitalist (and generally succeed) to come out at least at the beginning and say something about the programme. Not only does it provide some interesting background information but it means that the audience can see what the performer looks like, know that he is a human blessed with the power of speech and that the box of tricks behind the curtain is actually going to be subject to some personal attention. Summing up this section I think that we need to broaden our own horizons both in the extent of music in our own lives and to demonstrate to non organists that our world is indeed a world of musicians.

Finally the Associations – and here although most of my experience is of our own Association I am trying to tackle the subject on a wider scale. Most Associations are comparatively small in membership - there is probably only a handful with more than a hundred members and of those there is usually a hard core of about a quarter to a third of the membership who can be described as reasonably regular in their support of meetings. That in itself is not a serious cause for concern; my own experience of other organisations of which I am a member is similar. However, it is not a situation that should induce complacency. We should strive firstly to attract membership (and I have already referred to one aspect of this at the beginning of this article) but we should also attract attendance. Looking at the programmes produced by different associations (either that they sent me when I was Secretary and President or through careful study of the IAO Quarterly) reveals a vast disparity in the adventurousness of programming.

⁸ At the Centenary Recital given by Graham Ireland at Caversham Baptist Church on 22 January 1994 closed circuit television was arranged so that everyone could see the organist. Should not this be normal at an organ recital where the organist is out of view? – Ed.

The organ crawl (either local or more distant) is always popular among members but the rest seem to range from the severely introverted and boring to the extremely interesting. Of course no programme will satisfy all the desires of all the members - the questionnaire that I organised a few years ago made that very obvious - but all Associations should strive to produce a programme of diverse interest to ensure that there is something for everyone and that it provides stimulation for the membership. I also think that it is very important that there should be at least one specifically non organ event each year (a dinner, a non organ outing or a social evening) so that longsuffering husbands, wives or whatever can join them. I also feel that some events should be planned to attract "outsiders" (at a fee) on the lines that I have discussed above; this could also include the social evening to which prospective members could be invited. It hardly needs repeating that for these events proper publicity needs to be organised well in advance. It is always a good thing when, having fixed a year's programme, to produce a brochure of the season's events and list of officials and have them distributed liberally - there is no such thing as bad publicity - only publicity badly produced.

These, then, are some of the thoughts that I wanted to share with you. As I said at the beginning they represent some ideas that have been mulling around in my mind for some time and are not intended in any way as a criticism of our own Association or its hard working committee. I said that I did not propose to give many answers to the questions I have raised but if this article stimulates some discussion (or, even better, produces some answers) then my objective will have been achieved.

TEACHING ORGANISTS

The following talk was given by Anne Mardsen-Thomas at the Annual Conference, 1998 held at Caversham Heights Methodist Church.

Recruiting and training students

The Next Generation

It has been said before that organists are an 'endangered species'. If organist numbers dwindle everything about the organ is under threat: church music, support for new instruments and even renovation of old ones, published music for organ, organ teaching, standards of playing and so on. It is also true that, in terms of recruitment, there may come a point of no return: isolation breeds discouragement. That is: with no peer support people give up.

As you and I care about organs, organ music and church music we should all be concerned with ensuring that there is a next generation of organists. In other words, each of us should be concerned with recruitment.

Recruiting Students

Let's think first who we are trying to recruit.

Many people assume that organist recruitment means only recruitment of teenage pianists. Of course, we do need to recruit teenage pianists - girls as well as boys. From this group will come the professional organists, in cathedrals, schools and in freelance concert and teaching work.

But we also need to recruit amateur organists. This includes recruiting church organists. Church organists are hugely influential; they are the organists most often heard by the public. However - let's recruit them in advance of vacancies at their local churches! Teaching people to swim by pushing them in the deep end ensures only grim survival and a lasting fear. Organ playing feels like that, too, for hundreds of 'reluctant' organists across this country, Sunday by Sunday. And what are the churches doing about this situation?

The term 'amateur organists' also includes leisure organists. I know many working or retired people who have no intention of playing in church. Some of them are beginners, many of them are old in years, some of them are extremely good players. All of them just love to play the organ.

Amateur organists, both church organists and leisure organists, also ensure the next generation of organists, even when they themselves are elderly. Often they have both disposable income, and time. Therefore they support organ concerts. They support organ builders by buying chamber organs for their homes. They support publishers, by buying organ music. They support organists' associations like this one, giving their time, and their expertise from their working experience. They support organ teachers by buying lessons. Let us deliberately recruit amateur organists, of both genders and from every age group.

Nor do I believe it necessary for our recruits to be pianists. Many organ teachers declare that their beginner students should have reached Grade 5 on the piano first. Why? There are many success stories about accomplished organists who began their keyboard studies at the organ. One of this country's most renowned professional organists, Kevin Bowyer, began his keyboard studies at the organ. Since he has subsequently won every international organ competition, and his organ playing technique is legendary, I don't think we need worry that his lack of piano studies has done him any harm.

If we care about the future of the organ and its music, we need to address our recruitment campaigns to everybody, young and old, humble and ambitious, keyboard players and those who are musically illiterate, those committed to and those hostile to church music.

The question is How to recruit organists? I arranged my thoughts on the subject under two headings: image, and access.

Image

People - even people who ought to know better - have the most extraordinary notions about the organ. Stravinsky hated it - he said 'the monster never breathes'. (A comment, by the way, not about the instrument,

but about the way it was played). People think that organists are megalomaniacs. In the cinema the organ is almost always used as a symbol of horror or insanity. Chief Inspector Dreyfuss, Inspector Clouseau's enemy in one of the 'Pink Panther' films goes mad . . . what is the evidence? He is discovered playing the organ.

Constantly one hears people state that the organ is very difficult to play, especially if played loudly. Oh, and 'playing the organ wrecks one's piano technique' of course!

Sometimes these fictions about the organ can be useful - we can exploit them, they make the organ newsworthy. Journalists are fascinated by organs and organists, even without the added spice of naughty vicars and demonic deans. When I was secretary to the National Learn The Organ Year campaign in 1990 we found it astonishingly easy to attract national press coverage, and radio and TV interviews . . . especially if we confirmed the insanity of organists by mounting bizarre events. Organs make good newspaper pictures, and television coverage of organists doing extraordinary things with their feet seems to delight and fascinate the nation.

Access

This kind of coverage helps to glamorise the instrument and keep it in people's consciousness, but it may do little to improve access to it. And we don't need to wait for a national or even local campaign to start improving access to the instrument for likely recruits. If we have charge of an instrument in a public place we can take time to encourage interest. We can show the organ console to enquirers. Just as this association has done today, we can invite likely recruits to play a piano piece on the organ and experience how similar the touch is, how colourful their playing can be, and how beautiful is the music they can make. We can show them that the pedals make a keyboard, and let them see how easy it is to add a pedal note or two to their piano music.

We can invite piano teachers to organise an organ outing for their students, perhaps as a holiday-time treat. And our initial approach to the local piano teacher is a great opportunity to mention the similarity of piano and organ touch, and to detail the means by which organ study supports and improves piano study - thus exploding another fiction about our instrument. Did you realise - piano teachers are still telling their students that playing the organ will ruin their piano touch? How can we convince them otherwise?

If we are church organists we can recruit an organ scholar - not necessarily someone who can already play; not necessarily an earnest teenager. Just someone who is enthusiastic about the organ and would welcome increasing participation in the church music. Our traditional image of the ideal organ scholar - a keen, responsible schoolkid - is almost always unrealistic nowadays. A typical schoolkid, however keen and responsible, has 101 other out-of-school activities, he can't get organ practice because the local church is locked all the time, and they won't let a 15 year old have the

key and he probably wouldn't be seen dead in a church in the first place. His parents may not be able to afford organ lessons and may not know where to look for financial help. I am not trying to be depressing, I am trying to be realistic. I am saying that we have to widen our horizons. Of course we need to move heaven and earth to recruit and encourage the rare teenager who shows an interest, but we should expect to find our organ scholar or assistant organist among other groups. Why can't an organ scholar be a retired banker, say, or a ten year old girl, or a home organ enthusiast? Or all three, with very limited commitment from each?

Returning briefly to the subject of image, let us check what work we are recruiting for, especially when we are recruiting young people. Young people tend to receive the dreams offered to them by the older generation. If we convey a message that church organ playing is a thankless task they are hardly likely to make church organ playing their aim in life. I was constantly asked, when I was young and people realised that I was a keen organist, if I was going to be a cathedral organist. The question made me feel I was opting for second-best in the concert, church and teaching work I chose, and also causing disappointment to those who cared about me. I know that young organists are still constantly asked this question. And the result is that there are too many young organists competing for the few cathedral appointments while what we really need are expert organ teachers and church musicians. So let's feed realistic dreams to our young organists; let's not ask young players "are you going to be a cathedral organist" unless we think that is the only work worth doing. Let's give young organists a great image of the work where the real opportunities lie, and let's make sure that their access to the organ world is always given our imaginative support.

Which brings me to the next stage of my talk:

Training Organists

Can I begin by saying something about the state of organ teaching in this country?

Isolation can be incredibly demoralising. I know you all agree, otherwise you wouldn't be here today. A lively organists' association like this one performs a immensely valuable service to organists. We all need the encouragement, empathy and sense of shared values that meeting with others can offer.

Sadly, organ teachers are very often isolated. There may be different reasons for their failure to emerge from the woodwork (pipework?) and share professional tips and professional concerns. I think the main reason, though, is that they are only organ teachers for about an hour a fortnight. Joe Bloggs, organ teacher, might like to spend 20 - or even 10 - hours a week teaching the organ but he can't see how to attract that much work. In almost every case those wishing to specialise in organ teaching as a career must spend most of their time doing something else. And there's another problem here: when Joe Bloggs has only one or two lessons to give each month - or even each week -

than he simply doesn't have the time to improve his organ teaching skills - he is too busy earning his living doing something else. So how can he justify taking time out to attend an organ teachers' conference, or a masterclass or even to study for an organ teaching qualification?

Despite this, Joseph Bloggs is offering organ lessons. I am convinced that no one should teach another organist without making a real effort to keep him or herself up to date. Because the result of this low attention to organ teaching skills is often incompetence passed from one generation to another.

You may think me arrogant in saying such things. I know that there are a few very fine teachers around. I can only tell you that we have around 150 students at the St. Giles International Organ School - and over the years I must have taught over 400 students. Most students new to us have had lessons before. To meet a student who has never previously been taught anything at all about, for example, pedal technique, or registration, or touch, or hymn playing, is rare indeed. I feel sure that this is simply because their previous teachers, though well intentioned, have simply never had the time and commitment to develop what was a tiny part of their working lives.

Somehow, we need to open out organ teaching as a career. Organ Teaching in Great Britain is too often seen as a bit of a joke overseas. Initiatives designed for organ teachers such as NOTES (National Organ Teachers' Encouragement Scheme) and the Royal College of Organists' Organ Teaching diploma have been patchily supported. This Organ Teaching diploma has an average of something like 0.8 candidates annually - and it's a good qualification, very much focusing on the subjects in which teachers should be expert.

I regard myself as very fortunate to spend so much of my working life teaching the organ. I spend an ever increasing proportion of my time writing educational material for organists, running an Organ School, and teaching the students. I recommend it - it is hugely rewarding and it feels like the most worthwhile work I have ever done in my career. The scope for extension of the work seems overwhelming and I and my teaching colleagues continue to learn daily from it.

These are the some of the things I have learned, and they fall under a general heading:

Training Organists and Sustaining Their Commitment

Above all students need us - their teachers - to believe in them: to believe that they can achieve their goals. They need to see our belief in them expressed in the provision of carefully structured, graded steps towards realising those goals.

I happen to believe that anybody can do anything. I hate the word 'talent' since I believe that we are all massively gifted with all the talents we need. That the brilliance of a John Scott or a Peter Hurford, or a Gillian Weir is not a special talent denied to the rest of us, but actually a combination of hard

work, opportunity, encouragement, courage, self-confidence and great teaching. And that those who limit their goals in music making by saying “I’m not very talented” could much more truthfully say “I am not very confident” or “I don’t dare to believe I can play this piece stylishly” or “I need to work at my technique before I can overcome this challenge” or whatever. Therefore I can always say to my students – ‘I believe that you can do it’ whatever ‘it’ is. I observe that the students are enabled by my certainty that they can ‘make it’. I never let them, or myself, off the hook by saying ‘they just haven’t got the talent’. This means that I have the responsibility for making them better organists. When they meet an obstacle we face it together. That is awesome and it is also exciting.

To confirm the validity of a student’s goal, but to fail to provide the structured, graded steps towards the goal, however, is to cheat the student. Therefore we need to provide a detailed structure for our students, and that structure must be present at every stage - at each lesson and throughout the course. At the Organ School we always begin by asking the student to state his or her objectives. We use lesson record sheets at the school, each sheet printed with a lesson structure. We follow the structure within the lesson’ and we urge the student to follow the structure in each private practice. The carbon copy of each lesson sheet is then filed by the teacher, and this provides the basis for the teacher’s preparation of the following lesson. We also offer assessment lessons with another teacher periodically so that the student benefits from an overview of their progress. From time to time we review the original objectives and check that they are still consistent with the student’s hopes and dreams, and lifestyle.

Often the student expresses surprise that the teacher has thought about the lesson in advance of his or her arrival. Clearly for the student the evidence that the teacher has given quiet consideration to his or her needs is very supportive. I like my students to know that they exist for me between their lessons.

