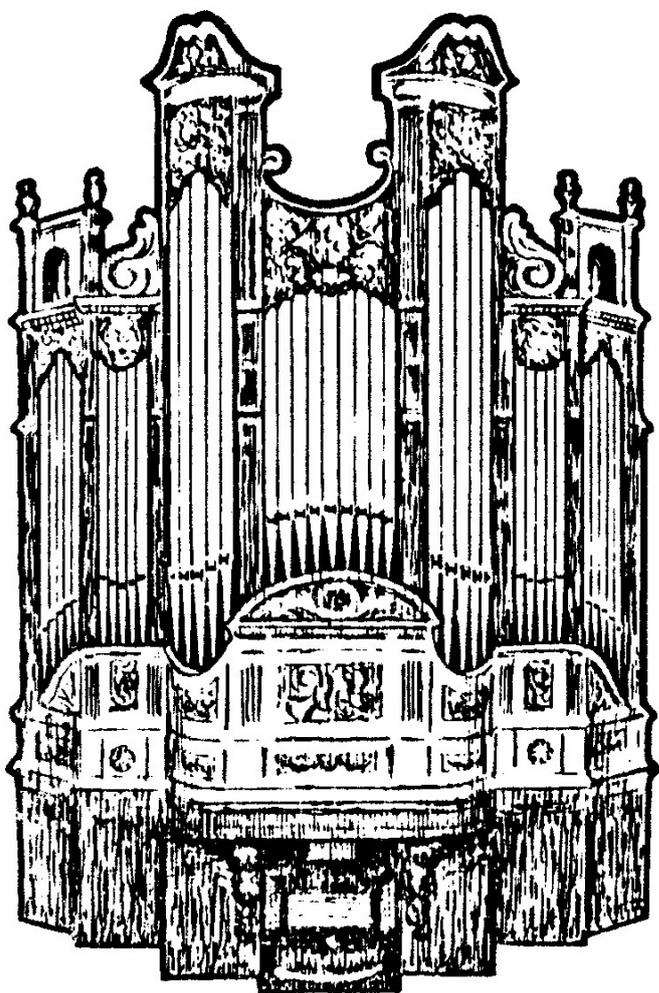


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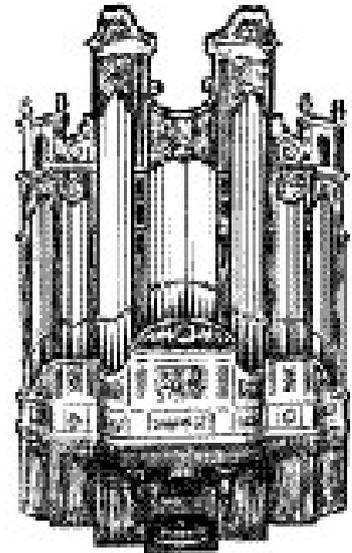
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THE BERKSHIRE ORGANISTS' ASSOCIATION

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: which became the Incorporated Association of Organists in 1929, and 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 aim to achieve them in three ways.

(a) Organising events for members.

We endeavour 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.

Starting in 1965 we arranged regular celebrity recitals on the historic Father Willis organ in the Reading Concert Hall until these were suspended when the Hall was closed prior to restoration. They have been resumed under the auspices of the Borough Council since the restoration of the Concert Hall in 2000.

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

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EDITORIAL

Present day educators reviewing our Association's activities over the past year would experience no difficulty in finding the correct current reporting phraseology to acknowledge its undoubted successes. Words and phrases such as 'achievements matching expectations', 'value added' and 'positive outcomes' would abound, giving a clear impartial account of the year's activities. This modern terminology avoids any personalisation on behalf of the writer, and I, in my last few terms as an educator, found it very irksome to sacrifice the variety of shades of meaning available to us in our native language for those rather sterile objective comments. How could we express our delight at seeing the article about the BOA in the recent edition of the *Organists' Review* in terms referred to above, or our pleasure in talking to the Revd. Dr. Peter Marr, who, on Saturday April 8th, had travelled from Plymouth to listen to Dr. William McVicker's consultancy lecture at Reading Town Hall?

A review of the past year's activities does substantiate the conclusion that our Association is flourishing when other societies are seeing a decline in numbers. The two explanations for this seem to be very simple. The aims of our Association offer members an opportunity to make a positive contribution to it in many different ways by utilising their interests, skills and expertise. Our corporeal body thrives on the input from providers of refreshments just as much as the deliberations of the various committee members. Equally important is the fact that members are valued not as mere statistics paying an annual subscription, but respected as real persons with opinions, and a willingness to give up time to promote the well-being of our Association. With this in mind, a regular feature starts in this issue, focussing on a member who works tirelessly for our benefit. You will be able to join the audience attending an interview, conducted by Michael Pickett, with Michael Humphries, the Editor and Producer of our *Newsletter*.

It is my hope that you will find this year's edition of *The Berkshire Organist* another example of the wide-ranging ability, originality and expertise of our members, drawn together in a balanced effort, to produce yet again, a good read.

Graham Ireland

THE 86TH ANNUAL GENERAL MEETING AND RECITAL

**held at
Caversham Heights Methodist Church, Reading,
on Saturday 8th May, 2006**

Where had all the traffic gone I pondered to myself as I parked outside Caversham Heights Methodist Church? This was obviously a good augury for the proceedings to follow. Over sixty people attended the recital given by one of our members, which was introduced by Dennis Tutty in his customary warm enthusiastic way, after having made us all feel very welcome on this annual occasion. In addition to our members both young and old, could be seen in the pews some of Huw's school and university friends, his family, and father turning over the pages, and a contingent from St. Andrew's Church Caversham, including the vicar, the Rev. K Kinnaird and his wife, several parishioners, and members of the choir. Huw shares the organist's post there with another of our members.

At the end of the recital, Huw was thanked by our President, and Dennis, ever conscious of our needs, invited us to retire to the hall for afternoon tea. The organ was placed at our members' disposal as an added extra. In the hall, beautifully presented was an array of various sandwiches, cakes, scones and savouries, to appeal to the most discerning palette. To complement these delicacies a choice of tea, coffee, or a soft drink was on offer. The latter were provided by the host church. Jenny Guy, and Margaret Wooldridge, ably assisted by Stella Nash and Joyce Hills, must have been delighted to see the results of their hard work disappearing so quickly from the plates, by the members clearly determined to take advantage of this culinary feast.

Tea having finally ended, members were invited to move to the meeting room for the more formal part of the AGM, which was conducted in a business-like manner.

Graham Ireland

AGM ORGAN RECITAL

played by Huw Jones

Huw's choice of pieces for his recital demonstrated his articulatory and sensitive registration skills. Those of us who know him well will recall that the RCO complimented Huw on the excellence of the registration of one of his ARCO pieces, a rarely uttered but well-deserved accolade from such an august body. The three Bach pieces were notable for clear articulation and phrasing

and a thoughtful choice of stops. In the three Bridge pieces, Huw managed the frequent stop changes with great expertise to bring out their Romantic essence and the resolution of their discords. To finish Huw played Leighton's *Paean* with great panache, providing a flourishing end to a very musical and fluent recital.

AGM ORGAN RECITAL PROGRAMME

Pièce d'Orgue BWV 572	J.S. Bach
Nun komm, der Heiden Heiland BWV 659	J.S. Bach
'Giant' Fugue in d BWV 680	J.S. Bach
Three Pieces for Organ	Frank Bridge
Paean	Kenneth Leighton

David Corbett

THE PRESIDENT'S REPORT

This last year has seen the Association as busy as ever. With visits and events arranged nearly every month, and of course the local recitals, there has been plenty for everybody. I think that the highlights of the year must be the 3 day tour to Malvern, Tewkesbury, Gloucester and the surrounding areas, and our Annual Dinner in November, when we were honoured to have our Patron, Dame Gillian Weir, as our special guest. This was at a time when, for her, life must have been particularly frantic with her move to Durham. I know all of us would want to wish her every happiness in her new home. More recently, the Association hosted a lecture/demonstration of the *Father Willis* given by Dr. William McVicker. With some members from other associations and the general public also attending, this was an extremely interesting occasion. Dr. McVicker's talk was not only about the organ itself, but covered such matters as the musical social scene and performance practice at the end of the 19th century. There was much food for thought.

Our monthly events are arranged by Christine Wells with her team, and I know we are all very grateful to her for the hard work and time involved in setting them up. I am also extremely grateful to Alan Kent and Mark Jameson, our Secretary and Treasurer respectively, for all the work they do for the Association and for the valuable advice they offer me from time to time.

It is always a pleasure to meet with one another at our gatherings, but it is especially good to have with us on occasions two of our very senior members, Leslie Davis and Gordon Spriggs. I hope that good health will allow them to

continue to be with us when they are able.

Philip Bowcock retires today from the Committee, having served for 25 years. He has done an enormous amount for this Association, but will be remembered for his input over many years in the editing and production to such a high standard of *The Berkshire Organist*. On behalf of us all I would like to thank him most sincerely for everything he has done, and we look forward to enjoying his company at our meetings.

The lunchtime concerts on the *Father Willis* continue to attract more and more people, and we are grateful to Dr. McVicker for his work in promoting the instrument, and in helping to foster the good relations that now exist with the Town Hall authorities. Our recent display in the Museum and the demonstration of the organ last September on Heritage Day were both deemed to be a success.

On wider matters, I do believe that the popularity of the organ is slowly increasing amongst the general public. There may be several reasons for this, but I think the BBC is including more organ music in its schedules, and that also on the whole, recitalists are thinking of their audience more perhaps than playing for themselves! One of the Association's aims is "to encourage the public to appreciate organ music". I would like to think that we are certainly playing our part in that, and long may it continue.

Jonathan Holl

The following were elected to serve as Officers of the Association:

President	Jonathan Holl
President Elect	Christopher Cipkin
Secretary	Alan Kent
Treasurer	Mark Jameson
Committee	Derek Guy, Graham Ireland, Jim Wooldridge (for 3 years) Roger Bartlett, Ian May, David Pether (for 2 years) Peter Chester, Julian Greaves, Jill York (for 1 year)

Other Appointments:

Programme Secretary	Christine Wells
Publicity Officer	Don Hickson
Webmaster	David Pether
Benevolent Fund Steward	Ruth Weatherley-Emberson
Editors; <i>Berkshire Organist</i>	Graham Ireland
<i>Newsletter</i>	Michael Humphries
Auditor	Bill Potter

AN INTERVIEW WITH MICHAEL HUMPHRIES

BOA members will know Michael Humphries as the editor of the Association's bi-monthly *Newsletter*, a rôle he has performed since June 2000, although Michael joined the BOA back in March 1990, and has served on the committee throughout most of the intervening years. Michael and I have lived just a few hundred yards apart in Twyford since Michael moved here in 1972, and we soon got to know each other through the local church. When the editor of *The Berkshire Organist* wanted to publish an interview with Michael, he picked on me! So here goes.....



MICHAEL HUMPHRIES

MP: Have you always been a keen musician?

MH: I always enjoyed tinkling at the piano, and had a year's lessons as a teenager, prior to "O-Levels", and that was that! We always had a piano at home, and I used to have a go from time to time. The 1960s and '70s were taken up getting married and raising a family. My wife, Barbara, was a far more accomplished pianist than me, so I tended to keep my head down and only play when she was out of the house!

MP: How did you come to take up the organ, then?

MH: My interest in organ music stems from that early time, my first organ LP being [almost inevitably] Bach's *Tocatta and Fugue in D minor* BWV565. I enjoyed the wide variety of tonal quality and dynamic range of the organ, but never thought that one day I would play the King of Instruments. After Barbara and I moved to Twyford, I became heavily involved in the life of St. Mary's Church, Twyford and St. James's Church, Ruscombe. Sybil Stephenson was firmly entrenched as organist, and it wasn't until much later that I was allowed anywhere near the organ in either church.

MP: So you had to bide your time?

MH: Yes. In 1981, the company for which I worked moved to Hungerford. By then I was definitely getting itchy fingers so, one day, I plucked up courage to knock on the vicarage door. The vicar quite correctly pointed me in the

direction of his organist to obtain permission. I had armed myself with Novello's *Music Primer No.3 "The Organ"* by John Stainer, and one fateful evening after work, the organist took me into church to show me the organ and describe its facilities. My head was in a whirl and I admit that I was frantic in case the organist asked me to play something - fortunately, he did not. So it was that, at lunchtime on 21st September 1981, I first laid my hand on an organ console, in no less a church than St. Lawrence in Hungerford, and duly practised for half an hour for the princely sum of 50p.

MP: So you started out, playing simply out of interest, with no lessons and no position in prospect?

MH: That's right. Over the next few years, I took the opportunity of lunchtime practice both in Hungerford and then at St. John's High Wycombe when I moved to another company. I noted at the time of my first St. John's practice [13th November 1986] that the Binns organ seemed "quite loud". In June 1987 I became Chief Engineer of a small electronics company at Theale, and wasted no time in arranging practice at Holy Trinity. Late in 1987, Mrs Stephenson asked me if I would consider studying the organ with a view to deputizing for her. So it was in January 1988, and with financial help from a generous sponsor, this very green musician went for a week's *Reluctant Organists' Course* organised by Janette Cooper at The Royal School of Church Music at Addington Palace. What a joy to be effectively "cloistered", and immerse oneself totally in music.