The lesson preparation also frees the teacher to interact much more with the student within the lesson. We encourage our students to respond openly during the lessons -I use the therapist’s technique “How do you feel” very frequently: “How do you feel about applying this new technique?”, “Does that feel different?”, “How did you feel about the new phrasing/ articulation/ registration etc. during your practice?”, and so on. I learn a lot from the student’s response to these questions, and it helps me very much to pace the lesson and the course to suit each individual student. I think that interaction is vital when teaching - use of the student’s name, eye contact, and lots of ‘hands-on’ work. I am always conscious of that old Chinese wisdom:

Tell me and I will forget

Show me and I may remember

Make me do it and I will understand

Conclusion

To return now to where we started: 'organists are an endangered species'. If this is actually true (and there are, at present, no statistics to prove it one way or another) then we should be very worried indeed. Perhaps we should consider what people usually do about endangered species. I guess they collect as many as possible in one place (as here, today), they put them in a safe environment and then they breed from them. Well, in a sense that's what organ teachers do - they breed new organists, and the quality of the offspring - the next generation - is dependent on the present stock.

A VISIT TO THE COTSWOLDS

June 1998

Graham Ireland

On a gloriously sunny day in June, the twenty seventh, a group of members set off to visit the Cotswolds. There were three destinations on the itinerary, Fairford, Prinknash Abbey, and Gloucester Cathedral. Fairford was the first stop, whose parish church typifies the glories of Cotswold stone, which has matured over the centuries to the colour by which it is so easily recognized. The organist welcomed the members at 11.30, and gave a short demonstration on the instrument before letting them have a go. Built in 1840 by Nicholson, the organ was renovated and enlarged in 1986. It offered the players a not unfamiliar set of stops to play their pieces on.

THE FAIRFORD ORGAN,

c1840 Nicholson. Renovated and enlarged 1986.

GREAT		SWELL	
Trumpet(1986)	8	Oboe	8
Mixture	III	Sesquialtera (1986)	8
Fifteenth	2	Piccolo	2
Twelfth (by 1983)	2 ² / ₃	Gemshorn(1986)	4
Harmonic Flute	4	Lieblich Gedeckt	8
Principal	4	Salicional	8
Clarabella	8	Open Diapason	8
Open Diapason	8		
PEDAL		Swell to Great	
Choral Bass(Gt) (1986)	16	Swell to Pedal	
Bass Flute (1986)	8	Great to Pedal	
Principal (Gt) (1986)	8	Balanced Swell Pedal	
Bourdon	16	Great to Pedal on/off	
Open Diapason	16	Balanced Swell Pedal	
		3 Combination Pedals to Great	
		3 Combination.Pedals to Swell	
Compass 56/30		Discus blower	tracker action.

After leaving Fairford made our way to Prinknash Abbey. Today it is well signposted, but in earlier days no one would have noticed the unobtrusive signs leading to the Abbey grounds nestling on the side of the

THE CHAPEL ORGAN

GREAT		SWELL	
Open Diapason	8	Gedackt	8
Rohr Flute	8	Salicional	8
Octave	4	Principal	4
Fifteenth	2	Fifteenth	2
Nineteenth	1 1/3	Mixture 19.22	11
Sesquialtera 12.17	11	Krummhorn	8
Swell to Great			
Swell to Great suboctave			
Choir to Great			
CHOIR		PEDAL	
Stopped Diapason	8	Subbass	16
Salicional	8	Swell to Pedal	
Principal	4	Choir to Pedal	
Flute	4	Great to Pedal	
Blockflute	2		
Swell to Choir			
		ELECTRONIC PEDAL STOPS	
		Contra Bourdon TC	32
		Open Diapason	16
		Violone	16
		Bass Flute	8
		Fifteenth	4
		Fagotto	16
		Basoon	8
Electric action and electric balanced	swell pedal	Adjustable pistons.	

Cotswold escarpment, overlooking the vale of Gloucester. In common with other monastic establishments Prinknash has been obliged to adopt commercialism as a means of preserving its spiritual existence. It has leapt into the twentieth century, providing above its new abbey, a visitor's centre, refreshment facilities, a car park, and walks offering spectacular views over Gloucester with the Anglican cathedral rising from its midst.

Father Charles Watson OSB, is the Organist, Choirmaster and organ builder. He spoke to us about the origins of the present instrument, built with Bevington pipework from a church in Birmingham, and a one manual and pedal instrument built by him in 1970. This instrument had been loaned to the Dean and Chapter of Gloucester Cathedral when the main instrument was undergoing restoration. A very serviceable job it did too.

Fortunately for us Paul Derrett, a professional organist, was in the area, and gave us a demonstration, featuring pieces by Pachelbel, Berkeley, and Bossi. The latter's Scherzo did not come off at all well on it, and perhaps something more suitable could have been found. Father Watson then demonstrated a mobile organ which he had built consisting of four stops and a 61 note keyboard for only £65, a case of spare part surgery! –

Stopped Diapason	8	Twelfth	2 2/3
Lieblich Flute	4	Fifteenth	2

Some members tried the main organ before we made tracks for Gloucester.

The Organ of Gloucester Cathedral

GREAT <i>PRINCIPALS</i>	SWELL <i>PRINCIPALS</i>	CHOIR <i>PRINCIPALS</i>
Open Diapason(East) H 8	Principal 4	Principal H 4
Open Diapason(West*)H 8	Mixture 22.26.29.33 IV	Fifteenth 2
Octave (East) H 4	Cimbel 38.40, 43 III	Sesquialtera 19.24 II
Prestant (West) h 4	<i>WIDE CHORUS</i>	Mixture 29.33.36 III
Quartane 12.15(West) h 2 ² / ₃	Chimney Flute 8	<i>WIDE CHORUS</i>
Mixture 19.22.26.29 h 1 ¹ / ₃	Open Flute 4	Stopped Diapason 8
<i>WIDE CHORUS</i>	Nazard 2 ² / ₃	Chimney Flute 4
Gedecktpommer 16	Gemshorn 2	Nazard 1 ¹ / ₃
Spitzflute(West) 8	Tierce 1 ³ / ₅	<i>NARROW SCALE & REEDS</i>
Bourdon h 8	<i>NARROW SCALE & REEDS</i>	Cremona 8
Stopped Flute h 4	Salicional 8	Tremulant
Flagelot 2	Célestes (from A) 8	
Cornet (MC) 8.12.15.17 IV	Fagotto HH 16	
<i>NARROW SCALE & REEDS</i>	Trumpet W 8	
Posaune W 16	Hautboy (part-W) 8	
Trumpet W 8	Vox Humana (part W) 8	
Clarion W 4	Tremulant	
WEST POSITIVE <i>PRINCIPALS</i>	PEDAL <i>PRINCIPALS</i>	COUPLERS AND <i>ACCESSORIES</i>
Doulette 2	Principal (Extn*) W/H 16	Swell to Great
Cimbel III 29.36.40 ¹ / ₂	Octave hW 8	Choir to Great
<i>WIDE CHORUS</i>	Choral Bass HH 4	West Positive to Great
Gedaektpommer 8	Mixture IV 19.22.26.29 22/3	Swell to Choir
Spitzflute 4	<i>WIDE CHORUS</i>	Choir to Pedal
Nazard 2 ² / ₃	Flute B 16	West Positive to Choir
Tierce 1 ³ / ₅	Sub Bass W 16	Swell to Pedal
Larigot 1 ¹ / ₃	Stopped Flute 8	Great to Pedal
tremulant	Open Flute 2	Manual IV to Pedal
	<i>NARROW SCALE & REEDS</i>	West Great Flues Sub Octave
	Bombarde W 16	West Great Flues on Manual IV
	Trumpet W 8	Great Reeds on Manual IV
	Shawm 4	
Six thumb pistons each to Great, Swell and Choir		Reversible Thumb pistons for Swell/Great, Great/Pedal, Swell/Pedal, Choir/Pedal, Manual IV/Pedal, Choir/Great, West Positive/Great.
Four thumb pistons to West Positive.		Reversible Toe pistons to Swell/Great and Great/Pedal
Four General Thumb and Toe pistons		General canceller.
Six toe pistons to each of Pedals and Swell.		Electronic Capture system for pistons 1985.
Four General toe pistons		
Great & Pedal pistons coupler		

At Gloucester Cathedral we attended Evensong at 4.00 pm which was a special service for Friends of the Cathedral. Many of us sat in the canons' stalls giving us an unrestricted view of David Briggs, the Organist and Master of the choristers conducting the choir. Who could fail to be moved by the singing of the two trebles in the setting of the evening canticles by Weelkes under the glorious perpendicular splendour of the choir roof ? Alas we were denied the opportunity to study the Great East Window enveloped in polythene during its restoration, which was a double pity as the silver tongued Dean, leaning over the pulpit exhorted the Friends to part with even more money for future restoration work, tainting the service with such mundane thoughts.

The service over, David Briggs, gave us a brief history of the organ and his plans for its next set of improvements. By this time the congregation had gone and we were all invited up into the organ loft for a demonstration by the assistant organist. It was now the turn of the members to try the organ. For this writer it was an inexplicable joy to be playing the instrument again after having played its predecessor and this one over a period of some forty years. Such excellence of timbres enriched by such a favourable acoustic makes even the smallest melody into a symphony of sound. Finally, David Briggs did an improvisation on a hymn tune selected at random, which lasted for about 25 minutes in which he used every facility available, even playing on all four manuals at once!

Eventually it was time to make our farewells after profuse thanks had been offered to Mr Briggs for giving up his valuable time to talk to us. We made our way back to Reading full of memories of a truly splendid day, organised with such efficiency by Derek Guy.

VISIT TO SHERBORNE SCHOOL AND MILBORNE PORT

5 September 1998

Mark D. Jameson

Early in 1998 at an event planning meeting, Derek Guy advised members of a proposed visit by the North Hampshire Organists Association to Sherborne School Chapel and the English Organ School and Museum at Milborne Port on Saturday 5th September. Both our Association, and the Surrey Association were invited to participate. Only three members with two guests accepted, so here is what most of you missed!!

We arrived at **Sherborne School Chapel** soon after 10.30 am where we were enthusiastically welcomed by the members of the North Hampshire and Surrey Associations. The age range of our group proved to be from 5 to 91!

10.30 Chapel of Sherborne School

Sherborne has a Benedictine Abbey which is now the parish church and the school has monastic foundations. The monks school was closed at the dissolution in 1539 and re-founded some twenty years later. However it was not until Victorian times the school took on much of what one sees today. The architect R C Carpenter did much of the restoration and what is now the Chapel was once the Abbot's Hall. This building had a large undercroft, so the Chapel is on the first floor. The building was lengthened in 1865, and a new west end and entrance stair was added in 1922 as part of the First World War Memorial.

The history of the organ is sparse. I have a record from Musical Opinion for December 1898 (page 169) which shows that Messrs Hill and Son had entirely rebuilt and reconstructed the organ applying tubular pneumatic action throughout. In Mate's organ dictionary, the organ is given as built by Hill, in 1898.

THE 1898 SPECIFICATION

GREAT		SWELL	
Open Diapason	8	Geigen Principal	8
Dulciana	8	Salicional	8
Hohl Flöte	8	Voix Celestes	8
Principal	4	Gedackt	8
Suabe Flöte	4	Wald Flöte	4
Flautina	2	Oboe	8
PEDAL		COUPLERS	
Bourdon	16	Swell to Great	
		Swell to Pedal	
Combination Pedals:		Great to Pedal	
2 to Great, 2 to Swell		Swell octave	

I have no more information on this organ until September 1988 when the Organ Club made a visit to see the new organ, built in 1986 by Sebastian Blank, of Holland. The organ is placed on a rear gallery. The key action is suspended and has unequal temperament tuning. The keys are very short, the pedalboard is straight and flat, compass 56/30 and the tremulant works on the whole organ. The drawstops are to each side of the keys the pedal and couplers being divided and under the Great and Swell divisions.

Sherborne is an old, fascinating town and the lunch break gave us an opportunity for a brief look (in sunshine, but dodging the showers!) around the town centre (plenty of eating places available, not just pubs), and an all too short visit to Sherborne Abbey which adjoins the school. The building boasts a new west window and most definitely warrants a full visit. A guide book (£1) can be purchased, a booklet on the organ (30p) and also a postcard of the organ case (20p). I was fortunate in meeting the Organist, and being allowed up to the console which I noted the specification and took photographs. There is also a 1990 Peter Collins continuo organ in the chancel.

GREAT		SWELL	
Double Salicional	16	Violin Diapason	8
Open Diapason	8	Lieblich Gedackt	8
Claribel Flute	8	Echo Gamba	8
Dulciana	8	Vox Angelica	8
Octave	4	Harmonic Flute	4
Wald Flöte	4	Contra Oboe	16
Super Octave	2	Cornopean	8
Swell to Great		Swell octave	
		3 comp pedals to Great ~	
		2 comp pedals to Swell~.	
PEDAL			
Open Wood	16	Balanced Swell Pedal	
Sub Bass	16	Compass 58/30	
Flute	8	Swell to Pedal	
		Great to Pedal	

After lunch, it was on to Milborne Port - just three miles to east on the A30 - moving from Dorset in to Somerset where several in the lunch gap had a brief look at Milborne Port's parish church of St. John the Evangelist. This is a remarkable Saxon building with clear Norman enlargements. Further work is in Perpendicular style. Restoration was carried out from 1843 with the whole Nave being rebuilt and extended in 1867, while the North transept and Aisle were rebuilt in the original style. The organ dates from 1912 and is by Harrison and Harrison. This started off at the east end and is now in its third location, just in from the west door, with the console behind a curtain.

SPECIFICATION OF THE MAIN ORGAN

GREAT		SWELL	
Double Salicional	16	Violin Diapason	8
Open Diapason	8	Lieblich Gedeckt	8
Claribel Flute	8	Echo Gamba	8
Dulciana	8	Vox Angelica	8
Octave	4	Harmonic Flute	4
Wald Flote	4	Contra Oboe	16
Super Octave	2	Cornoepen	8
Swell to Great		Swell octave	
PEDAL		3 comp pedals to Great	
Open Wood	16	2 comp pedals to Swell.	
Sub Bass	16	Balanced Swell Pedal	
Flute	8	Compass 58/30	
		Swell to Pedal	
		Great to Pedal	

14.30 Milborne Port : The English Organ School and Museum - at the Old Congregational Chapel, Chapel Lane, Milborne Port.

Milborne Port's old Congregational Chapel, latterly United Reformed was dedicated on 1st October 1844. Falling congregations and disrepair led to its closure in 1991. In late 1992 the building was purchased by Margaret Phillips and her husband David Hunt. Their quest was to find a suitable building in which to teach the organ, and make a centre for its study.

Their original plan was to use the adjoining school room as their residence, but then it was found that a cottage on the other side of the square from the chapel was also for sale so the cottage became their home and the L-shaped chapel and school room became available, but with restoration costs of over £100,000. The museum first opened its door on 1st October 1994, 150 years after the building first opened. A non-profit making organisation - The English Organ School and Museum - was set up in 1996 to help pursue their objectives. The far end of the school room and basement is used by the organ builder Robin Jennings who was making an instrument for a concert hall in Kuala Lumpur.

We were all warmly welcomed by Margaret and David to their collection. They explained their objectives, to teach, restore historic or rare instruments, and provide a study centre. John Budgen's support in restoration

was acknowledged, along with Peter Collins and William Drake. Their Honorary Patron is Dr. Peter Hurford OBE.

Margaret had prepared a demonstration recital to show the collection of organs and harpsichords, starting with those in the school room.

1. *Toccata in F - BuxWV156.* Buxtehude (1637-1707)

THE COLLINS ORGAN					
MANUAL 1		MANUAL 2		PEDAL	
Chimney Flute	8	Wood Redact	8	Sub Bass	16
Principal	4	Recorder	4	Manual stops by transmission	
Gemshorn	2	Quint 1	1/3	Coupler II-I.	
Compass: C-a3			Tremulant.		

This was played on the 1984 Peter Collins organ purchased by Margaret and David when they lived at Kew. It was moved down to this location upon their move. It is used for teaching and Margaret says it is very revealing for its users!

2. *Partita on Wernur den lieben Gott lasst walten.* Böhm (1661-1733)

This was played on their 1796 Samuel Green organ which is RCO owned and is still in need of a full restoration. It has runnings and other problems, partly as a result of excessive central heating in its former location. Its specification has changed over the years; it once had pedals. The specification is now:

St. Diapason (divided at c')	8	Flute (in bass, 2' from C-B,	
Open Diapason (bass from SD)	8	all former Cornet pipes),	4
Dulciana (from c)	8	Fifteenth Compass CC-f 3	
Principal (divided at c')	4	(formerly GUI-)	2

3. *Three-part Voluntary from the Southgate ms.* John Stanley (1712–86) / Peter PreHeur (c1705–41) / John Robinson. (1682- 1762)

4. *Four pieces for musical clock-* Haydn.(1732-1809)

This was played on their 1769 John Snetzler organ on which they say is their “Jewel in the Crown”! In a 1994 BIOS article, the instrument is highly praised, and an extended article in Musical Opinion for March 1936 gives an insight to part of its history. It is a handsome piece of furniture, complete with glass doors to cover the case pipes. It now has an electric blower but the specification appears to be original.

Stopped Diapason	8	Cornet III (from c),	III
Open Diapason	8	Sesquialtera III (C-b),	III
Dulciana	8	Cremona (from c').	
Flute	4		
Principal	4	Compass GG, AA-e3:,	
Fifteenth	2	(from c, bass from SD),	
Shifting mechanism taking off all stops but the 8's and Flute).			

Margaret stated that this organ's Cremona is original and is the only known Sneklef reed stop surviving.

5. *Sonata in C, Kp 513*

Scarlatti (1685~1757)

David Hunt was employed at the Royal Botanic Gardens at Kew and is now Honorary Research Fellow there. A colleague, Peter Taylor had a carpentry interest and in 1965 built a clavichord which is now part of the collection. He then went on to make a harpsichord in 1994 in the style of Moermans of 1584, but decorated in the botanic style of his Kew interests. This is the instrument used for this piece - and a good contrast with the organs.

6. *Andante in E Minor*

S S Wesley (1810~76)

The final organ to be demonstrated in the schoolroom is a John Clark organ of 1858. Rescued from a turkey shed, the organ has been reassembled, with work done by John Budgen to restore squashed and bent pipes, but the blower is still noisy. More work remains to be done. However, the tone sound is very mellow and enjoyable.

Open Diapason (from C)	8	Hautbois Bass (from c) and Treble 8
Stopped Diapason Bass and Treble	8	Double Dulciana 16 prepared for
	8	Pedal CC-B: Bordon 16
Dulciana (from c)	8	
Principal	4	
Flute	4	
Fifteenth	2	

Compass C-f3: Manual (enclosed, but shutters currently removed)

The C-c octave at 16' pitch is provided by a permanent suboctave coupler to the Stopped Diapason Bass.

Manual to Pedal Coupler shown as UCopula 8ve PedalsD.

Two combination pedals.

After hearing these organs we moved into the chapel.

7. *Four of the 12 short pieces*

S. Wesley(1766~1837)

Positioned at the opposite end to the entrance door and facing you is a superb cabinet housing an organ by William Gray, c1810.

Double Diapason (from c2)	16	Enclosed in a Nag's head Swell (c'-f 3
Stopped Diapason	8	Dulciana Swell
Open Diapason	8	Hautboy Swell
Dulciana (from c,bass from SD),	8	
Flute	4	Compass: GG, AA-e3
Principal	4	Shifting mechanism.
Fifteenth	2	
Cornet (from c').	III	

8. *Andante from Five Pieces for the Royal Seraphine*, by S. Wesley

Organ by James Davis, c1795; Margaret played this organ using her right foot to blow. It is the only organ in the collection which does not have electric blowing.

Stopped Diapason Bass and Treble	8	Compass: GG,AA,Cf3,
Dulciana (from c',bass from SD),	8	All stops enclosed in a Nags Head
Principal	4	Swell. Shifting mechanism.
Fifteenth	2	

9. Chorale prelude on Nun Danket alle Gott - H W Tauscher (c1825)

Here we had an organ by Thomas Casson dating from 1907, once common in rural churches but now mostly gone

Diapason Bass (CC-C),		Keyboard transposing mechanism
pneumatic, bass line only),	16	Pneumatic action
Open Diapason (pneumatic with		The pipework is without casework
Melodic Diapason treble line only),	8	The blower sound is evident.
Gedeckt Bass and Treble	8	Compass F-c 3.
Salicional	8	Knee lever (adds Gedeckt and Dulciet).
Dulciet Bass and Treble	4	

The bottom and top line additives give the impression of two manuals and pedal, however this part of the action has yet to be restored.

10. Chaconne from Suffe No. 1 in D Minor - Louis Marchand (1669-1732J

Margaret displayed her talents in showing how different this two manual harpsichord made by David Rubio in 1972 (after the style of Taskin in 1769) was from that shown earlier. Again, a good contrast from the pipes.

11. Fantasia with Choral - Henry Smart (1813-1897J

Played on the largest organ in the collection, built by an unknown Irish builder in Dublin in 1865 as a chamber organ, this three manual tracker action organ of 16 stops was purchased by the Congregational Chapel at Aberdovey, Wales in 1903. The move and alterations including front case work were done by Peter Conacher, of Huddersfield. Following closure of the chapel, the organ was acquired for the EOS in November 1995, and has now been renovated and re-erected here by John Budgen.

		The Specification			
GREAT:		SWELL:		: CHOIR	
Open Diapason	8	Bourdon (from c),	16	Dulciana (shared bass)	8
Rohr Flute	8	Open Diapason (shared		Lieblich Gedact	8
Viola da Gamba (shared		bass),	8	Wald Flute	4
bass)	8	Dulciana (shared bass)	8		
Flute Harmonique	4	Octave	4,	Pedal: C-f:	
Fifteenth	2	Doublette (II)	2,	Bourdon	16
Mixture liit		Oboe	8,		
		tremulant.			
Couplers:		Trigger Swell.		Manuals C-g3	
Sw/Gt, Gt/Ped,				Pedalboard:	flat,
Swell to Pedal.				radiating.	

There is a wealth of other instruments, some of which are playable, in this collection. Only a visit, maybe more than one visit, can allow a full knowledge of this treasure house.

After the excellent demonstrations by Margaret, assisted by her husband where needed, our hosts turned to make a very welcome cup of tea. This was a very enjoyable and educational afternoon.

I would personally like to thank Jeff and Gillian Lloyd of the North Hampshire Association for the invitation to join them on these visits, and also a big thank you to Margaret and David for the hospitality and the work they are doing at Milborne Port.

THE ST GILES RESTORATION – PART 2

Ian May



The first article about the St Giles organ restoration (Berkshire Organist 1997) left the organ in pieces and stored in boxes with racks of pipes in the north aisle and north-east corner of the church. There was a scene of complete dereliction at the West End, where work on the gallery was about to commence.

Work eventually started on July 14th 1997 when the firm of Collier and Catley started to construct the gallery. This was completed by the start of October and workers from Harrison and Harrison of Durham descended on St Giles on October 13th to erect the organ on the gallery. This work took until the start of December to complete. Plastic sheeting was then put over the whole organ and the firm of Germans came in to do all the joinery work on the gallery. Harrisons' voicers then appeared on January 12th 1998 and the long and painstaking job of voicing the instrument began. The organ was first used for a service on Sunday 22nd February.

Many member of the Berkshire Organists' Association have seen and heard the results of the restoration and the following events have taken place to celebrate the completion of the whole project:

- | | |
|------------------|--|
| 21 February 1998 | Visit from members of B.I.O.S. as part of a day conference at Reading University |
| 28 February | Visit by the B.O.A., with Evensong, tea, a talk on the organ and a short recital by Ian May. |
| 13 March | Recital by Dr Christopher Kent |
| 18 March | Dedication of the organ and gallery at a Festival Mass. Extra singers were assembled for the occasion and the church resounded to the sound of the Messe Solennelle by Louis Vierne. |
| 13 June | Recital by Jonathan Rees-Williams, St George's Chapel, Windsor. |

25 July	Memorial recital for Doris Griffin.
3 October	Recital by Philip Aspden, Christchurch.
7 November	Recital by Graham Ireland, Reading School, with Bernard Hazelgrove, trumpet
4 December	Recital by Dr Christopher Kent.
6 February 1999	Annual Scrivener Memorial Recital with Shelagh Trist, soprano, David Jordan, piano, Ivanka Shana, violin, and Ian May, organ.
13 February	Visit from the Windsor and District Organists Association
20 February	Visit from members of the B.I.O.S.
13 March	Celebrity Recital by Dame Gillian Weir, Patron of the B.O.A.

Berkshire Organists' Association members can judge for themselves the results of the restoration, but visiting musicians and organists have all spoken enthusiastically about the restored organ in its west end position. I, too, am delighted with results. The organ now speaks with a commanding voice and obvious quality, but the biggest transformation of all is the individual sounds of the solo stops, which are now able to speak into the whole building. The congregational response has also improved and this is particularly noticeable on 'big occasions', when the organ is able to give a firm and clear lead to the singing.

However, there are a couple of matters which still need attention. It is the church's intention, when funding permits, to paint or stencil the display pipes and to do some finishing work to the case. The organ will then have the maximum visual impact, to match the glorious sound that it makes.

As I wrote in the 1997 issue, the organ was put to sleep on April 21st 1996, the day before Harrisons moved in, with Vierne's Berceuse, from 24 Pieces in Free Style. The first service voluntary after the restoration was the Toccata and Fugue in D Minor by J.S. Bach on February 22nd 1998.

Deo Gratias

A RECITAL BY YOUNG ORGANISTS

13 February 1999

Graham Ireland.

On February 13th the first recital by young organists for many a long year took place in Reading School Chapel. The idea of such a recital is most laudable and extremely worthwhile, but in reality always causes headaches for the organiser who not only has to find players who are free, but also to find players who are competent enough to perform at recital level to make such an event a going concern. Three such players presented themselves at the chapel

on this particular Saturday. Andrew Bisgrove and James Williams came from Reading School, and the other player, Daniel Sandham was a pupil at Christ's Hospital, Horsham. Sitting in the chapel to listen to them was an audience of eager parents, members of the Berkshire Organists' Association, and other interested parties.

James Williams played first, and, knowing the organ well, was able to show off the colours of the organ as well as his own versatility in a varied programme. This included his forthcoming Associated Board examination pieces, several other pieces from his repertoire amassed at school and at All Saints, Reading, where he is a member of the choir. James included a bravura performance of Tuba Tune by C S Lang, a former Director of Music at Christ's Hospital. It was a most enjoyable programme, played with considerable verve, imagination and competence. Following James came Andrew Bisgrove who brought a contemporary flavour to the afternoon with his performance of Gabriel Faure's Pavane, which has received so much exposure during the World Cup Series. Robert Husson's arrangement used by Andrew, was somewhat on the fussy side, but Andrew coped with it very skilfully. Daniel then climbed up into the organ loft to give us a very assured confident programme of pieces from various periods and styles. Considering his relative lack of familiarity with the organ he quitted himself very well, giving us as a highlight a masterly interpretation of Messiaen's *Le Banquet Celeste*.

All too soon the recital had come to an end. The three players were thanked by Christine Wells, the President of this Association, for the enjoyment and pleasure they had given to the audience. She concluded her remarks by hoping that they would continue their studies in the years to come, and expressed her satisfaction with the current state of organ playing from the younger generation in the county based on what she had heard that afternoon.

THE SWEETLAND ORGAN IN CAVERSHAM HEIGHTS METHODIST CHURCH

Dennis Tutty - Curator

I was interested to read the account by Jim Wooldridge of his association with the Binns organ at Trinity Congregational Church, (formerly at Queens Rd Reading) - page 15 of *The Berkshire Organist* No. 51 – 1998.

Readers may be interested to know that the Binns organ replaced an earlier Sweetland instrument in 1913. Although, as Mr Wooldridge tells us, the Binns was bulldozed into the ground around 1979 the “youngster” it replaced is still alive and kicking - and a bit bigger - at Caversham Heights Methodist Church, Reading.