MP: Weren't you apprehensive about taking on a job as a deputy without more extensive training?

MH: Of Course. One of my work colleagues knew I was on the lookout for a tutor, and she said that her husband knew a Mr Martin whose wife played the organ at Mortimer. In February 1989, BOA member Gwen Martin took me under her wing. I must have driven her to distraction on numerous occasions; my lack of any formal musical background being a big hindrance to progress, but she patiently developed my ability to play hymns for services. A selection of useful voluntaries was also conquered, but I have to confess that Vaughan Williams's *Rhosymedre* still defeats me.

MP: Were you getting the opportunity to play for the occasional regular service at this time, or were you concentrating on building up your expertise?

MH: I played at Ruscombe fairly frequently, but less so in Twyford. From December 1989 there was a "three-line whip" for all the employees [there were only 12] to go with me to Holy Trinity on Thursday lunchtimes to sing hymns whilst I played.....what I must have put them through! [But, I suppose, you might say, what a witness, too]. We had Christmas Carols, complete with duets

and a small nucleus choir....dragging in willing [?] participants from other companies on our industrial estate, and we repeated the venture at Easter times. Those impromptu sessions went on for six years, at which time I semi-retired from work. Funding for lessons was an ongoing problem, and I was generously supported by Ruscombe and Twyford PCC. My begging letters and the reports from Gwen actually worked until 1st December 1992 when I was formally appointed Assistant Organist with an appropriate salary.

MP: That must have been very satisfying, to settle into a job in your own parish.

MH: Yes. I appreciated the opportunity of continuing my association with the local churches, but there were clouds on the horizon both on a personal front and musically. A music group had been formed in 1987, not under the direction of the organist, Sybil Stephenson. This led to inevitable tensions, as the music group inexorably encroached on the traditional, resulting in the ultimate disbanding of the choir, and Mrs Stephenson's retirement. For me 1993 was a year of great change as, sadly, my wife Barbara died in the August after a short illness. She had followed my route into organ playing, attending the RSCM in 1989. She subsequently had lessons with BOA Hon Member Leslie Davis, and Gwen Martin. At the time of her death, Keith Dukes [Organist and Choirmaster of St. Mary's Church, Wargrave] was teaching her. She played for St. Thomas More Catholic Church in Twyford. A further change was that Gwen gave up music teaching in June 1993 to concentrate on working with her daughter, Judy, who was then at Oxford. So in November 1993, Keith Dukes took me on, with lessons and practice at Wargrave, and we are still together today, learning and making music together. I feel very privileged. [I must still cause him to despair at times. I wonder if that's why he is going grey!]

MP: But you've moved on from being deputy organist at Ruscombe and Twyford, and you're now your own boss, as it were.

MH: I held the Ruscombe and Twyford position until January 1997. By that time, church music in Twyford had changed, and in my case the organ in St. Mary's had become unplayable. It was replaced by an electronic keyboard, more suited to the music group. I have friends in Brighton who came from Henley originally, and still take the Henley Standard. It was they who spotted the vacancy for an organist at Pishill Church, and I took up the post there on 7th December 1999.

MP: Do you find things very different at Pishill?

MH: Indeed, yes. Pishill is a parish in the Nettlebed Benefice, a grouping of six parishes. The church is in a lovely setting, off the beaten track, and if you blink you can easily miss the turning to it. So this organist has the extra job of planting a sign to the church in the verge opposite the turning, and then rescuing

it again after the service. I am told that previously installed council-provided signs went missing with monotonous regularity, no doubt adorning the bathrooms of some nefarious persons! It is an on-going pleasure and delight to be involved in the church life of the rural community at Pishill, as we usually celebrate those occasions which are peculiar to the countryside, in addition to the usual round of services.

MP: Such as?

MH: Plough Sunday at the New Year; Rogation in May, Lammas tide [derived from *Loaf Mass* - bread made with the first wheat of the new crop] at the end of July; and Harvest, of course. Rogation is a particular delight: we leave the church building and, facing each parish in the benefice in turn, we pray for the farmers and villages.

MP: You've been a member of the BOA for some time now, haven't you?

MH: Both Barbara and I joined the Association at the same time, in March 1990, and at David Duvall's insistence we soon found ourselves standing for election to the organising committee. He was very persuasive! I don't think either of us contributed much to the corporate wisdom of the committee, but we got to meet some very interesting people. I continued on the committee after Barbara's death, finally leaving it in May 2004. Feeling that I should do something useful, I took over the editing and production of the Association's bi-monthly Newsletter in June 2000, a rôle I maintain to this day. One of the real pleasures of Association membership for me is the occasional "organ crawl", and I have been most fortunate to have the opportunity to play short pieces on many organs, the most notable being in Chelmsford and Guildford Cathedrals, and Bath Abbey.

MP: Do you have any plans for changes in the future, or do you believe you've found your own particular niche?

MH: I enjoy what I am doing. The regular commitment of playing in church keeps me on my toes whilst giving me time to extend my knowledge of the classical organ repertoire. One final comment I would like to make. You are never too old to start learning to play the organ, so if you are thinking about it, do it TODAY!

MP: Many thanks, Michael. I hope we can look forward to much more music, and many more issues of the Newsletter.

Michael Pickett

MEMBERS' NEWS

We are always happy to receive news from members about their successes, concerts they have organised, and any event which might prove interesting to the association. News of our younger members will be particularly welcome.

Hi! My name is **Richard Mayers**, and I have been playing the organ for just over a year now. I think my story begins when I was about seven or eight and we were going somewhere as a family, but I can't remember where. We were driving along and my dad turned round to me and said to me, "Richard, are there any instruments you would be interested to play?" For many years, I had been fascinated by the organ at the church of St. Catherine of Siena [a two manual electric] that was, and still is, played by a lady named Rosemary French. As well as that we owned a small electric organ ourselves that I remember playing [before several notes ciphered, and we had to throw it away]. I remembered this and immediately said, "Organ". At the time dad said that I would have to learn to play the piano first, so I wouldn't have much trouble when I came to learn the organ.

After I had been playing the piano for about six and a half to seven years [by now I had completely forgotten about my desire to play the organ], I walked into the kitchen where dad was on the Internet. I could see that he had a list of organ teachers up on the screen, and mum was standing nearby as well. This was December 2004. I asked dad what he was doing, and he said to me, "Richard, do you remember when I asked you what instruments you wanted to play and you said you want to play the organ?" I replied, "Yes, but I thought you had forgotten that". The following January, I started having organ lessons at St. Mary Magdalen's Church on the Kentwood Roundabout and I have been learning ever since.

Around November last year, Graham Ireland [my teacher] told me about the Berkshire Organists' Association, and the kind of things they do. I was quite interested in joining, and the following month I joined as a student member.



RICHARD MAYERS



**PAUL MANLEY BRANDISHES THE
ALBERT BARKUS CUP**

I am **Paul Manley**. I go to Ranelagh C of E School in Bracknell, where the Head of Music is Mr S. Scotchmer, conductor of the Basingstoke Symphony Orchestra. I am heavily involved with music at school, having won a Music Scholarship this year, 2005/6, for the Lower School.

I play the piano [Grade 7], the violin [Grade 5] and the organ [Grade 6]. I'm currently organist at St. Andrew's in Caversham, sharing with Huw Jones, and I also play once a month at St. Margaret's Mapledurham. I learn the organ with Graham Ireland at St. Peter's in Earley.

A month ago, I took part in the Woodley Festival, playing *Toccata in Seven* by John Rutter. I won my class, and came away with the Albert Barkus Trophy, and a 'Highly Commended Plus' Certificate.

I've recently been on a trip to New York with the choir and orchestra from my school. We stayed in a huge hotel in Manhattan, two blocks away from the Empire State Building. The trip was magnificent, and for some reason, I miss it. We sang and the orchestra played at: The Atrium, a beautiful glassed area, positioned between the Trump Towers, where the reverberation continued for several seconds; South Street Seaport, where we performed outside in the heat by a shopping centre; and a church on Staten Island, where the acoustics were perfect, and the vicar smoked three cigarettes during the concert!

Since submitting my article, the school has awarded me a Music Scholarship for a Middle School pupil. It was in recognition of my musical skills, my musicality, and my service to the school.

We congratulate Paul on winning a Music Scholarship for the second year running. [Ed.]

David Mackie left Reading School in July '05 determined to spend a GAP year abroad, helping people who are unable to benefit from the privileges David enjoyed here in Berkshire. He is working in Angola under the auspices of SIM [Serving in Mission], teaching English. David, as is expected will not be content to restrict himself to this one task, as he is most definitely a people's person, and is continuing his piano and percussion activities, and involvement with his local church as well. If there is a job to do which benefits somebody else, he will take it on.

We offer our warmest congratulations to **Christopher Cipkin** on his award of an MA from Reading University. Graduation was in December 2005, but he graduated in absentia because of the recent closure of the Music Department. The topic of his dissertation was "A Study of the Historical and Religious Meaning of Pre-Reformation Tudor Polyphony in Postmodern Culture".

David Corbett has also kindly agreed to write a few words of introduction about himself...

My father taught music from an early age, and we often played duets such as the *Radetsky March*. His appreciation of music was different from my own, and he played Gilbert and Sullivan and many other parlour pieces. I studied in Newbury under the St. Nicolas Church Organist and music teacher Gilbert A Sellick. My jazz studies I pursued with the accomplished jazz pianist Alan Clare, and Jerry Allen, the well-known entertainment organist. I then went on to become organist at Beenham Village Church, to which I cycled twice on a Sunday from Newbury.

For many years I have taught the piano, keyboards, and electronic organs with full manual and pedal compasses. I spent some time at Basingstoke teaching Tafelmusik to individuals and groups, whilst setting up ensemble and jazz groups in various schools. I believe strongly in giving as much encouragement and help possible to enable pupils to benefit from their lessons. Examination preparation too is the most structured way forward to give pupils an in-depth knowledge of music and technique.

Having studied classical piano and the church organ from an early age, I now hold the position of Organist at St. Michael's, Tilehurst. Since leaving school, I have played in functions and jazz bands, and held the position of resident band pianist at the Dorchester and Waldorf Hotels, and many other top

venues. For many years I performed on world leading cruise liners, such as the Canberra, New Oriana and Aurora. It was my privilege too to accompany many famous artists including Frankie Vaughan, Dennis Lotis and Mike Yarwood to name but a few. This is where the gift of good sight reading comes in very useful, as there is often little or no time for a rehearsal.

After running my own piano retail and workshop for many years, the decline in work and the difficulty in finding top craftsman gave me no alternative but to seek other employment. Today I am as busy as ever involved in music making of every kind.

[See also 'Jazz at the Minster' on page 27]



DAVID CORBETT
with Julian Bowen (drums) and David Richmond (bass)

THE NEW EMMANUEL METHODIST CHURCH

On 30th October 1990, representatives of the four Methodist Town Centre Churches [Oxford Road, Wesley, West Reading and Whitley Hall] met to discuss their future. All the buildings had or were about to reach their centenary, had mostly elderly congregations, and needed a lot of money to keep the buildings in good repair. As a result of this, and many, many more meetings, it was agreed that Wesley [being a grade II listed building] would be refurbished with a rebuilding of the hall and ancillary rooms. Whitley Hall would hold their Sunday services in the Avenue School, and their weekday meetings at Christ Church and Tyndale Baptist Church.

After studying our relationship with the community and other local churches, and how our community and outreach work would be affected, it was agreed that the Oxford Road and West Reading Churches would join together and build a new church on a new site to the West of Reading. After searching for a possible site, our surveyor agreed a land swap with the Royal Berkshire and Battle Hospital Trust. In exchange for the site on which our church stood they would give us a piece of land next to Battle Library, together with the house at 450, Oxford Road.

On December 1st 1996, the new Emmanuel Church held its first service in the former West Reading Church. The expectation was that we would move into our new building within a year. The local council was dragging its heels over our planning application, and the Reading Borough Council moving to a Unitary Authority delayed things even further. The agreement was that we would continue to worship in our existing building until the new church was built. A new chief officer was appointed to the Hospital Trust who was concerned about our church being made a listed building. It was then agreed that the hospital would provide us with temporary accommodation [the first suggestion was part of the old laundry - on the assumption, I guess, that cleanliness is next to Godliness], and we would take responsibility for the land fill to bring the site up to the Oxford Road level, and for the demolition, with the Hospital Trust making a financial contribution. At this time the social club on the hospital site was to be closed, and after decoration this proved to be an ideal temporary home for us, and we moved in on 17th September 2002.

On Monday 4th August 2003, we took possession of the land and the house after the squatters had been moved out. Building eventually started in January 2004, and following a well-attended foundation blessing on 8th August 2004, we felt that nothing else could go wrong. Then disaster struck - on August 12th the builder went into voluntary liquidation.

Further meetings and discussions followed, the outcome of which was that another builder agreed to take on the job, and the building work re-commenced

in January 2005. The original estimate of £500,000 had grown to £1.3 million, despite some pruning and alterations to reduce the cost. Instead of using the house for church meetings etc., we had no option but to sell it to help pay for the church. Members of the church helped with the decorating, the fitting out of the kitchen and the garden, to reduce costs.