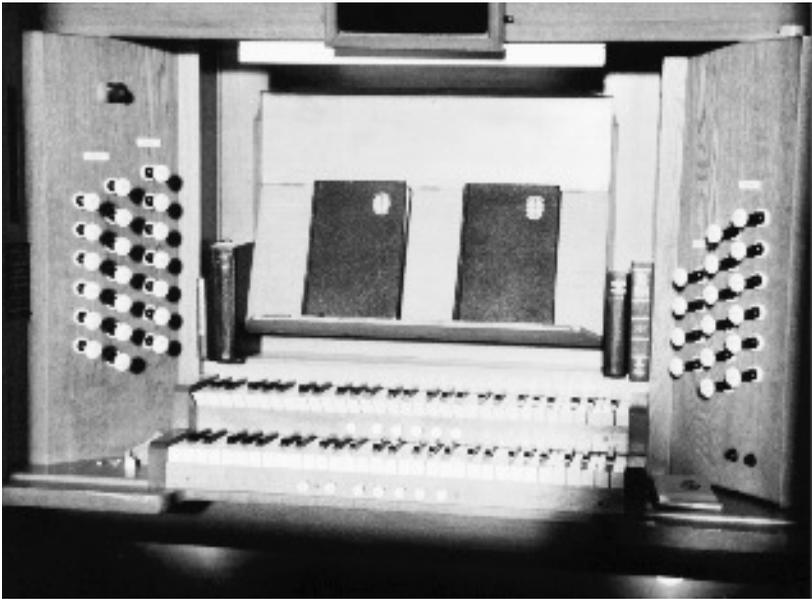
Research at Berkshire Record Office reveal that Trinity set up an organ committee on 19 July 1877 to raise money for a new organ with a target of £400 based on a specification by Sweetland of Bath. Church accounts for 1879 show a total cost of £589.18.4 including £437.00 for “Mr Sweetland” and a gratuity of 10 shillings “to his men”. Caversham Heights Methodist Church records show that the church paid £100 for the Sweetland instrument in 1913 (present replacement value upwards of £250,000!)

The Trinity records also show an organists salary of £25 in 1871/2 although in 1877 the treasurer noted a reduction in church expenses including



“cessation of salary to organist as the duty is now kindly undertaken by a member of the church”

By co-incidence, shortly after reading Jim Wooldridge's article I received a telephone call from a gentleman in Alton who is presently researching the organs built by Sweetland of Bath in preparation for a web-site and also by co-incidence we at Caversham Heights were just about to remove the front pipes for cleaning and painting as part of our church refurbishment. Lo and behold (or rather high and behold - since the inscription was at the top end of the 16ft) there was painted in black at the back of the pipe “Decorator C.W.St



... 1878". The original Victorian decoration has been retained where the 16' (and several others) extend beyond the arch in front of the organ recess. I understand that the instrument is recorded in Cambridge as "sent elsewhere". We also discovered a Victorian plate inscribed in colour "Sweetland of Bath 1878" which has been re-sited to a prominent place on the console.

The original Sweetland instrument has undergone several rebuilds and refurbishments. The first rebuild was by Rushworth & Dreaper in 1963 when a balanced pedal and two further stops derived from existing pipes. The opening recital was given on 13 December 1963 by Dr Eric Thiman with the Kendrick School Madrigal Group. In 1981 George Osmond of Taunton undertook rebuilding of the console to RCO standard, electro/pneumatic action was fitted to manuals and drawstops, pistons fitted and several tonal modifications were carried out including Mixture 11 and Clarion on the great, Céleste and Oboe on the swell and Lieblich Flute and Trombone on the pedals. The opening recital was given by Dr William Lloyd Webber on 30th September 1981. the pedals were converted to electric action, the trigger swell was replaced by a balanced pedal and two further stops derived from existing pipes.

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THE SPECIFICATION			
	GREAT		SWELL
Double Open Diapason	16	Lieblich Bourdon	19
Open Diapason	8	Open Diapason	8
Stopped Diapason	8	Lieblich Gedackt	8
Dulciana	8	Viola di Gamba	8
Harmonic Flute	4	Vox Celeste	8
Principial	4	Gemshorn	4
Twelfth	$2^{2/3}$	Piccolo	2
Fifteenth	2	Mixture	III
Mixture	II	Horn	8
Trumpet	8	Oboe	8
Clarinet	8	Swell Sub Octave	
Clarion	4	Swell Octave	
		Swell Unison Off	
PEDAL		COUPLERS	
Open Diapason	16	Swell Octave to Great	
Bourdon	16	Swell to Great	
Quint	$10^{2/3}$	Swell to Pedal	
Base Flute	8	Great to Pedal	
Lieblich Flute	4		
Trombone	16		

Trombone on the pedals. The opening recital was given by Dr William Lloyd Webber on 30th September 1981. The pedals were converted to electric action, the trigger swell was replaced by a balanced pedal and two further stops derived from existing pipes. The opening recital was given on 13 December 1963 by Dr Eric Thiman with the Kendrick School Madrigal Group. In 1981 George Osmond of Taunton undertook rebuilding of the console to RCO standard, electro/pneumatic action was fitted to manuals and drawstops, pistons fitted and several tonal modifications were carried out including Mixture 11 and Clarion on the great, Celéste and Oboe on the swell and Lieblich Flute and Trombone on the pedals. The opening recital was given by Dr William Lloyd Webber on 30th September 1981.

The organ stands at the front of the church and the attached console includes a CCTV camera installed in memory of Ralph Lascelles MBE, a former member of the Association, who served as organist from 1950 until his appointment as Organist Emeritus in 1989.

The church celebrates its 90th anniversary next year and included in the celebrations will be a concert in which the organ will take a major part.

The refurbishment of the organ at Wesley Methodist Church Queens Road, Reading (scheduled for completion in April 1999) has revealed a further connection with the Sweetland firm. Several ranks of pipes had a label attached from "Sweetland Organ Building Co. Ltd. BATH, telephone number BATH 9X3"! which indicates that some additional pipes were added by Sweetland to that instrument somewhere around 1920.

A NEW LEASE OF LIFE AT WESLEY METHODIST CHURCH, READING

Travellers passing along Queens Road over the past year can not have failed to notice that something is afoot at Wesley Methodist Church. Following a period of encapsulation within a lattice of scaffolding and protective sheeting, the building has been revealed once again in pristine condition, its stone dressings gleaming in brilliant contrast to the red brickwork. A modern entrance lobby and meeting rooms have been added in sympathy with the original building, and the interior of the church itself has been completely restored.



With the building work finished, attention has now turned to the organ. The history of the instrument is relatively straightforward. It was supplied in 1874 by the Hull firm Forster & Andrews, and had a console of three manuals, but with the choir organ prepared for only. Installed in a chamber to one side of the choir stalls at the front of the church, it appears that no substantial changes were

made to the instrument for a century other than the addition of the pedal Bourdon and an electric blower in 1929.

Geo. Osmond & Co of Taunton took charge of a rebuild in 1974. At this time the action was converted from tracker to electric; the redundant third manual was removed to make way for stop tabs; and the pedalboard, swell pedal and combination action were all changed. It says a great deal for the musical quality of the instrument that it was not felt necessary to alter the tonal specification.

In the past quarter century, changes in worship patterns mean that a choir is now present only for festival services, and organists find themselves distant and isolated from the singing congregation. In response to this and some problems with the reliability of the action, the church's organ sub-committee, with guidance from the Methodist organ advisor David Cambridge, has entrusted a programme of work to T.W.Fearn & Son of West London.

Major requirements of the rebuilding project are to: restore, re-leather and repallet the soundboards; re-leather the wind system; replace the direct solenoids with electro-pneumatic underactions to improve the repetition; and

GREAT		SWELL	
Open Diapason	8	Lieblich Bourdon	16
Hohl Flute	8	Open Diapason	8
Dulciana	8	Stopped Diapason	8
Principal	4	Salicional	8
Harmonic Flute	4	Céleste**	8
Twelfth**	2 ² / ₃	Principal	4
Fifteenth	2	Mixture	III
Sesquialtera	III	Cornopean	8
Corno di Bassetto	8	Oboe	8
Trumpet**	8	Tremulant*	
Clarion**	8		
PEDAL			
Acoustic Bass*	32	Swell sub-octave	
Open Diapason	16	Swell super octave	
Bourdon	16	Swell to Great	
Bass Flute*	8	Swell to Pedal	
Octave Flute**	4	Great to Pedal	

Three coupler reversers
Five thumb pistons to each manual, duplicated by toe pistons
*New stops
**Prepared for at console

provide a new mobile drawstop console on a transmission system, including a two-channel solid-state memory system. Components of the original console are to be left in situ. In view of the remarkable survival in excellent condition of the original Forster & Andrews pipework (including the characteristic triangular Hohl Flute), it is not proposed to alter these ranks in any way. However, the opportunity is being taken to prepare additions to the tonal scheme.

Work started on site in the autumn of 1998. It was originally the intention to keep one manual division working at all times, but it soon became apparent that the floor of the organ chamber was collapsing due to an infestation of wet rot, and that the building frame was leaning backwards. As a consequence of this, most of the pipes had to be removed to allow the extent of problem to be surveyed and for remedial action to be taken. The organ now has a new supporting structure passing through the chamber floor and resting directly on the foundations of the crypt.

As with so many rebuilds, oddities have been uncovered and questions raised upon detailed examination of the instrument. Certain features of the layout suggest that the organ was not designed specifically for Wesley Church. Also, the swell box has a tuning door to the rear which is hard up against the more recent pedal Bourdon, and so can not be opened. The Bourdon was installed by Sweetland Organ Building Co., Ltd. of Bath, which is confirmed by their original delivery label attached to one of the pipes when the pedal organ was converted to pneumatic action.

Both the swell and great soundboards have a spare slide; that on the great is to be filled with a Twelfth, while the swell is to gain a Céleste. The swell

slide may originally have been intended for a fractional-length reed such as a Vox Humana, as it was placed within its own small fixed swell box inside the main box. Other proposed changes are to extend the Bourdon to provide 8', 4' and a derived 32' for the pedal, and to prepare the console for a Trumpet unit on the great at 8' and 4' pitches.

It is anticipated that the work on the organ will be completed in April 1999, and opening festivities have been planned for June. With both building and organ given a new lease of life, Wesley Church is undoubtedly ready to face the new Millennium.

I should like to express my gratitude to Phil Fisher, who has played the organ at Wesley for forty-seven years, and Mr T.W.Fearn for their kind assistance in the preparation of this article.

VISIT TO LOCAL CHURCHES

Saturday 18 April

On a very cold Saturday in April some of us ventured into the Berkshire countryside to see the organs at three village Churches. Our first visit was to Shottesbrooke and to any one not knowing the Church it must have come as a surprise to drive through a field of sheep and lambs to get to the Church which is part of a large estate. The Church only has electricity for the alarm system and the organ, the organ being hand pumped for the hymns on the instructions of the 'Lord of the Manor'. The blower is allowed to be used for the final voluntary.

The organ is sited on a gallery on the West Transept and was built by J. W. Walker and Sons in 1905.

THE SHOTTESBROOKE ORGAN			
GREAT		SWELL	
Open Diapason	8	Closed Horn	8
Wald Flute	8	Stopped Diapason	8
Dulciana	8	Echo Gamba	8
Harmonic Flute	4	Voix Céleste	8
		Principal	4
Swell to Great			
Great to Pedal		PEDAL	
Swell to Pedal		Sub Bass	16
Swell Octave			

Literally just round the corner from Shottesbrooke is the village of White Waltham and its brick Church which was our next venue. We were welcomed by the Vicar Revd. David Andrew who then let us try the organ. It was built in 1892 by Forster and Andrews with later alterations by J. W. Walker and Sons and is one of several Forster and Andrews organs that were in the Reading area. It is sited at ground level behind the choir.

THE WHITE WALTHAM ORGAN

GREAT		SWELL	
Open Diapason	8	Bourdon	16
Clarabella	8	Open Diapason	8
Salicional	8	Leiblich Gedact	8
Gamba (TC)	8	Gemshorn	4
Principal	4	Cornopean	8
Wald Flute	4	Oboe	8
Fifteenth	2		
PEDAL			
Bourdon	16	Swell to Great	
		Swell to Pedal	
		Great to Pedal	
		2 toe pistons to Great and Swell	
		Toe tremulant	

Travelling back to the A4 through the winding country lanes we arrived for our final visit at Knowl Hill a brick built Church which is very visible from the A4. This visit was made at the suggestion of Sybil Stephenson who plays there on occasions and the Vicar welcomed us and apologised for the lack of heating - there was only enough oil to heat the Church for the next day's services. Several members played the organ which was built by Abbot and Smith in 1878 and in 1985 Rushworth and Dreaper carried out some work on it and as White Waltham it is sited behind the choir at ground level. The specification is :All the organs had similar specifications, all having a reed on the swell and one pedal 16ft, yet in their own way they were all different and those who played them enjoyed the experience.

THE KNOWL HILL ORGAN

GREAT		SWELL	
Open Diapason	8	Lieblich Bourdon (TC) 16ft	
Stopped Diapason	8	Salicional (TC)	8
Dulciana (common bass)	8	Leiblich Gedact	8
Principal	4	Octave	4
Wald Flute	4	Oboe	8
Fifteenth	2		
PEDAL			
Bourdon	16	Swell to Great	
		Swell to Pedal	
		Great to Pedal	
		2 combination pedals	

After the visit to Knowl Hill we all went to Sybil Stephenson's for tea where as usual we were warmly welcomed and well supplied with sandwiches and cakes for which we thank Sybil, who as we know is one of our longest serving members.

BERKSHIRE ORGANISTS RAID BUCKS

The Visit to Marlow and Hambleden – 20 March 1999

Business was booming in Marlow, with the streets thronged with shoppers and the park full of children running riot, as some twenty disparate members of our association assembled in the impressive space of All Saints' Church. The situation of the building could not be improved; the happy juxtaposition of Thames, swans, suspension bridge and elegant spire must have appeared on many thousands of postcards over the years. Although the scene appears timeless, the present edifice is at least the fourth church to have stood in this vicinity since the Norman Conquest, the proximity to the river causing many structural headaches for successive generations.

Flooding was not a cause for concern as we were welcomed by the Director of Music, Clem Virgo, who gave a succinct history of the organ and then declared the console open for the enjoyment of members.

The instrument is essentially by Father Willis, dating from a major reconstruction in 1876 which probably made use of existing parts from an organ thought to have been placed in All Saints' c.1857. There was frequent need for repairs in the ensuing quarter century, thanks to the attentions of rats and mice and to a poorly judged roof repair in 1889 which left the organ exposed to the elements. Other than the addition of pneumatics to some parts of the action and the provision of electric blowing, there was little change to the specification until the John Compton Organ Company was engaged to rebuild the instrument in 1955. They converted the action to electro-magnetic and made a few tonal changes. More drastic however was the replacement of the en fenêtre console by a cinema-style roll-top affair with stop keys, which was raised on a platform between the organ case and the choir stalls; the hole left in the case was filled with an unattractive plywood construction.

A thorough cleaning and restoration project was undertaken by N.P.Mander Ltd. in 1996/7, when the opportunity was taken to move the tonal specification back towards the Willis scheme whilst retaining some of the more useful features of the Compton arrangement. A smart new drawstop console was provided and is incorporated once more into the casework.

An excellent booklet has been produced to celebrate the restoration of this fine instrument, and the impressive programme of concerts and recitals held regularly at All Saints' can be commended to all.

A pleasant drive up the Thames Valley brought us to Hambleden, which was also surprisingly busy. The village nestles attractively at the foot of the Chilterns, and is a popular starting point for walkers – a welcome source of income for pubs and church (serving teas, not ale!) in the summer months.

THE ORGAN OF ALL SAINTS, MARLOW

GREAT		Swell	
Double Diapason	16	Contra Gamba	16
Open Diapason	8	Open Diapason	8
Gamba	8	Stopped Diapason	8
Claribel Flute	8	Salicional	8
Principal	4	Vox Angelica	8
Flûte Harmonique	4	Principal	4
Twelfth	2 ² / ₃	Piccolo	2
Fifteenth	2	Mixture 19.22.26	III
Sesquialtera 17.19.22	III	Contra Fagotto	16
Grand Tromba	8	Cornopean	8
Clarion	4	Vox Humana	8
Swell to Great**		Tremulant	
Choir to Great		Super Ocatve	
Reeds Suboctave		Sub Octave	
		Unison Off	
CHOIR		PEDAL	
Lieblich Gedact	8	Open Wood	16
Viol d'Amore	8	Open Diapason	16
Dulciana	8	Violone	16
Gemshorn	4	Violoncello	8
Flûte Harmonique	4	Open Flute	8
Corno di Bassetto	8	Octave Flute	4
Swell to Choir		Ophicleide	16
Great to Choir		Great to Pedal**	
Great Reeds on Choir		Swell to Pedal*	
Super Octave		Choir to Pedal*	
Sub Octave		Swell Octave to Pedal	
Unison Off		Choir Octave to Pedal	

* Duplicated by Thumb Pistons

** Duplicated by Thumb and Toe Pistons

8 Pistons to Great, Swell & Choir

8 Toe Pistons to Swell & Pedal

8 General Pistons

8 levels of memory on divisional and general pistons

Our President is, of course, organist at the church of St Mary the Virgin, and was able to give a full discourse on the history of both church and organ. Aside from its multitude of interesting historic features such as the Saxon font and Norman archways, the most astonishing feature of the building is its size; the long nave is mirrored by a spacious chancel, with the altar remote even from the choir stalls. Incumbents before the advent of amplification must have had powerful lungs indeed!

Records indicate that a three-manual organ was bought by the church in 1865 and, although the builder is not known, Willis was responsible for some tuning work between 1885 and 1906. A replacement instrument, possibly incorporating some of the earlier pipework, was supplied by Norman & Beard Ltd. in 1908, and its sweet tones fit the church beautifully. The mixture was added in the 1970s.

THE ORGAN OF HAMBLEDEN PARISH CHURCH			
Great		Swell	
Open diapason	8	Open diapason	8
Claribel flute	8	Lieblich Gedackt	8
Dulciana	8	Echo Gamba	8
Principal	4	Voix Celeste	8
Flute	4	Gemshorne	4
Fifteenth	2	Mixture	III
		Oboe	8
Pedal			
Open Diapason	16	Swell to Great	
Bourdon	16	Swell to Pedal	
		Great to Pedal	
6 Composition Pedals			

Once members had been sated with the delights of this charming instrument, they retired up the hill to the President's home, where a generous afternoon tea had been prepared. A very civilised end to a genteel afternoon.

DID YOU USE THE FIFTEENTH? SOME OBSERVATIONS ON RURAL LIFE AND MUSIC

Rachel Walker

Last summer, we moved from Oxford to South Moreton, between Didcot and Wallingford, in that part of Oxfordshire which once was Berkshire, when my husband became Rector of South Moreton with North Moreton, Aston Tirrold and Aston Upthorpe. The four villages have a total population of around 1200, and there is a school, a post office and three pubs. The villages are named in the Domesday book, and the church buildings reflect the antiquity of the settlement (as do the organs!).

South Moreton was on the mediaeval 'Pilgrims' Way', and the St Birinus Pilgrimage route still goes through South Moreton. There is a motte castle close to the church, and the Hacca or Mill brook flows past the churchyard. At North Moreton, a Norman church was replaced in the twelfth century, and in 1299 the building of a chantry chapel, dedicated to St Nicholas, was completed. The chapel was endowed by Miles de Stapleton, Lord of the Manor, and an important soldier and courtier in the reign of Edward I, and who was then summoned to parliament as a baron by Edward II and served as Steward of his Household. The most notable feature of the chapel is the large east window, which represents fifteen scenes in the life of the Christian church. It is one of the finest examples of late thirteenth century glass in the country, and is probably the first example of a theological programme in glass. Aston Upthorpe, the smaller of the two Astons, dates from Saxon times, but it was also the site of an ancient fort, Roman temple and tumult. Aston Tirrold is somewhat later, but the parish church dates from before the Norman conquest.

In terms of the present day life of the church, the then two benefices were united in 1979, the parishes retain their independence, and prefer to worship and socialise separately rather than together. Three services are held in the benefice each Sunday, with the Book of Common Prayer and the Rite A ASB/Common Worship communion services both being used. Ancient & Modern Revised is used in all four churches, with Anglican chant for the canticles at Matins and Evensong, the psalms being said. The music, and the worship in general, tends to reflect the more conservative nature of rural congregations, but there is openness to change, if it is considered appropriate.

Three of the four churches have working pipe organs. All have one manual and pedals, with both North Moreton and Aston Tirrold being enclosed. North Moreton and Aston Tirrold have electric action, and South Moreton is tracker. The instrument at South Moreton was part of the Great Exhibition of 1851, with various later additions. There is a protracted and wryly amusing correspondence between an organ builder and two Rectors, concerning the fitting of a new pedal board, which covers some years.

All this is a far cry from living cheek by jowl with the Headington A40 roundabout, on a post war council estate, with one church built in 1958, very much in a modern style, albeit with a fine two manual Nicholson extension organ, our previous situation. And it is not only geography and history which distinguishes the rural church from the urban church. There are a number of differences in attitudes to church life and church music, which impinge on the role of the organist and the way in which music is organised.

The report of the Archbishops' Commission on Rural Areas, *Faith in the Countryside* (now almost ten years old) made a number of observations about the state and place of music in rural areas, many of which still hold true today, at least in this benefice. Music in rural and small churches is still an important part of worship - St Augustine's dictum that 'he who sings prays twice' is as true in the country as the town or city. But perhaps the key point is that it needs to be simple and within the capabilities of those performing it. It is sometimes frustrating for those organists and clergy who have a wide knowledge and love of hymns to choose from a limited selection of hymns that the congregation knows, and of course, congregations will not learn new hymns if they are not included in a service. However, a well-known hymn, enthusiastically and confidently sung, will be a far more uplifting part of worship than an unfamiliar and complicated setting.

The same is true for the organist. We are fortunate here having people who are willing to play in each of the villages; other places are not so blessed. But when the capabilities of the organist, and the organ, are limited, a rhythmic and appropriately registered accompaniment to a hymn will be far more useful to the congregation than a complicated and perhaps inexpertly played 'last verse' arrangement in a style more suited to a large parish church or cathedral. In the country, often the church is seen as an important part of

village life, even if people do not attend regularly. This often means, as it does here, that people are more willing to take responsibility for the various tasks and jobs that need to be done, including playing the organ for services. However, willingness to play for services does not obscure the issue which is on-going and common to many areas: the remuneration and recognition of organists. The ACORA report says 'Our experience is that rural congregations tend to take for granted those who lead them in music. The faithful witness of the unpaid weekly organist needs to be recognised and applauded, but this level of commitment should not be assumed and churches should be prepared to pay properly (including travelling expenses) a regular organist/musician.' (*Faith in the Countryside* [1990] p.203)

The organs, too, can be limited in their capabilities, as they are in this benefice. The one manual on each of the organs has four or five stops (eight and four foot, with North Moreton and Aston Tirrold each having a two foot; there are no reed stops) and one pedal stop. Much as one would love to play Bach chorale preludes and other such pieces, it is far more of a sensible proposition to play simpler pieces more in keeping both the organ and with the nature of the buildings and the worship.

Back to that elusive Fifteenth. My husband asked me, after the Parish Communion on Easter Day, thinking perhaps that the accompaniment of the hymns had been somewhat timid for the 'Queen of Feasts', 'Did you use the Fifteenth?' Alas, there *is* no Fifteenth on the organ at South Moreton!

But nonetheless, the organ had provided a satisfactory accompaniment to the musical parts of the service, within the capabilities of the worshipping community, the organ and the organist, which perhaps should be the guiding principle when planning music for the rural church.

THE ORGAN AT ST MARY'S, WARGRAVE

Keith Dukes
Organist and Choirmaster
St Mary's, Wargrave

First, some background. For some time at St Mary's, Wargrave we have had a few minor problems with the organ: some ciphers, some notes not sounding at all. Not show stoppers, but nevertheless things that need to have an ear kept on them. Soon after taking over the organ bench from Granville Hawkes on Remembrance Sunday 1996, I started some investigation and found that the organ has not had a thorough clean inside for more years than is good for it.

I spoke with those who looked after the organ, Hill, Norman & Beard or rather the people that firm sub-contacted the work to. They recommended not only thorough clean inside but also electrifying the action and detaching the

The Organ of St Mary, Wargrave

Great		Swell	
Double Diapason	16	Open Diapason	8
Open Diapason	8	Stopped Diapason	8
Dulciana	8	Gamba	8
Harmonic flute	8	Echo Dulciana	8
Octave Diapason	4	Principal	4
Great octave		Mixture 12.15.19	III
Swel to Great		Contra Fagotto	16
Great to Pedal		Closed Horn	8
Pedal			
Open Diapason	16	Great Octave	
Bourdon		Swell Octave	
(from Gt Double Diapason)	16	Swell to Pedal	
Flute, extension	8	Great to Pedal	
Contra Fagotto (from Sw)	16	Swell to Great	
		3 toe Great & Pedal pistons	
Toe Tremulant		3 toe Swell pistons	
Trigger Swell Pedal		Toe Great to Pedal	

console, things that they had recommended ten years or so ago. The latter two were fashionable things I was not quite sure about for St Mary's, Wargrave.

Needless to say we were talking a lot of money, say £75,000 to £100,000. Now back in the days during the first few decades of this century, when the majority of village organs in Britain were first installed or last rebuilt there was usually a wealthy benefactor or two in each parish who were able to and felt moved to cover the cost. Those days have long since gone.

My first reaction was well maybe we could roll a thorough clean and re-ordering of the organ into the plans we have for extending the church, this providing extra accommodation along the lines of neighbouring Twyford or a little further afield, Tilehurst. Any re-ordering of the organ, however, requires input from the Diocesan Organ Advisor. And so it was that on the last day of last September some members of the PCC and I met for the first time Chris Kent. What a surprise it was to discover that Chris and I share a similar background, both having been to Manchester University, and practised on the Walker organ in the Whitworth Hall (mentioned in Sumner) and even the same Hall of Residence (Hulme) chapel organ.

Chris quickly identified that the organ appears to be in its original condition as built by the London firm of Walkers and installed in 1917 following a devastating fire in the church a few years before. One of our Elders then disappeared for a few moments and came back with the parish registers for the period. And indeed the organ as it stands today does appear to be unchanged from when it was dedicated at the Harvest Festival Service on Sunday 30 September 1917.

Now this is quite unusual. Most organs built over 60 years ago have had major repairs or been re-ordered. That at St Mary's, Wargrave, however, appears to be one of comparatively very few of its age still in its original condition. And, perhaps more importantly, worthy of maintaining as such.

Since meeting Chris I have at his suggestion registered the organ with BIOS (The British Institute of Organ Studies), which has records of tens of thousands of organs in Britain and issues certificates to those few (currently only a hundred or so) of particular historic interest. You can look it all up on the Internet if you're interested. Chris felt we might be a contender for a certificate and indeed at the turn of year Michael Sayer, Administrator of the BIOS Historic Organs Certificate Scheme wrote to me to say that in order to set on record this organ's importance to the heritage, BIOS proposes to supply a certificate confirming the national importance of the organ. On Chris's part, he has undertaken some research with Walkers and has obtained a full history of their building and subsequent care of the organ up to the time Hill, Norman Beard took over the service contract in 1969.