We had decided, after visits to other churches and a demonstration, that we would purchase a Makin electronic organ for the new church. Thanks to the foresight of my father-in-law, who was my predecessor as organist, and with some very generous donations specifically for the organ, we were able to pay for the organ outright. This is the same make that we had in the Oxford Road church which served us so well for so many years.

At last we were able to move in on Monday 10th October 2005, which fortunately coincided with the delivery and installation of the organ. This is almost 15 years after the first meetings to decide the future of Methodism in the centre of Reading. Our opening service took place on Saturday 12th November when the President of the Methodist Conference, The Rev. Tom Stuckey preached to a packed church. He was the Superintendent minister in 1990 when the discussions first started. As our minister said at the opening service, “He came back to finish what he started”.

The Makin Organ at Emmanuel Methodist Church, Reading					
GREAT		SWELL		PEDAL	
Bourdon	16	Open Diapason	8	Sub Bass	32
Open Diapason	8	Lieblich Gedackt	8	Open Diapason	16
Gemshorn	8	Salicional	8	Bourdon	16
Claribel Flute	8	Vox Angelica	8	Echo Bourdon	16
Stopped Diapason	8	Principal	4	Octave	8
Octave	4	Chimney Flute	4	Bass Flute	8
Harmonic Flute	4	Flageolet	2	Choral Bass	4
Octave Quint	2 2/3	Sesquialtera	II	Trombone	16
Super Octave	2	Mixture	IV	Trumpet	8
Full Mixture	IV	Double Trumpet	16		
Clarinet	8	Trumpet	8		
Posaune	8	Oboe	8		
		Clarion	4		
THUMB PISTONS		COUPLERS		OTHER CONTROLS	
8 to Great		Swell to Great		Volume	
8 to Swell		Swell to Pedal		Transposition	
8 General		Great to Pedal		Piston Memory (32 levels)	
Swell to Great		Great & Pedal Combs coupled		Intonation/Temperament	
Swell to Pedal		MIDI to Swell			
Great to Pedal		MIDI to Great		Balanced Expression Pedals	
General Cancel		MIDI to Pedals		to Great, Swell and General	
Setter		Swell Octave		Crescendo	
TOE PISTONS		Swell Tremulant			
8 to Pedal		Great Tremulant			

Our premises are beginning to be used by members of the community, and further outreach is planned. Our fund raising, however, has to continue as we still need another £150,000 to be free of debt. We go forward in faith, believing that God will richly bless us, and all whom we seek to serve.

Derek Guy

**DEREK GUY
AT EMMANUEL METHODIST**



THE PRESIDENT'S PICNIC

On Saturday, 10th July, the President, Jonathan Holl invited us to a picnic at Mapledurham House in South Oxfordshire, and about 14 of us were able to take advantage of the lovely setting the house and grounds afforded us. As the first to arrive, my party and I were greeted by Jonathan and Mandy. They had ordered good weather from the appropriate authorities, and this was duly delivered, for the afternoon, unlike the morning when it had been a little overcast, provided brilliant sunshine with just a gentle breeze. When we were all assembled we took a tour around the house, which, although quite small in stately home terms, had some very interesting features. Following the tour some of us had a look around the watermill where the miller gave a brief outline as to how it was operated years ago. It was however, somewhat disappointing to see that the refurbishment which had taken place some years earlier for the film “The Eagle has Landed”, had not been maintained, and it looked as if the waterwheel had not turned for a very long time.

There was a delightful picnic area behind the mill, with seats and table provided, so there was no necessity to bring our own chairs. We all brought our own food and drink, and there was more than little interest as to what the rest of the party had brought for tea!

A very pleasant afternoon indeed, and not an organ in sight!

Jim Wooldridge

THE ANNUAL DINNER

Saturday 26th November 2005

Two dozen Association members and guests congregated at a private room in the Copper Inn, Pangbourne, on a chilly late-November evening for a very special Annual Dinner. The guest of honour was to be our Patron, Dame Gillian Weir. Those present were most grateful that she was able to return to Berkshire, just a week after having moved home to Durham, to join us for the evening. An unexpected bonus was that she arrived bearing gifts - a considerable number of organ CDs which could not be accommodated as a result of the move, and so were made available for eager members to take away. Sadly, none of Dame Gillian's own recordings were on offer!

Once a generous and hugely diverse three-course buffet supper had been enjoyed, and coffee had been served, Dame Gillian entertained us by way of a conversation with the President, Jonathan Holl, which was far more than a simple question and answer session. During the course of the discussion she covered an extensive range of subjects including her early life and first musical experiences in New Zealand, anecdotes about the life of an international recitalist and recording artist, her views on the present state of matters musical, and memories of some of the people with whom she had worked or studied. Truly a performance which was by turns amusing and thought-provoking.

The interview was rounded off by a vote of thanks from the President to Dame Gillian, warmly endorsed by applause from all present. The President also expressed his appreciation of the planning of the evening by Christine Wells, who due to illness was sadly prevented from enjoying the benefit of her exemplary organisation. The party then broke into informal groups for more conversation, with Dame Gillian graciously ensuring that she spoke to everyone before they departed for home feeling more than satisfied.

David Pether

DORCHESTER AND DIDCOT

A small but select group of members made the trip to Dorchester Abbey, and All Saints Didcot, on a beautiful sunny day in the middle of June 2005. At Dorchester we were met by the Abbey Organist, John Simpson, who gave us a brief history of the present instrument, which is perched in a bay of the north wall of the nave. Its position gives somewhat restricted sightlines into the nave, and especially the St. Birinus Chapel, where some services are held from time to time.

The Walker 3-manual instrument [1870] has a tracker action which is somewhat heavy to play, with electric action to the pedals fitted in 1959. Documents suggest that Walker intended it to be a larger instrument, and although a Bourdon stop was fitted to the pedal organ in 1903, nothing further has been added. The instrument was overhauled in 1980, but it was decided to retain the original Walker specification. Moves are afoot to spend upwards of £200,000 on the instrument to include a detached console sited on the right side of the nave, near to St. Birinus Chapel. Although the population of Dorchester is only some 1000 souls, there is a thriving musical tradition in the Abbey, in which the organ plays a prominent part. It was a pity that on that day of the visit a carpenter was busy repairing pews just under the console, and he made merry with his hammer as a sort of percussion accompaniment.

After having left the Abbey, some of those present gathered at the nearest hostelry in Dorchester for lunch prior to setting off to our second church, All Saints Didcot. On arrival we found a well-attended wedding nearing completion, and, as soon as this quite small church was available, the two manual organ was placed at our disposal. The first in the queue to play it was Don Hickson, who put it through its paces with the final movement of Mendelssohn's *Sonata No 1*. After this, another of our members spent some time trying to work out which stops belonged to which particular rank, as it was an extension organ stretched to its limits. Strangely enough, we could find no maker's name on the console, which had a single row of stop tabs above the Swell manual.

Several of us "had a go", but perhaps as a result of so much extension work I found that the upper registers sounded a bit harsh. There was, however, certainly enough volume in the organ to accompany a full church.

Few of us knew of this little piece of Didcot where All Saints was, and although it was close to the town centre, there were one or two picturesque thatched cottages nearby.

Altogether it was a very pleasant day out.

Dennis Tutty and Jim Wooldridge

A VISIT TO THE MALVERN AREA

2005

In October, 12 enthusiastic BOA members, spouses and friends gathered at the Cotford Hotel, Great Malvern, ready to explore the Malvern area.

We began with a short walk to Malvern Priory, where Jonathan Holl's father was the organist from 1946-74. This has an impressive four manual Nicholson organ with 50 speaking stops and electro-pneumatic action. The earliest Priory organ, a Samuel Green, was installed in 1816, but it was replaced by the first Nicholson in 1850 with a Rushworth and Dreaper rebuild in 1927, described as a "Rolls Royce of a Rushworth". The second Nicholson rebuild of 2004 retained nearly all the pipework of the earlier instrument and the existing oak case but updated the technology and electrics. Members enjoyed a leisurely play, including pieces by Handel, Langlais and Bach.



**CHRISTINE WELLS
AT MALVERN COLLEGE**

Another short walk took us to the Music School at Malvern College where we met the Director of Music. After a warm welcome and a delicious tea we tackled a precipitous spiral staircase to reach the organ in the College Chapel, a three manual Willis restored by Percy Daniel in 1977. We all respected the wonderful notice pinned to the organ: "Please refrain from using Ped 16 foot Ophicleid [particularly if any single note lasts longer than 5 seconds] as it will cause electrical overload". Members played a variety of pieces including Stanley, Bach, Vivaldi, and Blow, and nothing blew up or fused!

On Thursday we visited Gloucester Cathedral where Robert Houssart, Assistant Director of Music, introduced and demonstrated the organ. This amazing instrument dates from 1665, and the original decorated pipes are incorporated in the current instrument. It has been modified and rebuilt many times, twice by Henry Willis, who called it his

“stepping stone to fame”. It was overhauled by Nicholson in 1999. The organ has four manuals and now sits on the Quire screen, speaking both to the choir and the nave. The Swell has two pedals, controlling shutters on each side of the case, and the sound can be made to “swing from side to side”. The Great is split into East and West divisions, each with a principal chorus. Robert described the organ as “clear and warm”, and the seven second echo as spreading out “like a mushroom cloud”. He was particularly proud of the Choir Crumhorn, describing it as “like shooting a fieldful of ducks”. He then dazzled us with Bach’s *Prelude and Fugue in E minor*, the Andante Sostenuto from Widor’s *Symphonie Gothique*, and the first movement of his *Symphonie No. 6 in G minor*. Unfortunately time ran out and none of us was able to play the instrument, a real disappointment.

At Tewkesbury Abbey we attended Evensong, and afterwards were free to play the two organs. The main Milton organ was acquired in 1737, having previously been at Magdalen College, Oxford [from 1631] and then at Hampton Court [1650’s] where the poet John Milton is said to have played it. It was added to and moved [Willis again] to its present position high on the south side of the chancel in 1887, being last overhauled by Kenneth Jones in 1997. It is effectively two organs in one, as the main console also plays the remote Apse organ. Vierne’s *Carillon de Westminster* and Simon Preston’s *Alleluias* sounded splendid on it. The four manual Grove organ sits off the north aisle. This was built by Michell and Thynne for the London Exhibition of Music and Inventions in 1885, and installed in the Abbey in 1887, a gift of the Rev. George Grove. It has its original pipework, action and console, all substantially the same as when it arrived, and it has only recently been restored to playing condition. In appearance it is redolent of a battleship, but it sounded impressive when Handel’s *Athalia* Overture was played. The day finished with an excellent meal in front of a blazing fire at “My Great Grandfathers’ restaurant in Tewkesbury, definitely worth a mention and a return visit.

**CHRIS HOOD INSPECTS
TEWKESBURY’S GROVE ORGAN**



On Friday we visited St. Mary the Virgin at Ross-on-Wye. The three manual organ, built in 1921 by Hele and Co., has 32 speaking stops, but is bleakly described in the guidebook as having “no musical or historical significance”, although it has a distinctive 8 foot Basset Horn on the Choir. Nevertheless we enjoyed playing it, choosing a variety of quiet pieces appropriate to the Baptism exhibition taking place in the church.

Next was St. Michael and All Angels at Ledbury. The first organ here, by Elliott, dates from 1820, and was followed by two Nicholson rebuilds [1863 and 1895] and a major restoration in 2000 by Percy Daniel. The organ is on the North side of the chancel, with the Great organ now facing West, and all three manuals have retained their tracker action. It is a very well thought out and colourful instrument for a parish church, and satisfying to play. Vierne and Reger featured among the pieces we heard from our members.



**IN THE STEPS OF HANDEL....
THE PRESIDENT AT WITLEY**

Our final journey was north to Witley Parish Church, dedicated to St. Michael and All Angels. The adjoining Witley Court burned down in 1937, but this stunning, late Baroque church remains, recently restored to its former glory by dedicated parishioners. Inside, it is a riot of cream and gold paint, red velvet and carpet, elaborately carved furniture, and the finest example in the country of early eighteenth century stained glass and enamel painted windows. The organ sits in the West end balcony, blending with the décor. It was bought in 1747, coming from the Duke of Chandos’ private chapel at Cannons Place, Edgware, along with much of the interior decoration. Handel, as Music Director to the Duke, composed and

played on it. Its case is original, but the interior was enlarged and rebuilt by

Nicholsons in 1958-60, Lord Dudley sparing no expense. It is regarded as one of the finest organs in the Worcester diocese, combining the best of the classical traditions with romantic tone colours. There are three manuals, with the Great nearest the player, proving to be a special experience for everyone who tried it. Our President appropriately played a Handel Concerto movement. Afterwards we crept out into the pitch-black countryside, retrieved our cars, and headed off to The Admiral Rodney Inn, near Worcester, for dinner.

This was a most enjoyable three-day adventure, and our thanks are due to Christine Wells, for organising it all so successfully, and to our hosts at the many venues.

Jill York

SOCIAL AFTERNOON

Saturday 14th January 2006

Many members met in the Morlais Room in St. Michael's Church, in Routh Lane, Tilehurst, for our annual social gathering.

We started the afternoon with an extremely interesting talk by our President, Jonathan Holl, on French Classical Organ Music. A printout of possible registrations to explain such terms as "plein jeu", for example, a list of prominent composers, and the specification of the organ in St. Antoine L'abbaye, was handed out to the members. Jonathan also treated us to many fine examples on C.D's, of the music played on the different organs, including one of himself giving a recital. We were invited to ask questions and to look through the many C.D's at the end of the talk, which everyone had found very interesting.

After a short break it was then time for us to take part in a musical quiz set for us by one of our new members, David Corbett. He played the piano and was accompanied by John Monney, bass; and Julian Bowen, percussion. For this quiz we split into teams. The trio then played twenty melodies, and required us to guess the titles. Some of us were better at this than others! After the winning team had been congratulated, the very professional trio entertained us with great mood music whilst we helped ourselves to the delicious tea prepared for us. Many thanks to all of the ladies concerned for producing such an attractive array of sandwiches and cakes.

It was indeed a really sociable afternoon.

Ruth Weatherly-Emberson

READING CHURCHES DAY

On September 10th we visited three churches in Reading starting with St Mary's Castle Street. Here we were welcomed by Gordon Spriggs, one of our longer serving members. Gordon informed us that the two manual organ by Vowles had been built in 1870 for Clifton Down Church, Bristol, and was installed in St. Mary's in 1986. It was originally planned to be in the west end gallery, but the supporting structure was inadequate for the purpose, so it was placed on the north side of the chancel with the pipe work facing into the chancel. The old Monk organ was scrapped except for these façade pipes. Several members played the instrument, and took an opportunity to visit the display of artefacts and books about the church.

Our next visit was to Greyfriars Church in Friar Street. The church has been tastefully reordered in 2000, and the rebuilt Compton organ was retained in its former position. Time had taken its toll on the old console, so it was scrapped. Following quotes with Rushworth and Dreaper, Greyfriars approached Pels d'Hondt of Herselt in Belgium and a new console was acquired for £25,000. It has illuminated stops set horizontally on tiers, with lots of modern gadgetry, such as 170 memory banks on 8 generals, and 8 combination pistons per department and play back. We were all invited to play the organ ourselves. The President played a piece by W.T. Best, which he had played on the Reading Town Hall organ for the Heritage Open Day, and demonstrated the potential of the organ. It was good to see Gordon Spriggs with us, as he had been organist at Greyfriars for a number of years.

Finally, just 6 of us visited Holy Trinity Church in the Oxford Road. The vicar welcomed us and talked to us about the organ, parts of which originally came from All Saints, in Oxford. It is a combination of this one and a c1876 Gray & Davison. Merged by a previous builder who was experiencing difficulties, the Shepherd Brothers of Edgeware took it over, and made it into a serviceable instrument. It has virtually no technical aids, with black keys and brown coloured sharps, and a concave pedal board. The organ was rescued by Canon Brian Brindley, the renowned collector of ecclesiastical artefacts.

Julian Greaves

It was the successful installation of the Vowles organ in St. Mary's which set in motion the scheme to replace the organ in Reading School Chapel. [Ed.]

VISIT TO BLEWBURY AND STREATLEY

February 2006

February's Newsletter listed a visit to Blewbury and Streatley. So on a sunny but very cold day some 16 members and friends gathered first at Blewbury. The church of St. Michael and All Angels is an architectural gem, with some other very interesting buildings around it, not least the William Malthus Chantry School, built in 1709, now the residence of the retired Bishop of Derby. The churchyard was full of snowdrops and other early spring flowers. We were welcomed to a very cold church by Tony West, the organist.

BIOS lists one organ, but there are three musical instruments on site! I did say three, though only two are used. C Martin of Oxford built the BIOS recorded instrument in 1881, and it was restored by E W Cawston in 1989. A very Victorian instrument in appearance, but it looked as if the Pedals and the Pedal Bourdon may have been a later addition. The organ is positioned on the north side at the west end of the nave.

The Martin Organ at St Michael and All Angels, Blewbury			
MANUAL		PEDAL	
Open Diapason (Zinc)	8	Bourdon	16
Stopped Diapason Bass (12 pipes)	8		
Claribella (TC)	8		
Dulciana (TC)	8	Great to Pedal	
Principal	4		
Flute	4	2 Combination Pedals	
Fifteenth	2	Trigger Swell Pedal	
All Manual stops enclosed except Open Diapason		Compass 56/29 Mechanical Action	

The second organ, plugged in on the south side of the nave, is a 2 manual Makin Westmorland instrument that has two full manual divisions and pedal including a reed. I have recorded the specification! The third instrument, no longer in working order, is a harmonium of unknown history. It forms the base to a case containing two 16th century books. Another displayed item is a pitch-pipe said to pre-date the organ. A venue full of interest.

It was then back along the Berkshire Downs in the sunshine to Streatley, and the parish Church of St. Mary. Once access to the 2004 Robin Jennings organ was obtained, we enjoyed exploring its virtues, although bench was found to be very tight for tall or well-built players!

The Jennings Organ at St Mary's Church, Streatley

GREAT [1]		CHOIR [2]		PEDAL	
Open Diapason	8	Chimney Flute (TF)	8	Bourdon	16
Stopped Diapason	8	Gemshorn	8		
Principal	4	(common bass)			
Fifteenth	2	Voix Celestes (TC)	8	1 to Pedal	
Sesquialtera	II	Flute	4	2 to Pedal	
		Flagelot (2005)	2		
Compass 54/30 Mechanical Action			Attached console with straight jambs		

I know that this is a new instrument, and probably settling down, but there seemed to be quite a few winding problems. Most of the time there was a pronounced whistle [but not a cipher], when two stops were drawn. If one pushed all of the stops in, then played some notes, all sorts of sounds could be obtained. Those problems apart, the quality of the flutes, I felt, was its best sound. Jonathan Holl played part of Bach's 1st Trio Sonata, and that sounded really good, but the volume at the back of the church did not seem to penetrate that well. This new organ replaced a much-altered 1901 Binns with mixed actions and locations - this was seen during the BOA May 1989 visit. The Binns had replaced a one manual 1869 organ by Rouse of Oxford that had replaced an 1836 Bishop's barrel organ - quite a history of organs in this building dating from 1865, and designed by Pearson.

Thank you, Christine, for organising yet another very enjoyable afternoon.

Mark Jameson

VISIT TO THE CITY OF LONDON

On this occasion, 11th March 2006, we inspected and played two renowned historic instruments. Beginning at St. Mary-at-Hill, we were met by the well-known organist, Jonathan Rennert who is Director of Music both at this church and at our next venue, St. Michael's Cornhill. Jonathan explained that during the 16th century, St Mary was a great centre of church music, and that Thomas Tallis was in the choir. In 1848 William Hill built a new organ for the church, with Mendelssohn as advisor. This was a two manual and pedal instrument with 30 stops. One of the objectives was to provide an organ on which the works of Bach could be played, hence a full-sized pedal board. There was a number of colourful stops, and the mixtures contained tierce and quint ranks.

Later in the century, a choir organ was added, and placed outside the main case. In 1970, some unfortunate “fashionable” modifications were made including some pedal upper work, and a new “positive-style” choir organ.

In 1988, a disastrous fire devastated the church. Although the organ survived apart from some pedal pipes, it was drenched with water. It was not until 2002 that Manders, with a grant from the Heritage Lottery Fund was able to rebuild the organ. The 1848 scheme was reinstated and the organ returned to being a two manual instrument. Authentic materials were used, but unfortunately these could not stand the modern heating systems, and further damage has since occurred. At least £50,000 is required.

Jonathan Rennert played to us music by Tallis and Mendelssohn’s Sonata No. 2. Its smooth and mellow tone was something to marvel about. On playing the instrument it was found that the touch was fairly heavy, especially when coupled, and at the console the sound appeared somewhat distant.

We then made our way on foot to St. Michael’s Cornhill. Jonathan gave a brief history of the organ explaining that there was still some Renatus Harris pipework in what is now largely an early 20th century Rushworth organ. Henry Purcell gave the opening recital on the new organ of 1684, and in the 18th century, William Boyce, Master of the King’s Music, was organist for 32 years. A new console and some tonal modifications were made in the late 1970s. It was here that the present writer and another of our party were taught some years ago by the legendary Harold Darke, who was organist for 50 years from 1916 to 1966. On a personal note, it was good to be back. I was reminded of the very fine reeds and the beautiful soft stops. Unfortunately, this organ is also due for a major rebuild [£400,000], and although it was a pleasure to play, it did not “work” as well as it used to.

After St. Michael’s Cornhill, we dispersed for tea before attending Evensong at St. Paul’s Cathedral. Sitting in the choir opposite the console proved to be a good position for sound, and we were treated to Responses by Paul Spicer, Canticles by Rubbra, and the anthem, “O Lord, look down from Heaven” by Jonathan Battishill.

So ended another interesting and enjoyable visit arranged by our Programme Secretary.

Jonathan Holl

THE WOODLEY FESTIVAL

The new-look syllabus for the 2005 festival certainly fired parents and teachers to enter a greater number of participants for the various classes than in previous years. There was an increase in the organ classes too, in numbers only slight, but an increase nevertheless. This year, on Sunday March 12th, All Saints Church in Downshire Square, Reading, was once more the venue, where the organ was fairly responsive to the wishes of the candidates. Our adjudicator, Mr. Brian Fawcett, with a wealth of hands-on experience behind him, delivered some most helpful and reassuring comments to the four candidates, pointing out the positive elements in their performances. For three of them it was the first time they had encountered a large instrument, but they were not deterred by the time lag or a few gremlins lurking within.

In the class for Grade 4/5 performances, Tom Butcher, Richard Mayers, and Alex McIntosh were given certificates showing good promise, and Paul Manley in the Grade 6 class gained a Highly Commended Plus Certificate and the Barkus Cup. It was an enjoyable Sunday interlude for us all.

Graham Ireland

LUNCHTIME INTERLUDES AT ST. MARY'S

As the lunchtime recitals at St. Mary's enter their 15th year, it may be time to reflect upon the innumerable people who have so kindly given their skill and time in the effort to keep this lovely 1860 Father Willis ticking over. We are most grateful to all of them. Recently the organ has been showing [like many of us] signs of old age, and there have had to be several cancellations owing to its poor condition at the time.

Hopefully, when the essential work to the exterior of the church has been completed [you will notice that it is covered in scaffolding at the moment], attention will be given to raising funds to completely overhaul the organ which has not been done since 1936!

Here follows a list of all those who played in the series: Elizabeth Cooke, David Corbett, Gordon Hands, Mary Harwood, Don Hickson, Jonathan Holl, Christopher Hood, Graham Ireland, Ray Isaacson, Michael Little, Ian May, Malcolm Stowell, Wendy Watson, Christine Wells, and Roy Woodhams.

Their programmes dipped deeply into the organ repertoire to include music for manuals only, manuals and pedals, and ranged from Bach to contemporary composers. My thanks to all of you for your time and effort.

Gordon Hands

JAZZ AT THE MINSTER

On Friday 29th of July, an unusual lunchtime concert took place. Instead of the expected organ recital, a jazz trio was on offer, presented by David Corbett, one of our newest members of the Berkshire Organists' Association. The idea of presenting a jazz trio, and utilizing the Father Willis for one of the greatest ballads with the unlikely title of "Spring can really hang you up the most", was conceived after having heard the organ a number of times, and a strong desire to play this wonderful instrument.

Before the concert commenced, a quick rehearsal produced an instant arrangement to give Dave Richmond some lead solos on the acoustic bass, with pipe organ and drum combinations as the rhythm backing. The luxury of the 4-manual Willis made it easy to preset some desired sounds, and this forgiving "King of Instruments" sounded fantastic when the Crescendo pedal was opened to provide instant fine reeds in the final bars, whilst bass and organ pedals played in unison with some interesting whole-tone intervals.

After the first number, the Trio with a top of the range Yamaha keyboard, played a varied group of pieces from the Latin American repertoire. These included in particular the bossa nova from Brazil, illustrated by Jobim's "Wave" and "Watch What Happens". Amongst other standard jazz numbers were "Cute" from Neal Hefti, with a brilliant solo from Julian Bowen on drums in the riff breaks.

I was extremely fortunate to have the opportunity, not only to play on the fine organ, but also to acquire the services of Dave Richmond, string bass; and Julian Bowen, drums. Dave has spent a lifetime playing with all of the top bands, including Bert Kempfert, Manfred Mann, and the John Barry Seven to name but a few. Julian Bowen, whose father was a drummer in the John Barry Seven, is a local top drummer and teacher.

The attendance at the concert was small, but the audience was enthusiastic and clapped every number played. It was no larger or smaller than the numbers regularly attending the lunchtime recitals. As there was a reporter present at the session, a write-up and photograph appeared in one of the local papers. Let us hope that the publicity gained will help to swell the funds for the eventual restoration of the Willis Organ.

Elizabeth Corbett

[See photo on page 12]

READING TOWN HALL LUNCHTIME ORGAN RECITALS

Christopher Cipkin

23rd March 2005

Toccata Giocosa	William Matthias
Voluntary in A Major	William Russell
Three Seasonal Organ Chorales <i>Valet will Ich Dir geben (BWV 735)</i> <i>O Mensch, bewein' dein' Sünde gross (BWV 622)</i> <i>Christ ist erstanden (BWV 627)</i>	J.S.Bach
Sonata No.3 in A Major <i>Con Moto Maestoso, Andante Tranquillo</i>	Felix Mendelssohn
Fugue sur le theme du Carillon des Heures de la Cathédrale de Soissons	Maurice Duruflé
Variations sur Lucis Creator	Jehan Alain
Incantation Pour un Jour Saint	Jean Langlais

Christopher Cipkin was here making his Town Hall debut with a typically well-thought-out programme, which was presented in three national groups: British, German and French. It goes without saying that preparation of the pieces was also thorough, with performances that were polished and stylistically-aware.