But Hill, Norman & Beard ceased trading last year after 243 years in business. And so, all in all, we at St Mary's, Wargrave have reached a sort of crossroads with the organ. I am meeting Chris again soon and we will have much to discuss about where we go from here.

MALCOLM STOWELL AT ST JOHN THE BAPTIST, WHITCHURCH HILL

14 November 1998

Norman Hutt

This Organ Recital at the Church of St. John the Baptist, Whitchurch Hill was given by the Organist and Director of Music at Slough Parish Church, Malcolm Stowell. He gave a brilliant display of musicianship upon a small instrument which, although in good condition, lacks the resources which are usually called upon to provide such a varied programme. Starting with Sousa's *Liberty Bell March*, it settled the audience into just the right mood to enjoy the rest of the carefully selected programme. Percy Whitlock's *Allegretto* and William Boyce's *Voluntary in D* displayed the minimal resources of the organ to perfection. This was followed by Alec Templeton's 'Bach Goes To Town' and Pietro Yon's *Humoresque* which was played on the Dulciana, the softest stop on the organ, holding most of the audience spellbound until the final cadence. Lefebvre Wely's 'March in F' then demonstrated Malcolm's gymnastic competence to great effect.

After the interval, came well known pieces, Purcell's 'Wedding March' and Alfred Hollins' 'Pastoral' Then two lesser-known pieces, Harvey Gaul's

The Specification of this Turn of the Century Organ

GREAT		SWELL	
Wald Flute	8	Principal	4
Dulciana	8	Stopped Diapason	8
Harmonic Flute	4	Closed Horn	8
Open Diapason	8	Echo Gamba	8
		Swell. Octave	
PEDAL			
Bourdon	16	Balanced Swell Pedal	
		2 Toe Pistons to Great	
Swell.to Pedal		Toe Piston Great to Pedal	
Swell.to Great		2 Toe Pistons to Swell	
Great to Pedal.		Pedal Compass CC to F.	

'Eventide' and Cuthbert Harris's 'Caprice' led to the beautiful 'Celtic Melody' by G.O'Conner Morris and the evening ended with Percy Fletcher's resplendent 'Festival Toccata.' A fine ending to a wonderful evening's entertainment.

THE ORGAN AT GORING FREE CHURCH

(Information gathered by Paul Joslin, Keith Bance, and Brian Carlick)

This organ dates back to the mid-1890s, just after the construction of the present Free Church. It was built by Auguste Gern, who was born in Berlin in 1837. He worked for the famous Parisian organ builder, Aristide Cavaille-Coll between 1860 and 1866, coming to England to work as foreman on the installation of a large organ in the Carmelite Church in Kensington. Prevented by the political situation in Europe from returning to France, he decided to establish his own business in West London.

His output was relatively small, with around 200 organs built in Britain between 1868 and 1907, but his work was of a high quality. He built both large church organs as well as highly decorated chamber organs for big private houses. The Goring organ has proved to be a rare survival. There are now only around fifteen Gern organs in near original condition. (There is, of course, the one at Grazeley Church - Ed.)

Although its historical significance is assured, a detailed examination of Goring Free Church organ showed that it is not one of the best made and designed of the Gern organs. Recycled parts were used - not an unusual practice at the time but they were roughly adapted and fitted, with little view to later maintenance requirements. Nevertheless, other individual components are of Gern origin and well made.

From an early stage the organ was powered from the water mains by a hydraulic engine, rather than the exhausting method of hand-blowing. It was reported that when the organ was played a stream of water drained out into Manor Road, and this system was still in operation during the 1939-45 war years. The first electric blower was fitted shortly after that. It appears that

A.A.Gern's (his son's) involvement with the church ceased in 1915, for he discontinued organ building activities by 1923. Although born in London in 1870 Gern junior would have been ostracised during WW1, possessing a German surname. There were riots in London against such people.

The organ was cared for by “Mr Walker of Reading” (1915), C.H. Walker (1922), H. Walker (1925), Bishops (1930), Phipps of Oxford (1948-1964), J.W. Walker (1965-1998). In 1998 Brian Carlick of Charlton-on-Otmoor, Kidlington, undertook, a major overhaul and added a Twelfth on a Great spare slide. He was brought up here at Goring, and actually learnt to play the organ at this very Church, therefore knew it well.

He found that it was not originally built for Goring Free Church, firstly because it is on record that the then Minister heard about it from a friend who had examined it when it was for sale at £205, and recommended it as suitable for the church. And, secondly, there were two serial numbers inside it - 240 and 244 - which could imply that Gern either made it for another client or from discarded material. He made three other instruments about this time. The Swell Lieblich Gedackt 8ft is marked Lieblich Bourdon Choir 240,” so that some material came from a three-manual organ. The instrument includes a mixture of pipework; the front dummies were made in Belgium and have a mark stamped on them “VIELLE MONTAGNE 9.- The Pedal Bass Flute is almost certainly German, and the rest of the pipework a mixture of English material. The Dulciana 8ft on the Great is stamped “Voix Celeste,” crossed out and re-marked “Dulciana.” Also, bottom CC of the Great is stamped “MONTI & FILS AINE 12¹/₂ MENILMONTANT.”

Although it will never be particularly light to play, it is of good size and scope for a village church organ. The restoration of this interesting instrument of 589 pipes, 11 stops, and two manuals and Pedal, was celebrated in style on Saturday 10th October 1998.

THE BENEVOLENT FUND

Evelyn Fisher

In 1998 the Association contributed £97.00 to the fund, this being the very generous collection as the Presidential Service.

Again, there were few other occasions during the year when it was appropriate to display the Benevolent Fund plate, and unfortunately one when the Steward forgot to produce it — last year’s A.G.M.

I thank you for your support in the past and I am sure you will continue to give generously when the occasion presents itself.

RSCM JUNIORS AT MAGDALEN

Philip Bowcock

Each year the RSCM holds several courses for junior choristers, and one of these is held at Easter at Magdalen School, Oxford, when around 100 junior members of parish choirs join for a three-day course. The Course Director in 1998 was the Director of Music at the School, Peter Smith, and this year was Judy Martin, Head of Music at The Abbey School. Each day the practice in the School is followed by singing Evensong in the College Chapel, and the sound of 100 young voices in the Chapel is one which those present will remember for a long time.

The School is situated just over Magdalen Bridge and the Music Department has excellent accommodation with several well-equipped rooms for individual and group teaching, and the School Hall which is a multi-purpose building with stage at one end and chancel at the other. Although I was informed that it was not entirely satisfactory for many purposes, it had ample room for all to sit round for the full sessions, and a pipe organ.

Each morning initial practice is in groups in the music rooms, followed by full practice in the Hall, with similar routine again in the afternoon. There are only very short breaks for the juniors who are worked very hard all day. The course demonstrates again the responsibility and dedication of choristers, very different from the impressions often given by young people elsewhere.

Several parents and organists form the “supporter’s club”, dealing with tuck shop, drinks and any other problems of organisation. The perks for these activities, apart from general chit-chat about church music and choirs, are the opportunity to sit in on some of the training sessions, and to attend the rehearsals and services, and also to have some time in Oxford City Centre which is only a few minutes’ walk away.

Easter 1998 was particularly wet, with flooding in North Oxfordshire, and the result was a very high river that week. The boys of Magdalen School normally form the choir of the College Chapel and in order to get there they have to cross both the river and the road. For this purpose there is a footpath under the bridge but on one day the river was so high that this was quite impassable and everyone had to cross the road fully robed and in pouring rain. We held up the traffic, probably through the whole of central Oxford, while the procession of 100 filed across.

At the conclusion of the course about twenty are chosen to sing Evensong in the Cathedral, which is a most memorable experience for them, and two of my choir were invited. I can recommend the course as a means of encouraging young choristers without hesitation, and am looking forward to taking them again next year.

LUNCHTIME MUSIC AT ST MARYS, READING

Gordon Hands

The Lunchtime Recital series continues to be played in St Mary's and the series is now in its eighth year. Attendance has been increasing and up to 60 now attend each recital. The funds raised continue to be used to carry out repairs and the instrument is now working as well as it has for many years.

The following gave recitals in the Lunchtime Series in 1998.

Wilbur Wright	Michael Howell
Reading College students	David Butler
Graham Ireland (twice)	Wendy Watson
Jonathan Holl	Gregory Clifton-Smith
Ian May	Christopher Kent
Christine Wells (twice)	Raymond Isaacson
Frank Brooks	Cynthia Hall
Malcolm Stowell (twice)	Michael Little
Philip Aspden	

EDITH HEWETT – 90 YEARS YOUNG

Evelyn Fisher

October 24th was a day of high winds and torrential rain, with a promise of worse to come, but this did not deter members of the B.O.A. and many other friends from gathering at Park United Reformed Church to celebrate Edith Hewett's 90th birthday.

The proceedings began with a short organ recital by Christine Wells, Evelyn Fisher and Graham Ireland, who had written a piece specially for the occasion.

After thanking the recitalists the Rev. Michael Jackson spoke about Edith's long association with Park URC, her dedication to her work, and his appreciation of her support. It would seem that they had an ideal working relationship – “Edith left the preaching to me and I left the music to her”.

For many years our families were near neighbours, so Edith and I have been well acquainted since I was about seven years old. Thus I had the privilege of presenting her with a basket of flowers on behalf of the B.O.A. of which she has been a member for 51 years and served until recently on the Committee.

Edith was obviously delighted with the celebrations and expressed her thanks to everyone. Looking back over her long life, she spoke at some length

of the support and encouragement she had received from her parents and then from Laurie Warman (another near neighbour and former organist at Park URC) and later of the benefits and friendships she had enjoyed as a member of the B.O.A. She felt it was a great privilege to be able to use her musical talents in the service of God and was saddened that indifferent health now restricted her playing.

Finally Derek and Jenny Guy, with some assistance from Sybil Stephenson, provided a delicious tea, complete with birthday cake and candles, and everyone was able to offer Edith their own good wishes and congratulations.

LIFE BEGINS AT 80!



It was commented recently that the terrible trio of committee members shown above, Gordon Hands, Leslie Davis and Gordon Spriggs, can all safely be described as octogenarians. Further research is required to establish whether organ-playing leads to long life, but it was suggested that these miscreants are living proof of Darwin's theory that only the fittest can survive interminable committee meetings.

Although our venerable colleagues could possibly claim to have notched up a couple of centuries of membership between them, we are also pleased to be increasing our numbers with new recruits. All of those who joined last year are undoubtedly young at heart, whether students or enjoying the freedom of retirement; not surprisingly, most of them also hold regular playing positions. Those who were prepared to have their names included in this exposé are:

NORMAN JACKSON (Organist, St Nicholas, Sulham) who also plays the clarinet and enjoys outdoor pursuits in both countryside and garden.

MISS WENDY WATSON (Organist and Choirmistress, St Luke, Maidenhead) finds time to sing soprano with Maidenhead Chamber Choir and take her Connemara pony "Dancer" out endurance riding.

DENNIS TUTTY (Senior Rota Organist, Caversham Heights Methodist and on the rota of at least two others!) works with a number of voluntary organisations as Treasurer/Financial Co-ordinator.

DAVID BUTLER (an impressive list of appointments culminating in organist and choirmaster, St Nicholas, Rotherfield Greys) sings with three choirs, has an interest in steam engines, has completed an open university degree and is now moving on to golf lessons.

MICHAEL PICKETT is a computer consultant who devotes his spare time to singing bass in the choir at Ruscombe, where he is also learning to play the organ.

ALAN KENT of Wokingham, while not a player, counts organ music among his wide ranging interests in the arts and describes himself as a lapsed choir member.

DANIEL SANDHAM, a student at Christ's Hospital School, is possibly our youngest member. At the age of 16 he has already played in concerts at St Michaels Cornhill and Chichester Cathedral. He directs a school choir and hopes to go on to read music at university. Many members may have unknowingly heard him perform as he also rings bells at four churches in the Reading area.

CHRISTOPHER CIPKIN (Director of Music, St James the Less, Pangbourne) was a chorister at Leeds Parish Church and held the position of Organ Scholar at the University of Keele and Newcastle Cathedral. His interests include singing and listening to choral music, studying church music history and, as you might expect from a 25 year old, he also enjoys evenings out in the pub. And why not?!

THE LAW OF THE WORSHIP COMMITTEE

Some of us have been organists in churches which have a Worship Committee. Some, whether organists or not, may even have been persuaded to sit on such a committee. Since others may be persuaded, cajoled or ordered to become a committee member, it may be useful to them to be aware of the ten laws which govern the natural instincts of this organism.

- 1) The Worship Committee ("the WC") is a group of people which meets at intervals, keeps minutes and wastes hours. A WC may be found in a cold and draughty church or vestry, unless appropriate funds are available, in which case the warmth and cheer of the local pub may be more attractive. In the latter case members may eventually begin to say what they really think instead of what they think the other members think they ought to be

thinking, if indeed anyone is thinking about music and worship at all after a few pints.