Most arresting were the bookends of the recital which put the instrument's full resources to the test, and we were taken on a tour of the many reed sonorities in the Langlais and Alain. The later piece presented many registrational difficulties which were deftly solved. It was good, too, to hear the short Duruflé piece whose strict fugue gives way to an accumulation of chiming patterns as the excitement mounts towards the end.

There was a large crowd in the Town Hall foyer shortly before the recital. This turned out to be due to a broken ticket machine and not a last-minute rush of members of the Cipkin fan club. However, it is pleasing to see that the audience for these lunchtime events is gradually increasing.

David Pether

David Gammie

4th May 2005

Overture to the <i>Occasional Oratorio</i> <i>Andante Maestoso, Allegro, Air, March</i>	G F Handel Arr. W T Best
Andante with Variations <i>[From the Nocturne for wind ensemble]</i>	Louis Spohr Arr. W T Best
Fantasia in C [1868 version]	César Franck
Scherzo from <i>A Midsummer Night's Dream</i>	Felix Mendelssohn Arr. R Goss-Custard
Sonata in D minor [1895] <i>Allegro Maestoso, Andante Religioso, Allegro Pomposo</i>	John E West

Those members of the Association who are also Organ Club members and/or attendees at the RFH Organ Recitals will most certainly know of David Gammie, and it was indeed a pleasure that he agreed to give one of our lunchtime recitals. He also gives an annual recital on the Oxford Town Hall Willis to which members may go. It is curious however that two successive recitalists decided to base their programmes on music of the period and by composers/arrangers who in general would have known and played on similar organs to our Concert Hall instrument. The only exception to this in David Gammie's programme was the item by Franck.

The opening work by Handel came off as well as may be expected and provided a good opening work for his recital. Handel arrangements are well known, or at least they were in my youth! The Spohr *Andante* was completely new to me, both in its original form and as an arrangement. This too was well attempted. Apparently the Franck *Fantasia* has had a chequered career, and this version is again one that is not well known. It is in my view very well worth hearing, as performed on this occasion, with the Father Willis in a French guise, which it can adopt easily. The recitalist deprecatingly claimed that he had selected the Goss-Custard arrangement of the Mendelssohn *Scherzo* from the many in existence, as, if my memory serves me correctly, it had fewer notes in it. He could have fooled me, as there certainly seemed to be an awful lot of them, and it was delightfully played. The *Sonata* by West was yet another work completely unknown to me, and was convincingly performed.

The recital was ample proof of David Gammie's expertise, and it is to be hoped that he might be persuaded to return in the not too distant future.

Mark Jameson

Christine Wells
13th July 2005

Processional	Grayston Ives
Toccatà, Adagio & Fugue	J.S.Bach
Sonata de 1er Tono	José Lidón
Toccatà	Albert Renaud
Verset	Louis Lefébure-Wély
Andantino	Lennox Berkeley Arr. Jennifer Bate
Organ Concerto No.5 from 2 nd set <i>Allegro Ma Non Troppo, Basso Ostinato, Minuet, Gavotte</i>	G.F.Handel Arr. Henry G. Ley
Toccatà Nuptiale	Christopher Maxim

Christine's programme was wide-ranging and carefully chosen for a Town Hall lunchtime audience, mixing the familiar with novelties, transcriptions with 'straight' organ works, ancient with modern.

Most notably, Christine topped and tailed her recital with pieces by living composers. Almost all performers in this series eschew the opportunity to include contemporary music, perhaps feeling that by being asked to present something in the 'Town Hall Tradition' they should restrict themselves to music from the time of the instrument's construction. This is not necessarily the case. Obviously much *avant garde* music would not suit the Father Willis [or the taste of a lunchtime audience!], but there is plenty of interesting and approachable music being written today which could be included given careful balancing of stylistic effect against any compromises necessary.

Christopher Maxim's piece is bound to become a regular recital lollipop. It sets the popular song 'Daisy, Daisy' rather successfully in the style of a Vierne Toccatà, though the central section of the work has a tendency to note-spinning. I doubt very much whether any of the audience had to cycle home on a tandem, but they assuredly went away humming.

David Pether

Timothy Byram-Wigfield
14th September 2005

Prelude and Fugue in G BWV 541	J S Bach
Scherzo from <i>Symphony No.7</i>	Beethoven Arr. W T Best
Overture from <i>Oberon</i>	Weber Arr. Weitz
Villanella	Ireland
Theme and Variations	Hollins

Timothy Byram-Wigfield will be well-known to many as Director of Music at St. George's Chapel, Windsor, and the number in the audience seemed to confirm this. Our Association and the Concert Hall authorities were pleased with the over eighty strong audience for Mr Byram-Wigfield's recital. This number included what must have been the youngest member ever to one of these recitals, a baby of a few months in a "pram". Sitting as I was close by, the programme seemed to have met with approval, as there was not a murmur throughout the recital. In all seriousness I am pleased that a young mother with two offspring wished to come, and I hope that she does again.

These lunch time recitals have maintained a high standard and this certainly did that. This was a real virtuoso performance and a lesson in how to handle an instrument such as this, with minimal registration aids, in an extremely taxing programme. Mr Byram-Wigfield enjoys a wide reputation for his interest in and performance of transcriptions; this recital provided ample evidence of his skills in this field.

The programme commenced with the BWV 541 Prelude and Fugue by Bach, which received a sparkling performance. It showed again how well Bach comes across on this instrument when interpreted as here, with a registration chosen to give the clarity which is so essential to Bach's style. We seem to have been celebrating Best transcriptions of late at these recitals, transcriptions which are very much of the period of this organ. Well, this Beethoven/Best *Scherzo* received a performance that I doubt Best himself could have bettered! The Weber Overture to *Oberon* transcribed by Weitz [Guy Weitz, the well-known pre World War II organist] also received an excellent performance. It was a joy to watch as well as to listen to such a performance as this. The registrations

chosen by the recitalist for both these items were a delight, allowing us to appreciate the versatility of this quite small instrument in the right hands.

Works by two British composers concluded the programme. It is a long time since I have heard Ireland's *Villanella* played at a recital, but it is certainly worth including in a recital. It amply suited the Willis, in every way. The Alfred Hollins work I have to confess is new to me. Hollins has been out of favour for some time except for a work such as *Spring Song*. It does seem a pity, and I was delighted to have had this opportunity to listen to this *Theme and Variations*, needless to say as competently performed here.

You will have gathered that I thoroughly enjoyed this recital and very much hope that Timothy Byram-Wigfield can be persuaded to return to Reading and give us an evening recital. Let us hope that the Concert Hall authorities will take note of this suggestion.

Alan Kent

Graham Ireland
23rd November 2005

Overture to <i>Ptolomey</i>	G F Handel Arr. C S Lang
Sonata in E minor <i>Introduction & Fugue, Intermezzo, Scherzoso, Passacaglia</i>	Joseph Rheinberger
1st Movement of Concerto in A minor BWV 593	J S Bach
Sonata No.2 in C minor <i>Grave, Adagio, Allegro maestoso e vivace, Allegro moderato</i>	Felix Mendelssohn
Toccata	Eugene Gigout
Pomp and Circumstance March No.4 in G major	Edward Elgar Arr. G R Sinclair

The audience numbers do appear to be increasing with some regularity for these recitals, even allowing for the following for Graham! This is very encouraging, and it now appears that in Reading more people can be

encouraged to attend this series of recitals. It takes time to build up an audience, and the increased advertising, enabled by having a number of recitals to actually publicise, seems to be exercising a favourable effect. Of course there is the word of mouth which informs us that not only is the organ worth hearing, but the recitalists aren't bad either.

I found it interesting that once again we were offered two arrangements in this recital. When the organ was built this would have been very common, remaining through my school days, and finally going out of fashion until a few years ago. Very often, however, these arrangements still bring music to us that is unlikely to be heard in any other way. The Handel is one of these, and it provided a good opening to this interesting recital. Next came the Rheinberger Sonata, probably best known for its Passacaglia, which was very welcome indeed. Why do we hear so little of this composer these days? The Bach is an important arrangement of a Vivaldi Concerto, showing us that the art of arranging has its roots far back in musical history. As with Rheinberger, Mendelssohn's organ works do not seem highly fashionable at present, but given a performance such as this, one asks why? The Gigout *Toccata* is a work that comes off well on this instrument, and so it did. Elgar's *Pomp and Circumstance March* provided just the right finish to the programme.

This recital was a very enjoyable one and was rightly highly appreciated by us all in the audience. Yet again it provided a demonstration of the versatility, in the right hands [and feet], of our Father Willis. By many standards it is not a large organ, but these lunchtime recitals continue to demonstrate that much of the repertoire comes off well and indeed questions whether very large instruments are really necessary. Where differing requirements and locations within a building have to be met, why not follow our European friends by providing another instrument rather than a *Multum in Parvo*.

Alan Kent

David Old
18th January 2006

Sonata No.1 Op.65 <i>Allegro moderato e serioso, Adagio, Andante, Allegro assai vivace</i>	Felix Mendelssohn
Chanson d'été	Edwin Lemare
Tuba Tune	Norman Cocker
Scherzo	Albert Alain
Le Banquet Céleste	Olivier Messiaen
Dieu Parnis Nous from <i>La Nativité du Seigneur</i>	Olivier Messiaen

We have been very fortunate with our Lunch Time recitals in that the programmes offered have ranged widely across the organ repertoire. These have included works by well-known composers that are somewhat neglected, as well as others certainly little known to me. David Old's programme was a wide ranging, demonstrating yet again the versatility of the Father Willis in experienced hands. I was pleasing to note that on this occasion that the audience numbers were good.

Mendelssohn to my mind is always welcome on the programme circuit and David gave us a very satisfying performance of the first sonata. Lemare is undergoing a resurgence in the concert repertoire, and it was pleasing to see the *Chanson d'été* in David's programme. Little need be said about the Norman Cocker which received an energetic interpretation, in which the Tuba certainly made its presence known! Although the name of Alain is well-known, Albert is less so, and the *Scherzo* was completely unknown to me. I am, however, pleased to have been given the opportunity to hear it for the first time, and would welcome the opportunity to hear it more as a result. The Messiaen items concluded David's recital. I wonder how many people would have attended had they known the items in the programme in advance? Had they not attended they would have missed a fine performance, with an excellent introductory explanation about the composer and these particular works. In my opinion this is the advantage of our lunch time recitals. At minimal cost I have heard works not necessarily in the regular concert repertoire performed with great expertise and artistry. Let us hope that David will be invited to play again in the series.

Alan Kent

Marjorie Bruce
1st March 2006

Impetuoso	Bedrich Wiederman
Pastorale	César Franck
Pièce Modale	Jean Langlais
Fantasy on Two Old Scottish Themes	Jean Langlais
Will o' the Wisp	Gordon Balch-Nevin
Final from <i>Symphony No.4</i>	Louis Vierne

Yet again another large audience turned out on a bitterly cold day. This is very gratifying because the Association, the Concert Hall authorities, and those of us in the audience were fortunate that Marjorie Bruce had agreed to give this recital. Following what seems to be a fashion, old war horses were not revisited, and we were treated to works not commonly heard. Marjorie Bruce's programme was strongly French influenced, which is not surprising when we read that she studied with Langlais and André Marchal. Both were blind musicians, and famed as teachers as well as performers.

The recital opened with the *Impetuoso* by Bedrich Wiederman, someone who was completely unknown to me. It got the programme off to a rousing start. Franck's *Pastorale* may be better known, but does not feature regularly in recital programmes. Is this because the piece does require that special Cavallé-Coll reed quality, which is difficult to obtain on a British instrument? Our Father Willis can provide a good substitute, and in the hands of the expert it came off convincingly. Of the next two Langlais items, the second one, *The Scottish Fantasy* was commissioned by the recitalist, showing yet again her deep understanding of Langlais's style and technique. His music deserves more exposure than it does at present. The Balch-Nevin provided a light intermediary relief before we returned to the sterner fare with Vierne. In the 1950s Vierne's reputation reached an all time low in certain circles, and is surely due for a renaissance. This work brought the recital to a fitting conclusion.

I very much enjoyed the recital and pondered on the success of the recital series. Perhaps the numbers attending them have risen because of the breadth of the works offered. It is a tribute to our Father Willis in the capable hands of sympathetic recitalists, that it copes so well with the varied demands made of it.

Alan Kent

READING CONCERT HALL, ORGAN FIREWORKS

**Gordon Stewart, Organ Murray Greig, Trumpet
Friday 4 November 2005**

This was an interesting concert for a number of reasons. The first is because it showed what a determined pair of players could manage in spite of the pitch difficulties, of which more later. The second is that this was in many respects a “popular” programme, which does not imply that it was of a low standard, but that the mixture of arrangements and original works appealed to a large prospective audience. It certainly did appeal, for it attracted a very large turnout indeed. The use of a large CCTV facility to allow the audience to gain a better idea of the “how” of organ playing, combined with excellent explanations and introductions to the items, was also appreciated by all. Both artists are obviously considerably experienced in the art of gaining and maintaining audience interest. It was Murray Greig, however, who intrigued most by his description of what was involved in achieving pitch parity, by displaying various lengths of tubing he had made to insert into his various instruments to change the pitch. He used them to good effect too!

Items in the programme ranged from Bach, Handel [*Fireworks Musick*], Stanley, and Boyce, to Rawsthorne. They were all expertly played and much appreciated. Gordon Stewart spoke to our treasurer before the concert and expressed his delight at the large audience. This just shows what can be achieved with increased publicity, and, I suspect, a catchy title.

By way of an additional comment, it is interesting to compare two audience sizes. This concert, admittedly with a popular programme, but by two artists not all that well-known in the South of England, did attract a large audience. A recital by Graham Johnson, Felicity Lott and Ann Murray, whose reputation is more world wide, failed to attract an audience approaching the previous turnout. This took place on a Sunday evening, as opposed to the Friday evening, when a number of people including many known to me, avoid these Friday/Saturday concerts, because of the proximity of the many drinking establishments in the vicinity of the Concert Hall.

Alan Kent

LECTURE DEMONSTRATION BY DR. WILLIAM MCVICKER
on the Father Willis Organ in Reading Concert Hall
April 8th 2006

Thanks to a generous offer by Dr. McVicker to present a lecture, and the Town Hall Authorities in granting the use of the Concert Hall, the Association was able to arrange this lecture/demonstration, based round the Father Willis organ and its restoration. All present will wish to give thanks to both for their generosity which resulted in a most interesting and informative afternoon. Not merely was there information and enlightenment on the actual restoration of the Willis, including the more controversial aspects, but also a broad social survey of the Victorian/Edwardian background to the provision of and the reason for the type of instrument that evolved.

Dr. McVicker indicated that there had been in early Victorian times a discovery of the compositions of Bach, and a return to church-going. Louder, more vigorous and versatile instruments were required; the instruments of builders such as Hill and Gray and Davidson were built to meet such needs. It was most interesting to hear from Dr. McVicker that at more or less the same time the brass band movement was well underway, with a consequent broadening of audiences for and interest in music. The organ was caught up in this movement. As the century progressed, towns and cities became more prosperous, and many built new Town Halls, some of considerable splendour, including concert halls which were provided with organs. Consequently the organ underwent almost continuous development from the gentle Green late-Georgian instrument to Edwardian times when the 'close' reed chorus stops and a very different mixture stop provision, as typified by many Harrison and Harrison instruments, became the norm. Father Willis during his lifetime also moved with the times and effected certain changes. His tonal ideas, however, remained identified with the reed dominant choruses. The Reading instrument is a mid-way example of his work, including some of the chorus ideas of earlier builders, using tierce mixtures and providing the more fiery chorus reeds. The voicing of these organs was discussed in general, and the methods followed by Willis demonstrated on this instrument, with a change in tone from bass to treble provided with some of the stops, something clearly audible. Much was described about the fierce differences of tonal opinions between the various builders, in particular the strong opposition to Willis's ideas by T. C. Lewis. [Many in the audience must have felt that today there would have been a court case!] These instruments were the means by which the new audiences could be introduced to contemporary orchestral compositions via transcriptions by, amongst others, an organist strongly linked to Willis, namely W.T. Best. It was pointed out that opportunities were extremely limited to hear an orchestra. Much new music for the organ was also written, and Dr. McVicker went on to

play original Victorian works, expressing the view that so much British music was neglected from Elizabethan to today's contemporaries, and that in so doing, much was being lost. His demonstrations provided much insight into the registrations a Victorian contemporary would have employed, and how they would have coped with the mechanics of registration, an art that we are in serious danger of losing with the ubiquitous electronic aids available today, even on historic instruments.

The lecture concluded with a discussion on the restoration of this organ and in particular its pitch and the trigger swell. The original action has been restored even though this has meant retaining a heavier action on one manual. Reversion to the original pitch has, in Dr. McVicker's view, restored the original fire and life to the instrument. The number of pitch variations in use over the years, even up to the 1960s, is incredibly large, and the recent concert by Dame Gillian Weir and the New Queen's Hall Orchestra showed what is possible given the will to succeed. The Victorian organist would have been skilled in the use of the trigger swell to produce such effects as a sforzando, and Dr. McVicker demonstrated this effect in an excerpt from Franck's Chorale No.3. Fashions change in the world of the organ as much as they do in other aspects of life, and it important to retain and restore such instruments in order to preserve their close links with the composers and their attitudes to ideas prevailing at the time. Over the years many organs have lost their original identity by frequent rebuilds. The influence of Ralph Downes, for example, on the British organ in the 60s was very valuable, but in certain rebuilds a number of valuable historic instruments have effectively been lost. Doubtless we all will have our own views about our favourite instrument, and it is important that we keep an open mind about changes and alterations. Our Reading instrument is, in Dr. McVicker's opinion, the finest Victorian concert instrument in its original state available to us, hence the necessity to restore it faithfully. I am sure that many members of the audience were converted to his way of thinking.

The lecturer was sincerely thanked by our President, Jonathan Holl, for a most interesting and absorbing lecture, which had obviously entailed much time and investigation to prepare such a wealth of detail and such a varied selection of musical examples.

It was noticeable that after the conclusion of the proceedings, much informal discussion ensued with the speaker, and many people showed a distinct reluctance to leave the hall, a sign that Dr. McVicker's talk had been well received by those who made the effort to attend. It was heartening to record that the attendance, even on Grand National Day, was of the order of 65, and the collection raised realised £100, the proceeds going to the Benevolent Fund of the IAO.

Jonathan Holl and Alan Kent

LIST OF COMPOSITIONS WHICH ILLUSTRATED DR MCVICKER'S LECTURE

Triumphal March	Lemmens	(excerpt)
Toccata in C	J.S.Bach	(excerpt)
	<i>(Ed. Higgs/Briggs – Novello)</i>	
Prière	Lemmens	
Siciliano	Hopkins	
Diapson Movement	Vincent Novello	
Ave Maria	Scotson Clark	(excerpt)
Choral No.3	Franck	(excerpt)
Rhapsody II	Saint-Saëns	(excerpt)
Justine (Romance)	William Lloyd-Webber	
Fantasia on Old Welsh Airs	William Faulkes	

LOCAL RECITALS

Organisation of the Association's local organ recital series has this year been taken over by Ian May, although David Pether continues to assist with publicity. It will not come as a surprise, therefore, that the range of players and venues included continues to broaden, allowing yet more interesting, but easily-overlooked, instruments to be heard by a wider public.

2005

May 28 – Mary Harwood at St. Bartholomew, Reading

June 25 – David Pether at St. Michael, Sandhurst

September 24 – David Old at St. James-the-Less, Pangbourne

October 22 – Christine Wells at St. Paul, Wokingham

2006

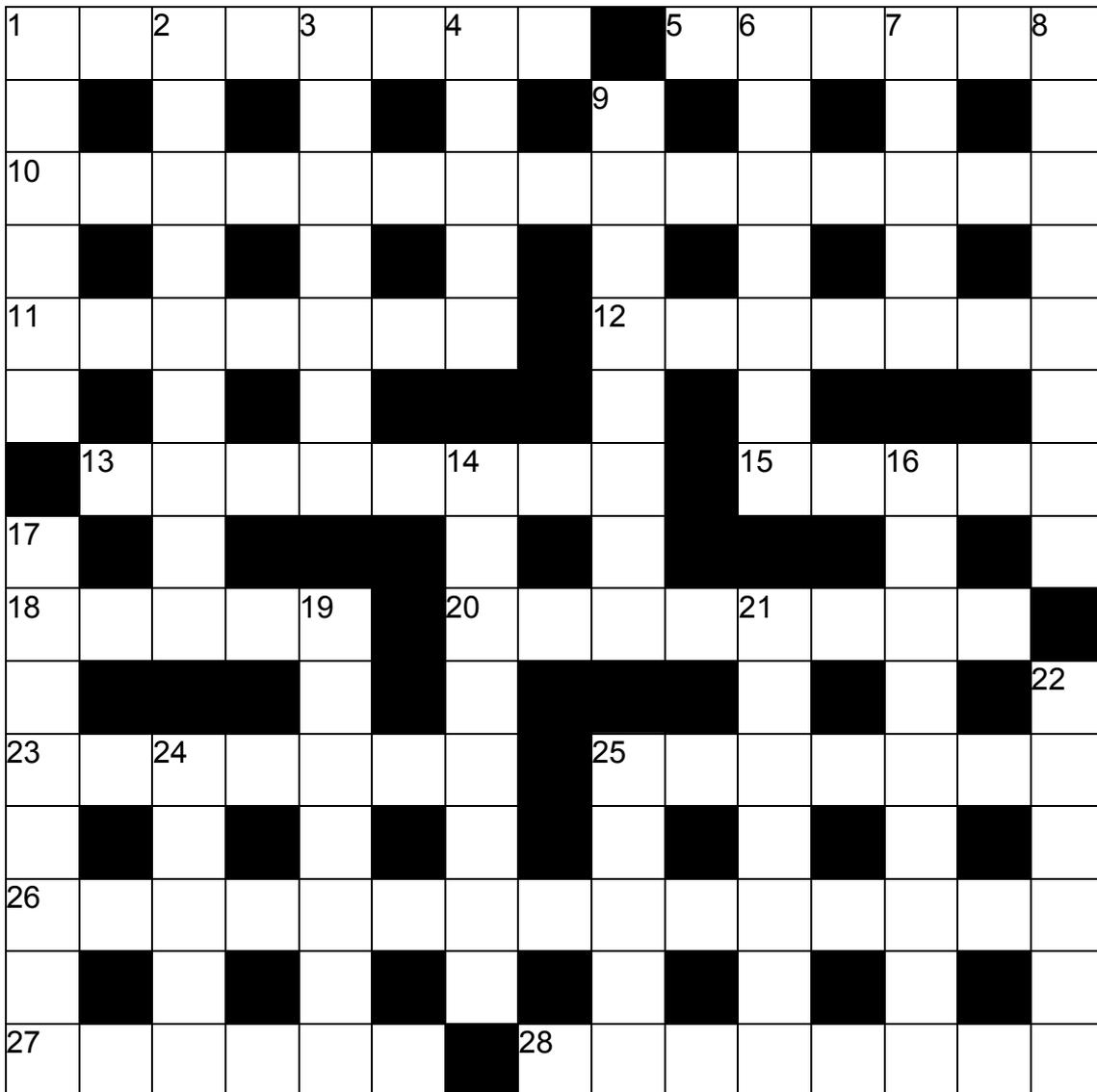
January 28 – Malcolm Stowell at St. George, Reading

February 25 – Christopher Cipkin at Caversham Heights Methodist

Due to problems with the instrument, a recital planned at St. Margaret, Harpsden, for March 2006 had to be cancelled. It is hoped this may be rescheduled for a later date.

David Pether

CROSSWORD



Most but not all of the answers to this Crossword
are connected with Mozart and his life.

Across

1. Mozart visited this town in 1777 and described the playing of the orchestra there as “ execrable” [8]
5. Mozart wrote ten sonatas for this instrument [6]
10. Composer of the famous *Miserere* [8, 7]
11. Did Mozart use these as taxis? [7]

12. - - - - - auf der Wieden, Vienna, where many of Mozart's operas were staged, English spelling [7]
13. One of the most common speed indications [8]
15. Dodecaphonic is an example of one of these? [5]
18. Cosi fan tutti is an example of this type of opera [5]
20. "Extempore singing upon a plainsong melody" Morley [8]
23. A word to describe Mozart's lifestyle? [7]
25. Papageno used this to catch his birds [7]
26. The K number of this work is 492 [2,5,2,6]
27. A maxim or adage [6]
28. A respectful address to a lady [8]

Down

1. Divine messengers [6]
2. Did Mozart use this facility? [9]
3. Was this material a part of Constanze's wardrobe? [7]
4. Were these part of Mozart's scatological vocabulary? [5]
6. Constanze undertook many journeys to cure this [7]
7. An important feature of the Magic Flute [5]
8. Both Wolfgang and Constanze were examples of this, [plural] [8]
9. French for oboe [8]
14. Mozart was - - - - - to this game [8]
16. Mozart's letters were an example of this [9]
17. These ensued at some of Mozart's operas [8]
19. Mozart was a - - - - - of Salzburg [7]
21. Mental faculty enjoyed musically by Mozart [7]
22. To recover what has been expended or lost. Mozart's finances? [6]
24. To irritate or harass [5]
25. Botanical word for spike [5]

The solution may be found on page 81.

Graham Ireland

WHAT, NOT ANOTHER CD?

This is now my Brenda's reaction when she sees a further square box pop through the front door! One of the pleasures of listening to recorded music is that there is a regular supply of new discs with many exploring music and instruments not previously recorded. Since writing the article for the 2005 *Berkshire Organist* I have added nearly 200 to my collection. "200 at £?", I hear you saying, "that's a fortune". Well it's not really, for I have found that e-bay, used carefully, offers some really good quality bargains.