- 2) The terms of reference of the WC at the time of its first meeting will be to consider the individual prejudices of its members in regard to the music, and modifications which might be made to give effect to these. The WC will avoid any reference to the opinions of other members of the congregation. Thereafter, having decided that no improvements can be made to services which have not already been made, subsequent deliberations will consider (a) telling the minister, parson, etc, what to do; (b) telling the organist what he can do, and (c) telling the choir where it can go.
- 3) The size of the WC is critical. If it consists of only one member meetings can be held at a time and place to suit everyone - they can all put their feet up with a cup of coffee at the side, and decide whether or not there are any decisions to be made anyway in the minimum time possible. If it consists of two members they will be able to spend the whole of the meeting in thinking that they have achieved consensus even though their views will conflict entirely. If there are three members one will normally be ill and another will have sent apologies, so that the possibility of disagreement between the remaining members is strictly limited. If there are more than three members those surplus to requirements will sleep through the proceedings.
- 4) The Law of the WC consists of bylaws made under the authority of Parkinson's Law⁹ which states that work expands so as to fill the time available for its completion. The WC may therefore be expected to start at a mutually agreed time, usually 8.00 pm, and continue until at least 11.00 pm by which time it will not have completed its intended discussion and it will therefore be compelled to agree a further meeting at a mutually inconvenient date. The main objective of any subsequent meeting of the WC will be to change any decision which it thinks it made at previous meetings.
- 5) If the Minister, Vicar, Parson, etc, knows anything about music he¹⁰ will insist that another member is appointed Chairman. If he does not he will expect to be Chairman himself. This will ensure that any decision of the WC will be irrelevant to the music of the church.
- 6) If service music is provided by a music group in addition to the organ it will be proposed by someone who is neither organist nor instrumentalist

⁹ C Northcote Parkinson, Parkinson's Law, or The Pursuit of Progress, 1957

¹⁰ In accordance with the Interpretation Act 1889, the masculine includes the feminine throughout these rules.

that there should be a Director of Music. This is a most helpful proposal since (a) if the Director eventually appointed is the Organist there will be no further need for the WC; (b) if the Director is a member of the Music Group that group will take over the full direction of music and the organist can then move on to a more enlightened and profitable appointment; (c) if the Director is appointed from outside the church all the musicians can resign and go somewhere where they can perform with more freedom. The WC, which will then have no competent musicians, will be able to fulfil its objectives, and will be flushed with success.

- 7) The WC will be expected to produce a report to the Deacons, PCC, Church Meeting, or other governing body of the Church. The cumulative knowledge of this body so far as church music is concerned will be even less than that of members of the WC. It will either accept the recommendations in total or refuse to accept any of them. In the former case, existing members of the church will be able to depart and go to another church, leaving ample room at services for the hundreds of new potential church members who are clamouring to get in. In the latter case the WC will have ensured a self-perpetuating existence as the whole matter can be referred back to them. They can thus justify many more hours and minutes (see 1 above), though this may drive other members of the congregation round the bend.
- 8) Someone, not necessarily a member of the WC, will propose that the music group, pianist and organist should play together so that the Almighty will be more likely to hear their worship decibels than those of the traditional-style church down the road. The Organist may advise that this is impossible because of tuning problems, but his advice will be disregarded in the interests of producing those decibels, and of course, extra work for hospital ENT departments in the future, who will be called on to deal with the deafness problems of the worshippers in later life. The WC will pass this motion.
- 9) If there is a choir the members may have some opinions on the proposals of the WC. It is likely however that they will fall into two groups - those who wish to maintain and enhance the musical traditions of the church and those who wish to sit on the WC.
- 10) The WC may propose that the church should have its own hymnbook, songbook, chorus book or other publication which will enable more variety in the choice of hymns, songs and choruses. Since most published hymnbooks contain only around 600 hymns the existing choice available for services is very limited. The WC will insist that any new songbook must contain at least half of the songs listed in the Christian Copyright Licensing database. This contains over 120,000 songs and there will thus be 60,000 songs available. Assuming 16 songs per Sunday, this will provide a non-repetitive cycle lasting at least 72 years. By then the congregation will have forgotten the tunes (and the original congregation

and WC will have long been forgotten anyway). If there is anyone present at services they will therefore be dependent on the choir to lead them, in the unlikely event that there is a choir by then. Alternatively they will be able to listen to even more decibels of worship music produced by the Karaoke machine which will have been purchased on the advice of the WC.

A MEMOIR OF THE GRAND MORTUARY CHAPEL ORGAN

by Ivor Coughine

As a young man, I was fortunate to have the opportunity of travelling around Europe at my leisure before returning to England and my place at university; an experience which is nowadays referred to as “taking a year out”. There can be no denying that the decades between the two great wars were filled with both excitement and foreboding, and I indeed witnessed some strange and affecting sights, and enjoyed many a spectacle. None though made such a profound impression on me as the opportunity to deputise for a month on the Grand Mortuary Chapel Organ in a small market town on the border between Hungary and Romania.

The specification is as published by Messrs. Mortimer & Co., Organ Fabricators, 13 Rue de la Mort, Paris. Unfortunately, it cannot be claimed that the organ is in the best romantic tradition, or the best of any tradition for that matter. The liberal use of tremolos was necessary to cover grotesque problems of regulation and pipe speech due to the choking of pipe mouths by ash-laden cobwebs.

My most vivid memory of this extraordinary instrument is of the “Calcant” knob, which operated a signal to the Overseer of the hapless “humans-in-harness”. As one might expect of an instrument capable of providing such quantities of fundamental tone, the wind demand is prodigious, requiring a team of twenty muscular men to work at almost full stretch from the moment the Calcant lets forth its strident clangour until the Organist signals that playing is, for the time being, finished.

I first learnt of the dungeon and its bizarre blowing apparatus when being interviewed by the Chaplin. I recall having expressed some disquiet that my music would require so much exertion and suffering, but I was assured that the team enjoys its work. Indeed, their union requires that each member is provided with a copy of the music, so every individual feels that he is playing a real part in the music heard distantly overhead.

The Overseer used to have a reputation for ensuring that the reservoir was kept full by recourse to a vigorous whip technique – the only sound from the dungeon audible in the body of the Chapel. The Chaplin, however, had recently insisted that a tell-tale weight should be placed so as to be visible to all members of the blowing team; thus they could, to an extent, anticipate the Overseer’s demands and save themselves considerable discomfort.

GRAND SWELLING ORGAN		ORCHESTRAL ORGAN	
Still Gedacht	16	Flute d'Horreur	8
Melodia	8	Dolkan	8
Salamine	8	Echo Viol	8
Dulcissima	8	Viol Célestes	8
Vox Angelica (ten Ab)	8	Celestina	4
Fugara	4	Wiener Flöte	4
Harmonia Aetheria (10.12.15)	III	Viol Cornet (12.15.17)	III
Baryton	16	Lieblich Fagott	16
Corps Stranglais	8	Basset Horn	8
Hautbois d'Amour	8	Vox Humana	8
Sub Octave		Tremolo Largo	
Tremolo Dolce			
INFERNAL ORGAN		PEDAL ORGAN	
(enclosed in crypt)		Resultant Bass	32
Phoneuma Profunda	16	Viol Bass	16
Corps de Nuit	8	Tibia Plena	16
Terpodian	8	Fibia Minor	8
Viole Sourdine	8	Grave Mixture (21 1/3, 12 4/5)	II
Unda Maris IV	8	Gross Fagott	32
Fern Flöte	4	Serpent	16
Vox Mystica	8	Pedal Quint Coupler	
Sub Octave		(INFERNAL SECTION)	
Tremolo Diminuendo		Gravissima	64
(unenclosed in dungeon)		Untersatz	32
Stentorphone Mirabilissima	8	Tonnerre	VIII
Egyptian Horn	8	(16, 10 ² /3, 8, 6 ² /5, 5 ¹ /3, 4 ⁴ /7, 4, 3 ⁵ /9)	
Sub Octave			
Octave			
Vibrato Accelerando			
Orchestral to Infernal			
All Manuals to Pedal			
Eclair (reverser pedal)			
Compass: 60/31			
Action: Patent erratic tubular-pneumonic system, guaranteed to give slack response and no repetition.			
Blown by humans-in-harness.			
Wind noise (by hitch-down pedal)			

Although largely self-explanatory, a few of the stops may be unfamiliar to organists in this country, and are undoubtedly worthy of note:

On the Grand Swelling Organ, the Corps Stranglais is a schnarrwerke reed with unusually deep indentations on the resonators; I found it particularly effective in “Jesu, Joy” as bodies were trundled out of the Chapel. Could I here appeal to readers for information regarding the derivation of the stop-name “Salamine”; the sound is unremarkable, resembling a muted Dulciana, and I have been unable to trace any clues as to its ancestry.

The four-rank Unda Maris on the Infernal Division requires explanation, all ranks being nominally of eight foot pitch. One rank is in tune (insofar as that expression has any meaning in this instrument), the next is tuned flat, and another is sharp. The fourth rank is simply tuned to “just” temperament, the

effect of which is nauseating in the extreme. On more than one occasion, a listener had to be removed from the Chapel suffering all the symptoms of seasickness.

Use by the Organist of the Stentorphone *Mirabilissima* 8, on 72" wind (6 feet!) was only permitted by prior arrangement with the Overseer, enabling an extra blowing team to be rounded up and harnessed. When the requisite pressure was available, a small pseudo-zimbelstern on the console would rotate and tintinnabulate; thus both deaf and blind organists could tell when they had heavy wind.

The Egyptian Horn is a speciality of Messrs' Mortimer. Its pipes are hooded in reverse and emit a blood-curdling wail modelled on the Last Trump.

Another highly unusual, if not unique, feature is the Pedal Quint Coupler. But the piece de resistance is undoubtedly the Infernal section of the Pedal Division, including the *Tonnerre VIII*. This sounds the first eight harmonics of the thirty-two foot series, and as a basis to the full ensemble has to be heard to be believed. It comes into its own in the Bach C Minor *Passacaglia*. An interesting accessory to the *Tonnerre* is the *Eclair*. This actuates a cam device associated with the Chapel mains switch, so that when the *Tonnerre* is in use, the Chapel lights can (optionally) be caused to flash on and off in rapid sequence. I am told that this feature was considered to be absolutely essential by Messrs. Mortimer on an instrument of this size.

NOAH'S WIFE

Len Head.

Last year I was asked by my American relative if I knew the name of Noah's wife. The answer was that I didn't. Her name isn't mentioned in the Bible; she is only referred to as Noah's wife. I asked several people whether they could tell me her name, but nobody could. Some of you will probably remember that I posed this question when on our organ crawl in April. One member even looked it up in the Bible to confirm that she is referred to only as Noah's wife.

Well, I have good news which I wish to share with you. The answer has now come to light. My relative has done some research and has discovered that her name was Na'amah, and it is mentioned in the writings by a professor of Jewish studies who taught the Torah and other sacred writings.

The name means "Pleasant One". She is considered important because she is 'a second Eve - the mother of all who live', so her descendants should learn why she deserved to be saved from the flood, presumably along with all of the animals.

NEW PUBLICATIONS FROM O.U.P. IN 1999

Christine Wells

OXFORD ORGAN MUSIC

Oxford Ceremonial Music For Organ compiled by Robert Gower £12.95

After Robert Gower's useful Christmas compilation album comes Ceremonial Music, not all of which can be categorised exclusively under that title. The pieces, ranging from baroque to modern, can be used at recitals and as Sunday voluntaries. Even if you already have Purcell's Rondeau from *Abdelazer*, Handel's Firework music, Mendelssohn's *War March of Priests*, Boellmann's *Suite Gothique*, *Nimrod* and *Solemn Melody*, there is still much to savour here. Among the earlier pieces, it is intriguing to have *Les Gendarmes* in bright E major, by that German composer of Scottish descent who studied with Lully in Paris, Georg Muffat.

French organ music is represented by Gigout's *Grand Choeur Dialogue* and another Grand Choeur wrongly attributed to Dubois. It is, apparently, a work by Salome. Of interest among the quieter pieces are Parry's *Elegy* written in 1913 for the funeral of his brother-in-law, the Earl of Pembroke, and *Sicilienne*, beloved of string players, by the blind Maria Theresia von Paradis (1759 - 1824).

Amongst the very new pieces are Bob Chilcott's *Sun Dance*, originally written for organ and orchestra, which is bright, chirpy and not too difficult, Grayston Ives' *Processional* which is an arresting triptych and *Tuba Magna* by John Madden, the title speaking for itself. The album ends with an excellent arrangement by Robert Gower of Walton's Introduction and March from the *Battle of Britain* Suite. All in all this book is well worth its modest price by to-day's standards

A Jongen Organ Album edited by John Scott Whitely, £14.95

John Scott Whitely has done much to forward the work of this rather neglected Belgian composer first with his book on Jongen and now with this album. From the player's point of view it is good to have a collection of a composer's works rather than the odd one or two as the character of the writer and his means of expression are revealed through studying the several pieces. Joseph Jongen (1873 - 1953), whose name is often wrongly pronounced, spent most of his life in posts at Liege and Brussels. He spent a few years in England as a refugee in World War 1 and so it is that two of the pieces in this book "Prelude élégiaque" (dedicated to Dr. H. Walford Davies) and "Pensée d'automne" (dedicated to Dr. G. McCleary) were written with English organs in mind, the latter being that in Manchester Town Hall. Both these pieces, although on the austere and lugubrious side, are beautifully crafted and phrased for the organ. "Petit Prélude", "Petite Pièce", "Scherzetto" and "Prière" have more charm while a more extrovert mood is to be found in

“Pièce pour grand orgue” and especially in the “Prélude et fugue” which makes a showy recital number. The fugue subject is in cheerful 12/8.

OXFORD CHORAL MUSIC

Ash Wednesday to Easter for Choirs

£9.95

This is a major new collection for the average SATB parish church choir. Most of the pieces can be classified as easy or moderately difficult and only a few require divisions in some of the parts. It is good to see John Scott's name as co-compiler and he has also contributed a setting of the Easter Anthems in quasi Anglican chant (not always diatonic), written accompaniments for two plainchants and arranged the Sussex Mummings' Carol (O mortal man). Much of the standard repertoire by Byrd, Farrant/Hilton, Lassus, Scheidt, Stainer, Stanford, Victoria and S.S. Wesley is contained here but there are plenty of less well known works such as the Gibbons/Bairstow “Jesu, grant me this I pray”, “Hosianna dem Sohne David” by Gesius (1560 - 1613), “Aye verum corpus” by Flor Peeters and “He is risen” by Percy Whitlock. There are fifty-three pieces altogether, fourteen of which are specifically for Maundy Thursday and Good Friday including a beautiful plainchant arrangement by John Barnard of words based on “Ubi caritas et amor”. New music is provided by Alan Bullard, Bob Chilcott, Grayston Ives and Richard Shephard. Useful liturgical settings include two of the Litany (BCP and ASB). Psalm 114 often set for Easter Sunday evening is here given in Bairstow's extended chant form. Dip into this book and you will find much to suit your own choir that you do not already have. The pieces are presented in order according to the Church's calendar.