I ended my 2005 review with the recording Dame Gillian had made at the Albert Hall [PRCD859]. I start this review with her new disc recorded in June 2005 of the **Royal Festival Organ** [Priory PRCD866]. This was released in January 2006 long after the organ had been removed to Durham. Her programme features Ives *America*, Dandrieu *3 Noels*, Bach *Prelude and Fugue in C* BWV547, Grison *Toccata*, Reger *Fantasia* Op.135B, Dupré *Variations sur un Noel*, and finishes with Bovet *3 Hambourgeois Preludes*. Very good! We have to wait until late next year before any part of the organ is back at the hall.

Our David Pether features on the one CD not publicly available. On 13th August 2005, the OHS visited **Reading Town Hall**, and Alan Hodgetts of the Organ Club recorded the music played. David did the demonstration, followed by Colin Goulden with Chris South demonstrating the stops. Chris then played Smart's *Festive March*, after which OHS members led by Bruce Stevens were given open console. Alan says that the disc can be copied with good digital equipment, and most importantly, we have David recorded!

Staying with public halls. At last there is a new recording of the 1911 Forster and Andrews/1950 Compton in **Hull City Hall**. Amphion [PHI CD214] released the disc played by John Pemberton, its curator. It features appropriate music including a piece by JJ Meale. It was his specification which led to the rebuilding of the organ.

At last, two recordings of the **Malvern Priory Organ** are available. The BOA's visit to the Malverns is reported elsewhere. The first, part of a double CD of re-released Ryemuse 45rpm discs, includes one track featuring our President's father, J Durham Holl. This was Bach *Liebster Jesu, wir sind hier* recorded in 1965. This release [Priory PRCD933] also features many locations including Worcester, and St. George's Windsor. It is well worth buying. The second disc with Andrew Wilson playing was recorded in September 2005. He has been organist there since March 2000. This nicely shows off the instrument and includes the whole Whitlock *Plymouth Suite*, Buxtehude BuxWV137, some Lemare and Elgar. It is a first rate CD by Regent [REGCD233]. Regent also

released “Variations” [REGCD176] with Carleton Etherington playing six major pieces all based on variations using the Milton Organ at **Tewkesbury Abbey**. This recording company features in the March issue of “Choir and Organ”. All of their discs are of the highest quality.

Staying with Midlands organs, through e-bay, I found Dinmore, a label run by Paul Arden-Taylor. His discs and work appear under various labels as well as his own. One unusual 2004 disc is called *Elegy* [DRD064] and David Ponsford plays. There are 18 tracks of varied repertoire, nothing rare, but the three organs featured are. The first is the **West Birmingham Christadelphian Hall** with a 21-stop 2002 M J Doust instrument including earlier pipework. The second at the time of recording was in the **Suffolk Street Christadelphian Hall**. This was second-hand to this location, having been built in 1915 by Hewins [2manGt10/Sw6/Ped3]. It currently awaits a new home following the recent closure of the building. The third, the 1975 Edward Dorricott/Nicholson 24 stop organ of the **Birmingham & Midland Institute** is shown off. This is a nice find. Please see www.dinmore-records.co.uk for more details.

A recorded organ nearer home is the 1887 Hill in **Godalming Parish Church**. Herald has released a lengthy disc [HAVPCD291] played by John Belcher the parish organist, who served at Tewkesbury before Carleton Etherington. There are some unusual items on this recording, and it is good to see a local organ recorded. A very recent Delphian recording [DCD34710] is John Kitchen playing the 1889 Harrison built for Dusart Church, moved in 1978 to **Alyth Parish Church** in Perthshire. Here it was rebuilt by David Loosely [to 3man/36ss] and is maintained by Forth Pipe Organs. Both discs were found via e-bay, and the Alyth disc is obtainable from the church’s web site. The music on the disc is a mixture of popular and lesser known items, but they are all of very high quality. E-mail discussion with the church revealed that they would welcome organists on holiday. Its website is easy to find.

I have not listed any overseas finds as that would take many more pages. I hope that you can find something to enjoy.

Mark Jameson

SOUTH AFRICA 2005 AND BEYOND...

Being a chorister gives you the opportunity to do things that you wouldn't otherwise do; one of these was going on tour to South Africa after Easter 2005.

On the Tuesday after Easter, when we had only finished singing in the cathedral two days before, some choir parents, along with the Dean and other members of the cathedral congregation, and Patricia Routledge [CBE] [Hyacinth Bouquet from "Keeping Up Appearances"], the tour patron, boarded the coach to Heathrow. We were waved off in the rain by our parents and lots of other people from the cathedral. We flew to Cape Town from Heathrow, which took 12 hours, and then got a coach to the hotel. This was Breakwater Lodge - it had previously been a prison. In Cape Town we sang at St. Francis of Assisi, Simon's Town, and in the two cathedrals: St. Mary's [Roman Catholic] where we sang mass the evening that Pope John Paul II had died, and St. George's [Anglican]. We sang concerts in aid of African charities as well as services. We visited Robben Island, where Nelson Mandela had been a prisoner. It was interesting to hear about the prison and the poor conditions that he and the other prisoners had lived in. We were really looking forward to going up Table Mountain while we were in Cape Town. Unfortunately, whenever we were free, the weather was too cloudy, so we couldn't do this. However, on our last day in Cape Town, Canon John Ford [then our Precentor, now Bishop of Plymouth] took us to meet Archbishop Tutu. He was really bubbly and lively and gave us all "hi fives" when we arrived. The whole choir sang "This Joyful Eastertide" to him, and the lay vicars sang the Beach Boys Number 1 "I get around". This was one of the highlights of the trip for everyone.

The following day we took an internal flight to Durban, and then a coach to Pietermaritzburg to the Hotel Imperial, where we stayed for the rest of the tour. We had a great time in Pietermaritzburg. We went to a cheetah outreach, where I was able to stroke a cheetah, and to a game reserve, where we saw a lot of wild animals, such as giraffes, zebras, rhinos, hippos, and ostriches, but not elephants. We visited the township of Umlazi [with a police escort], where we were welcomed with dancing and singing, because hardly any white people go there and the villagers were really pleased to see us. There was lots of singing and dancing, but all we did was *Darke in F*. The Eucharist went on for two and a half hours, followed by a party. We went on another safari at a Zulu village called Phezulu and saw a show with dancing and music. This safari was a lot hillier; we saw more wild plants and animals in South Africa.

During the whole trip I kept my orders of service, concert programmes, tickets and other things, and during the holidays I stuck them all in a travel

journal which Mum and Dad had given me, to help me remember all of the exciting things I had done [and to write pieces like this!] Also, while we were on tour, Mrs Wardell, the assistant organist's wife, sent emails most days to the chorister parents and other people who weren't on the tour, to let them know how we were getting on.



NICHOLAS WALKER (on left in blue)
WITH
ARCHBISHOP DESMOND TUTU (.... in purple)

To unwind and end our trip we went to a water park in Durban, before heading back to the airport, and home. The trip from Durban, to Cape Town, to Heathrow, to Chichester and then home took 18 hours. By the end I was exhausted but I had such a great time I was looking forward to telling everybody at home what a wonderful time I had. Even now [December] people are still talking about the adventures we had.

After all the excitement in South Africa, we thought that it would be a dull term. However, more exciting things happened in the summer and autumn terms. First, we found out that Alan Thurlow, our Organist and Director of Music, had been awarded a Lambeth D Mus. The awards are given out at

Lambeth Palace by the Archbishop of Canterbury and usually a professional choir from London sings at the service. Dr. John Birch, the previous Organist at Chichester, suggested that we [the cathedral choir] sing instead, so we went to Lambeth Palace in the school minibus. We sang *Beati quorum via* by Stanford, and Duruflé's *Ubi Caritas*, conducted by Dr. Birch. The service was quite long, and mostly in Latin, but we were very proud to see Dr. Thurlow in his new gown and hood. After the ceremony we met Rowan Williams, the Archbishop of Canterbury, and I was the only chorister to shake his hand! After that we had hotdogs before going back to Chichester.

As usual we were all very busy in the autumn term, with the usual services and concerts, preparing for the week of events at the Chichester Festival Theatre, and the school and cathedral carol services and Christmas services. However we found out in November that Canon John Ford, the Cathedral Precentor, was to become Suffragan Bishop of Plymouth. His consecration was to be in Exeter Cathedral on 13th December [last day of term], and the cathedral choir was invited to sing with the Exeter Cathedral Choir at the service. It was a bit disappointing that the school carol service had to be changed and the boarder Christmas house suppers had to be postponed until next term, but we were glad to be asked. We had to get up at **4am** to get to Exeter in time for the service, but we talked and played games on the coach. At the service, the choir and clergy from Chichester processed in together, and I was at the very front of the procession! There were lots and lots of bishops in procession, and Brother Angelo SSF preached. It was nice that Grandad [*Dr Peter Marr*] was able to come from Plymouth to be there. It was fun to meet the choristers from Exeter and see their choir school.

Overall, 2005 was an eventful year for the cathedral choir. I hope that 2006 will be a bit quieter, although already there is a Radio 3 Choral Evensong, and a trip to Normandy planned...

Nicolas Walker

FOREIGN FIELDS

Retirement has its drawbacks, but it does leave all the time in the world for holidays. Over the last couple of years, my wife Rene and I have been on three organ tours organised by Phil and Pam Carter. These were large scale organ crawls to me, and interesting holidays for both of us. Eight hundred pounds or more each sounds expensive perhaps, but it is actually no more costly than a package holiday of similar duration and standard, though the fact that we both go demonstrates that there is no truth in the saying that two can live as cheaply as one! Everything is arranged, and the only extra expenditure is for lunches, drinkies, and souvenir shopping. Our first trip was to Friesland in north Holland. When we arrived at Heathrow for the flight to Amsterdam, we found that we were the only ones who had not been on a “Carter trip” before. In short, we found ourselves to be new members of a club. Fortunately, we were accepted into it and found the members an extremely congenial lot.

The latest trip was to Moravia in September 2005. Moravia is an area to the south east of Bohemia, which used to be an important part of the Austrian-Hungarian Empire, and is now mainly in the Czech Republic. Having flown to Prague, we travelled by coach to Kouty, which is about half way between Prague and Brno. The hotel proved to be comfortable, and for those of you who are interested in such things, sold splendid Pilsner lager for 19 Czech Krona for 500 ml - i.e. 50p per pint. Looking at the building, and certain features of it, we found on enquiry that our speculations were correct. It had been built about 1970 as a conference and holiday centre for the bigwigs of the communist party from Prague. This did nothing to detract from our enjoyment of the facilities and the surrounding countryside which provided enjoyable walks before dinner.

We visited 24 organs over eight days. These included 2 instruments from the 17th century, 13 from the 18th century, 3 from the 19th century, 3 from the 20th, and 3 built in the present century. Our guide and mentor for the tour was Petr Koukai, a musicologist with an extensive knowledge of Moravian organs and their history, and a most engaging character. He also brought along his son, who is currently a post graduate student following in his father’s footsteps, and a fine player of the local 18th century repertoire.

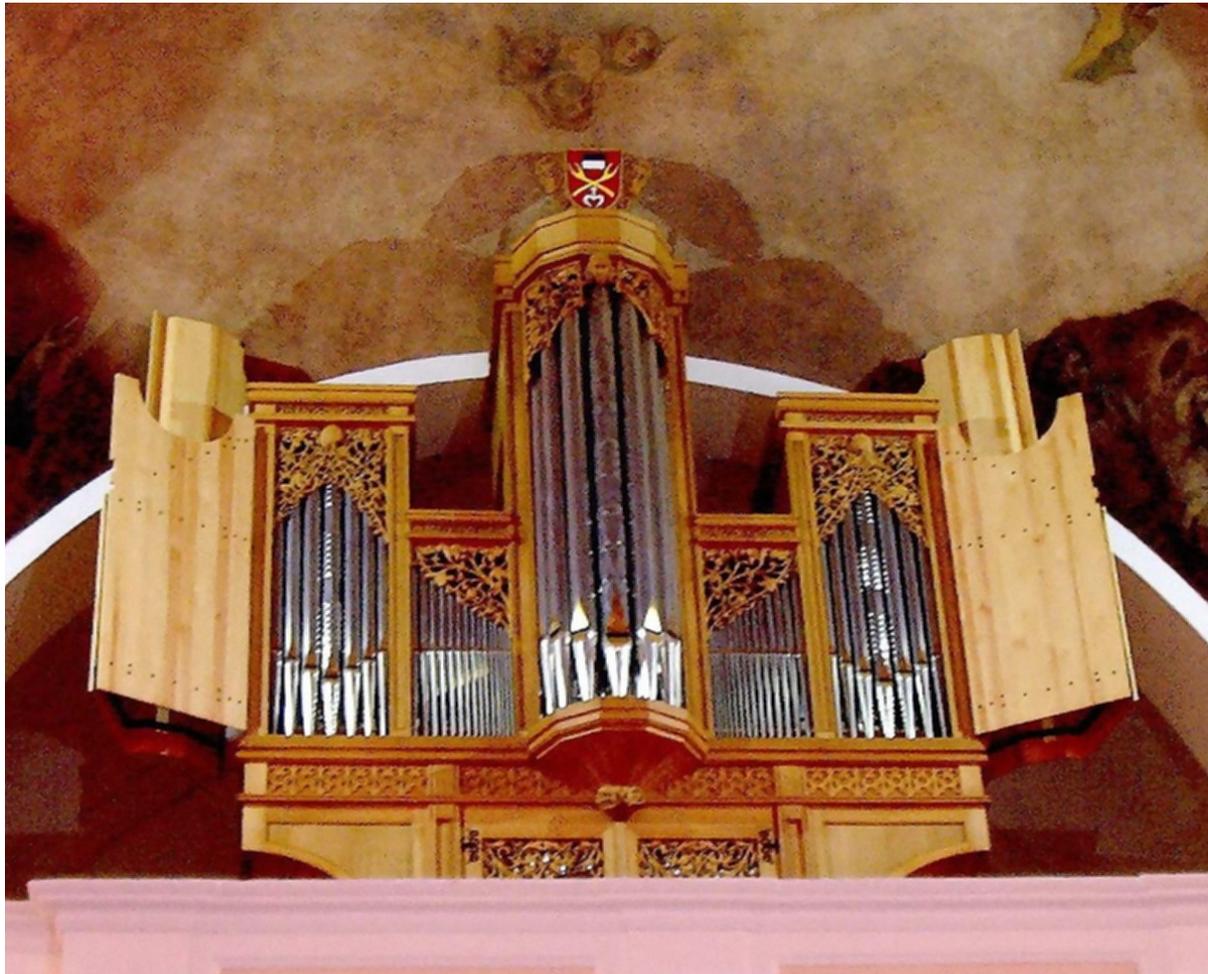
This article is not intended to be a blow by blow account of this tour, so I shall describe only a few of the instruments which I found particularly interesting. Before I start describing the instruments, there is some background information which is worth knowing, especially as many people, which includes me before the visit, know almost nothing about the area. The vague description of eccentric behaviour known as “Bohemian” rather suggests that no self respecting Englishman would want to know anything about the place, and I have to confess that, even though I had visited Prague before, the Czech