OXFORD ANTHEMS AND OXFORD EASY ANTHEMS

Veni Sancte Spiritus John Rutter SATB and organ	£2.00
Love is strong as death Michael Berkeley SATB and organ	£1.65
A Clark Benediction John Rutter Unison voices and piano	£1.35
Upper voices and piano	£1.70
Unaccompanied mixed choir and/or mixed choir	
with organ	£1.70

Veni Sancte Spiritus, the Pentecost or Golden Sequence, is set to Latin words throughout and was written for Stephen Cleobury and the King's College Choir. John Rutter uses rich and evocative harmonies and the textures are beautifully varied. A Clare Benediction is aimed at the other end of the market. The melody is instantly likeable but the underlying harmony seems clichéd and cloying. Of the four different arrangements, that for mixed choir with organ is the most palatable. Love is strong as death is a lovely little anthem suitable for weddings, remembrance and many other occasions. It begins and ends with the words “Set me as a seal upon thine heart”. It is not difficult, the soprano and tenor parts doubling for much of the time and an

optional descant providing extra interest . It is repetitive but in the best possible way.

OXFORD CAROLS Michael Berkeley SATB accompanied or unaccompanied

Cradle Song £1.35

Christmas Bells £1.70

Stupendous Stranger “£1.70

The Oxen £1.35

Personent Hodie Satb with keyboard or instrumental

ensemble arr. John Rutter £1.70

The four short carols by Michael Berkeley were written at various times over a period of several years but have been revised and now form a collection which can be performed together or separately. They make a homogeneous group, the writing in each being very similar. Rhythmically they are very straightforward; harmonically they offer some interesting new sounds and melodically they are graceful. In his arrangement of the well known melody from Piae Cantiones (1582) in Personent hodie, given here with Latin text and English translation by Jane Joseph, John Rutter scores for alternative instrumental groups :-

- 1) piccolo, oboes, clarinet/horn, bassoons, tabor, harp, and/or organ
- 2) recorder, crumhorns, sackbut, psaltery, lute and tabor. The harmony has a modal and medieval feel to it making it ideal for the latter group, but how many schools or churches can muster such a collection of instruments I Parts are available on hire from OUP.

OXFORD CHURCH SERVICES

Peace Mass for upper voice choir, semichorus, 2 solo voices and organ.

Bob Chilcott £3.95

This little Latin Mass in the Britten Wssa Brevis genre, which can be used liturgically or as a concert piece, becomes a “Peace” Mass through linking the beginning to the end with a flowing plainsong – like setting of “Make us instruments of your peace”, sung by the semichorus. The rest of the work is sung by all the voices. The writing is spacious and beautiful throughout and would suit an all boys or all girls choir, the soloists being taken from the rauks. There is rhythmic interest in the Gloria and the Benedictus and the organ part is a real joy.

CHURCH MUSIC SOCIETY REPRINTS

Ave Regina Caelorum for 2 soloists, SATB chorus and organ. Samuel

Wesley arr. Geoffrey Webber £1.95

Two Sacred Songs for solo voice or unison and organ Samuel Wesley arr.

Geoffrey Webber £1.65

These reprints of some of Samuel Wesley's music are very welcome. His work has been overshadowed by that of his famous son, Samuel Sebastian. Samuel (1766 - 1837), ten years younger than Mozart, shows a rare and precocious melodic gift and a feeling for form and proportion. The setting of the Marian antiphon Ave Regina Caelorum was written as a duet when he was 15 and reveals his interest in the music of the Roman Catholic Church. He later revised it adding a four part chorus, which repeats the soloists phrases. The music is mellifluous and simple enough for an average choir. The Two Sacred Songs, "Gentle Jesus" and "May I in thy sight appear" are settings of his father's, Charles Wesley's words found in A Collection of Hymns and Sacred Poems (1742). They are exquisite little miniatures and why they are not better known is a mystery. Vincent Novello described the pieces as "worthy of Purcell himself".

ORGAN MUSIC ON COMPACT DISKS

Mark D. Jameson

This year I have selected just six releases to review. The FIRST DISC is widely available, costs just £4.99 and is by NAXOS (8.553925). The disc was chosen primarily for its music content rather than the instrument played. The disc comes from "The Organ Encyclopaedia" and is RINCK, Works for Organ. The player is Ludger Lohmann, recorded at Weingarten Abbey, Germany. The organ specification is not included in the text, which is a pity. The music of Johann Heinrich Christian Rinck (1770-1846) has all the texture of Bach, but also the influences of later composers, such as Beethoven

The composer born at Elgersburg in Thuringia (now part of Germany), was taught by J C Kittel who had been a pupil of Bach, became organist at the principal church and later the university in Gliessen. In 1805 he moved to Darmstadt where his expertise as an organist and composer was widely recognised, and he undertook many international visits, including to England. He wrote vocal and chamber music as well as for the organ. In a collection of some 1400 LP/Tape/CDs

I have only eleven other recordings of his organ works. I was introduced by Peter Branker of the Organ Club to one of his Preludes for Organ which I find is both a challenge and fun to play, so this disc the first entirely dedicated to his works intrigued me. The programme starts with Op.33 Concertstück followed by Six Variations on a Theme of Corelli (Op.56). A short Trio in B minor (un-numbered) leads to a Choral with Seven Variations on "Freu dich sehr, o meine Seele" The next piece is my favourite, a very interesting Flute Concerto in F Major which lasts for just over 15 minutes. Finally, the only work of Rinck, which appears in three other CD's I have, is Theme (Andante) and variations in C Minor on God Save our King. The piece starts with the hymn tune, and most of the twelve variations are short and sound uncomplicated, but the finale (allegro) is a full-blown fantasia, great disc!

SECOND DISC: this is also a one composer recording - namely J S Bach. Yet

another recording of BACH amongst the thousands already issued so why another? This one, is different. Some of us harbour the dream of a pipe organ at home but few, a lucky few, can afford or have the space to be able enjoy this, a few more have the electronic alternative, but most of us just have a piano. So, buying blind when a new disc was released containing the word "HALL" without knowing the building, and thinking about the Reading and Huddersfield Town instruments, I obtained by mail order from Cathedral Classics the new CD by Roger Fisher whose discs I have gathered for many years.

The recording is by the local company OXRECS (OXCD-74). I was very pleased with my choice, as Roger had been invited to play a new Peter Collins organ in the home of Dr. Malcolm and Joyce Clarke, Ystym Colwyn HALL, Meifod, in Powys. Roger uses his skills to play Bach's Fantasia in C (BWV573), Sei Gegrusset (BWV768), The Pastorale (BWVS90), The Prelude, Trio, Fugue (BVVVS4SB), Chorale Prelude O Mensch (BWV622), Fantasia in G Minor (BVVV542), the Trio in D (BVVV583) and conclude with the Fugue in G Minor (BVVV542). This programme you must be thinking - cathedral organist, large organ.... No, this is built into the hall of a private home. The organ has suspended action to both manuals, full mechanical action and features an oak case to the design of Nicholas Plumley;

The Specification of the Collins organ

Manual I		Manual II	
1. Open Diapason	8	6. Gedact	8
2. Chimney Flute	8	7. Open Flute	4
3. Principal	4	8. Nasard	2 ² / ₃
4. Fifteenth	2	9. Flagelot	2
5. Cyrmbel II	33.36	10. Tierce	1 ³ / ₅
		Pedal	
		11. Subbass	16
		12. Principal No.1	8
		13. Bass Flute No.2	8
		14. Octave No.3	4
		15. Flute No.7	4
		16. Fife No.4	2

The organ also has a cymbelstern, a tremulant to the whole organ and only 650 pipes.

and the whole instrument is on a mobile platform.

A disc of unexpected pleasure - well worth buying.

Third disk: Majesty in Miniature is a new release from Australia, and available from Academy Music. There are no fewer than 27 pieces on this 73-minute disc, but while there is variety, there is also quality. The player is Pastor de Lasala and the organ is now in the Church of the Sacred Heart, Mosman, a suburb of Sydney, New South Wales. Originally built in 1882 by Forster and Andrews, of Hull, England for St. Andrew's Prebyterian, Goulburn (208km SW of Sydney), it served there until 1925 when replaced by a larger organ by Fincham & Son. The F&A was bought by the Sacred Heart, a brick

building seating around 500, and was placed on a rear gallery until 1983 when it was fully restored and turned to its present position. Lack of money has prevented improvements. The whole organ is enclosed apart from the bass of the Open Diapason and the Pedal Bourdon, wind pressure is 3 1/8", 352

Manual		Pedal	
Open Diapason	8	Bourdon	16
Stopped Diapason	8		
Viola D'Amour	8		
Principal	4		
Fifteenth	4		
Oboe	8	keys to pedals	

pipes, compass 56/30, lever swell pedal, 2 composition pedals, specification:

Here is a disc covering Bach (BWV537), arrangements from Handel, early music such as Zipoli and Schnizer, a Prelude and Fugue by Clara Schumann, a Prelude in F by Fanny Mendelssohn (wAtten when her young brother Felix failed to produce a piece in time for her wedding in 1829), a Toccata in Baroque Style by the current Australian composer Dulcie Holland, a very modern Tango from a dance suite by another local James Jacka Coyle, followed by three of Elgar's Vesper voluntaAes and concluding three of the Vierne 24 Pieces de Fantasie, the CaAllon being the final piece. An interesting disc with some unusual music. It opens ones eyes to what one can get out of such a small instrument, many of which can be found in Berkshire.

DISC FOUR: A disc only available from Priory or church/staff from Cumbrian churches at Grasmere and Rydal. PRCD656 is a private recording made in June 1998 with the organist Andrew Seivewright. To me, it sounds a little nervous at the opening, but it gets better and better. All the pieces are well known. This is a disc where all the profits go to supporting the church. Grasmere has a 3m Binns of 1923 rebuilt by Walker in 1965 with additions to the Great, Rydal has an organ thought to be by James Bruce and bought from Muir Wood of Edinburgh in 1807, rebuilt by Wilkinson of Kendal in 1870 and by Nicholson, of Worcester in 1980. The disc is timed at 73 minutes and includes works by Purcell, Bach, the Twelve (but 13) Short pieces by Wesley, Mendelssohn, Schumann, Finzi, the Festival Toccata by Fletcher finishing with Sortie in E Flat by Lefebury-Wely. An interesting disc and good to hear a normal paAsh church recorded.

DISC FIVE is for entertainment! From the remote Cumbrian relaxations to the hubub and bustle of central London. In January 1999 the Organ Club started its January meeting at the Odeon Leicester Square; several Berkshire members were in a vast crowd of organ lovers. The building has undergone a multi-million refurbishment including the organ. The organ is affectionally known as "The Duchess" and was built by John Compton in 1937 with 17 ranks of pipes plus all the usual cinema organ features. There are two spacious chambers under the stage for pipework, the console has 5 manuals.

The ranks are in the Solo chamber: Tuba, Trumpet, Tibia, Concert Flute, French Horn, Clarinet, Vox Humana, Krumet, Glockenspiel, Xylophone. In the Accompaniment chamber (Aght side) are Posaune, Diapason, Geiger, Gamba, Violin, StAngs II, Flute, Salicional, MaAmba, Chimes, plus percussions and special effects. The house organist is Donald Mackenzie (he started there in 1993) who made this disc in 1998 called "At the Odeon" under the Sterndale label (STE3060) playing nearly 68 minutes of popular music starting with the Odeon's own signature tune. From James Bond themes to Hello Dolly - sit back and relax. Donald's playing on this disc, and "in the flesh" at the meeting was brilliant. Organ Club members found it a hard act to follow in the playing time allowed but it was good to hear Harold Britton also playing!

Finally, RECORDING SIX is a box set of 4 discs, released just before Christmas 1998. The set is Historic Organs of Michigan, reference OHS95 which is a recording of the Annual Convention held there in 1995. The 48-page booklet covers full descriptions of the 34 organs recorded, 44 pieces of music and singing by the members of five hymns. The music was played by 36 organists, a flautist and one trumpeter. The recording being "live" music does from time to time suffer from the odd cough or background traffic noise, but they do give a tremendous insight into organs in the area. The playing is all first rate, the organs are obviously in varying states of repair (a cypher can be heard at one point) but the costs and variation are well worth the effort of getting these discs. If you want to hear good organs with a wide variety of music they are for you. My own view is that the word 'Historic' should be used carefully because this latest record includes recent organs by well-known European builders, the US definition of 'historic' is not our understanding! The OHS have issued recording for eight areas and seem to improve each time. They are advertised at \$29.95, plus exact postal cost. I ordered by Air Mail these plus three further discs of Swedish organs and my bill came to \$55.82 via VISA card. The net charge on my bill was £34.76 and UK customs and the Post Office charged me £8.06 duty. Therefore £42.82 for 7 full length discs, about £6.11 each. Ordering direct from the OHS is very easy, telephone 001 804 353 9226, and keep your credit Visa or Mastercard handy. Don't forget they are 5½ hours behind. If you order, payment must be in US Dollars, and you have the option of surface mail which costs less than by Air, but it takes about 6-8 weeks, against 10-14 days by Air. The OHS have issued their 1999 catalogue, we have nothing like this in the UK and they offer a service on CD's, Videos, books and some sheet music. Very well recommended!

WORDSEARCH – SOLUTION

Last year's offering again did not produce any submitted solution. Two good clues would have been found by reading the top and bottom lines backwards. You would have found Goodenough and Hood on the top and Davis – three Past Presidents of the Association, and the remainder of the 29 could be found by reading backwards, upwards or diagonally.

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>
1996 - 97	<i>Donald Hickson</i>

HONORARY FELLOW

Dr Francis Jackson