Republic occupied a space in my internal map of the world which is labelled “completely foreign and a long way away”. In the 16th, 17th, and 18th centuries this was a very wealthy area. For one thing it contained the then largest silver mine in Europe. This wealth explains the large number of organs which date from the 18th century [most of the earlier ones were rebuilt or replaced in that century]. Organs were not the only victims of this change; churches, castles and other major buildings were too. In fact hardly any of the historic buildings in the area seem to be original. Typical is the castle at Litomyšl, the town where Smetana was born. This began in 1141 as a Premonstratensian Canonry, but from 1432 onwards the monastery and episcopal buildings were transformed into a fortified castle. The present building incorporates a few remnants dated to 1498, but most of it was built between 1567 and 1581, and is a grand ducal residence in place of the medieval military fortification. It has now been restored, serving as a museum and major tourist attraction. One of its striking features is the external decoration of the walls with plaster “graffiti”, which make the entire building look as if it were covered in giant Wedgwood plaques.

Since the 18th century the area has, to put it mildly, experienced rather mixed fortunes at times, but organ music and organ building have remained important features of the culture of the area. It is the original home of Rieger organs [1845], though since the end of World War II the company known to us as Rieger Organs is based in Schwarzach in Austria, and the original firm operates under the name Rieger-Kloss from its home in Krnov. One of the reasons for this organ culture is that between about 1700 and 1850, teacher training in Moravia included compulsory studies in organ playing, and the head teacher of schools in both towns and villages was expected, and usually required to be, organist of the main church. Many of these men composed their own music, and there are a large number of extant manuscripts associated with the churches at which they played. Perhaps surprisingly, much of this music was collected and published during the Communist regime. Recently, rather better researched editions have appeared, a number of them by Petr Koukal. The music is unpretentious, tuneful and easy to listen to, and, dare I say, generally easy to play. It does not require a large organ or specific tonal characteristics, for it is, in short, useful music. Perhaps surprisingly, it has little or nothing in common with Bach’s music, or that of other north German composers of the 17th and 18th centuries.

The first organ that we visited is new. It was built in 2004 by Kánský and Bracht of Krnov for St. Nicolaus in Humpolec. The instrument has tracker action and slider chests. As can be seen in picture 1 it has a fine case and stands on the west gallery of the church, which possesses a fine acoustic without excessive reverberation. The whole instrument is extremely well made and beautifully finished, which made it a great pleasure to play. Its sound is also most successful. Although the tonal design is influenced by the north German

Werkprincip trends, there is also a considerable local accent to the ensemble, making it considerably “flutier” than a typical modern instrument of this type in England and in Germany. I found the Brustwerk particularly successful, and realised that the instrument demonstrated quite clearly that an enclosed division is not necessary for salvation when playing quiet expressive music.



The Kánský and Bracht Organ at St. Nicholas in Humpolec

GREAT [C-g''']		BRUSTWERK [C-g''']		PEDAL [C-f']	
Montre	8	Nachthorn	8	Subbas	16
Flutte	8	Unda Maris	8	Octavebass	8
Bourdon	8	Fugara	4	Quint	6
Salicional Prestant	8	Flutte	4	Prestant	4
Flutte	4	Nazard		Bombarde	16
Quint	4	Doublette	2		
Doublette	3	Tierce			
Fourniture	2	Larigot			
Cornet	IV	Voix Humaine	8		
Trompette	V				
Cymbelstern	8				

One of the most famous Baroque organs in Germany is that built by Gabler in Weingarten Abbey. This organ, completed in 1750 on the west gallery of the basilica, has two most unusual features. It is built around six windows in the west wall, and has a detached console which faces east, so that the organist is afforded a clear view of the nave and altar. Without having looked into the matter, I had always assumed that this instrument was unique for its period. Now I know that it is not. We visited the church of the Virgin Mary at Dub nad Moravou where the organ is divided either side of the west window, has a Positif on the front of the gallery, and has a detached console in the same position as the Gabler instrument. Built in 1768 by Jan Výmola of Brno, this organ also shares some tonal characteristics with the Weingarten organ, in particular the large preponderance of 8' registers. There is a tendency to assume that Baroque organs have relatively few foundation stops but copious upper work. This is not necessarily the case outside north Germany and the organs of the Schnitger School. The Positif of the Czech instrument is also similar to the Gabler in that it has no mutations. This is one of the characteristics which differentiates the southern organ from the north German instrument whose Rückpositif contains colour-forming mutations such as Nazard and Tierce. Indeed, the organs of this area were among the first to show initial "Romantic trends", and Peter Williams in his book "The European Organ" makes the comment, *It would be a wilful oversimplification to accuse Weingarten of being the first badly designed organ in the world, but it would draw attention to the importance of south Germany in the history of the European organ.*

The 1786 Jan Výmola Organ at the Church of the Virgin Mary, Dub nad Moravou					
GREAT		RÜCKPOSITIF		PEDAL	
[C-c"', short octave]		[C-c"', short octave]		[C-a, short octave, repetition]	
Bourdon	16	Geigenprincipal	8	Principalbass	16
Principal	8	Flauta	8	Subbass	16
Kryt [Gedact]	8	Lieblichgedacht	8	Bourdonbass	16
Salicional	8	Aeolina	8	Principalbass	8
Gamba	8	Fugara	4	Octavebass	8
Gemshorn	8	Flauta	4	Cellobass	8
Quintadena	8	Flautino	2	Cornet	4
Octave	4				
Spitzflaut	4				
Quinta	3				
Octava	2				
Cornet	IV				
Mixtura	IV				



CHURCH OF THE VIRGIN MARY, DUB NAD MORAVOU



The action is tracker with slider chests, though I did not have the opportunity to discover how much of the pedal organ is truly independent. As might be expected the action is a bit heavy and, more of a problem, rather variable in places. However, the biggest trap for the unwary visitor playing this organ is the short compass, and the peculiar arrangement on the pedal where the upper end of the pedal board actually repeats the lower end. This can do very peculiar things to an independent pedal part, though it works successfully when the pedal part is simply doubling a manual bass. We found this arrangement on several organs from this period which we visited, and it underlines the fact that the music written for them does not envisage a truly independent part, and that most of it is readily played on manuals only. The arrangement is really only a modest advance on the simple pull-down pedals found on many small European instruments, but it does increase the “gravitas” to the organ’s tone. Far from being a one-off, we visited four more organs with the same layout, three of them with short manual and pedal compasses.

Jihlava	St. Ignatius	1731	Thomas Schwarz
Kdousov	St. Linhart	1757	Ignác Casparides
Nová Riše	St. Petr and Paul	1764	Bedrich Semrád
Olomouc	Virgin Mary	1729	Jan Halbich. Reconstructed by Rieger-Kloss in 1977 with modern manual and pedal compasses.

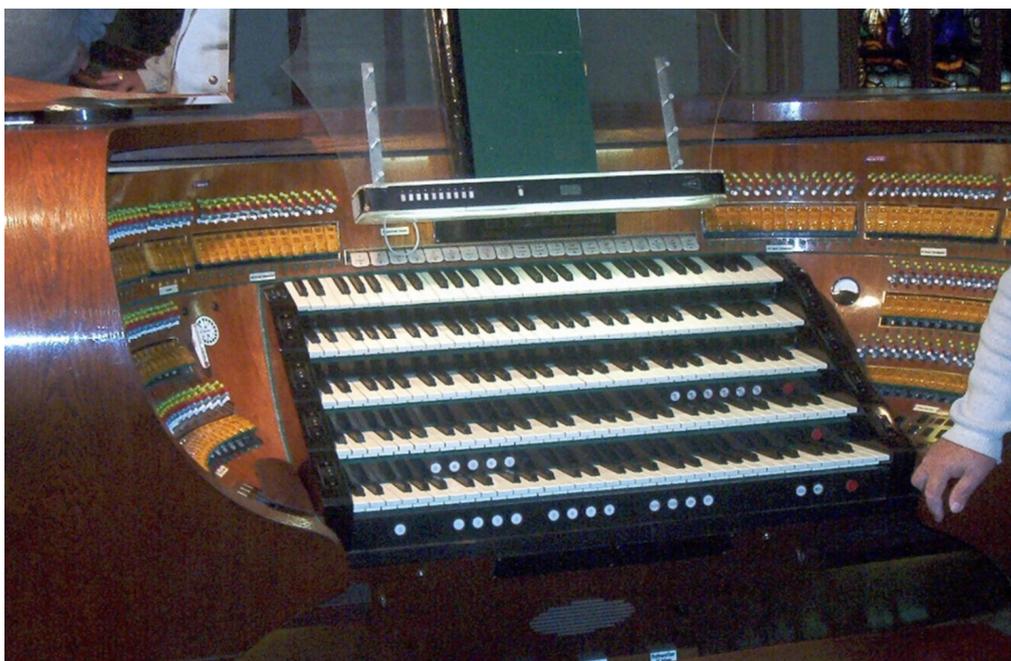
We also visited the church of St. Peter and St. Paul at Batelov where the organ was built [or perhaps rebuilt] in 1841. It also has both short compass and repetition pedal. Even if these, to us, peculiar arrangements were the result of using parts of a previous instrument, they were evidently accepted there at a relatively recent date.

The largest organ we visited was that in the church of St. Mauritius on Olomouc. Today this is a five manual instrument with 94 speaking stops, in reality, two organs. Michael Engler of Breslau built a three manual instrument in 1745 which is still essentially present, with a mechanical action console for the 44 stops currently attributed to him. The organ was rebuilt and enlarged by Rieger-Kloss in 1970. Electric action was fitted to the Engler Organ in addition to its tracker action so that it can be played from the three lowest manuals of the new console. A Schwellwerk was added, played from the fourth manual, and a Schwellpositiv and a Bombardewerk both played from the fifth manual. Fourteen stops were added to the pedal organ, all played of course, from the one pedal board, but the stop keys are divided into Altes Werk and Neues Werk. Any detailed description of this organ would require an article, or even a book, all to itself, and a visit lasting a couple of hours is quite insufficient to do more than acquire an overall impression. The organist gave us a tour of the major tonal features, and then let us play with it - and I do mean play “with” rather

than “on”. Large aggregated instruments are not always a success, but this one is impressive. It has the advantage over some multi-sectional instruments that the pipe-work is all in the same case, and not distributed around the building. It gives the organist the great luxury of having colour plates available for music of most periods and styles.



**OLOMOUC, ST MAURITIUS
CONSOLES BY ENGLER (above) AND RIEGER_KLOSS (below)**



We were also shown, hidden away in a corner of the sanctuary of this church, a tiny organ built in 1716 by a local builder named Georg Schack. This instrument, a single manual with six stops, has, we were told, never been worked on since it was built, though it does have an electric blower these days. It still works! The quite amazing rattling from the action, and the feeling that the whole thing is about to drop to bits, certainly made me inclined to believe the claim. You really know, however, that it is being played wherever you are in the building, because the tone is forthright and brilliant, and I had a sneaky feeling that the 94 stops at the other end of the church ought to be ashamed of themselves. The console at the back of the instrument is shown below, together with a player who may be known to some of you.



**COLIN GOULDEN AT THE SCHACK ORGAN
OLOMOUC, ST MAURITIUS**

St. Mauritius is not the only large church in Olomouc, for there is also the Cathedral of St. Wenceslas which has two organs. At the west end is a 50 stop three manual instrument built in 1885 by the original Rieger company. The specification makes an almost unbelievable contrast with organs built by, say, Cavallé-Coll or Willis at the same period.

The 1885 Rieger Organ at St. Wenceslas Cathedral, Olomouc					
GREAT		CHOIR		SWELL	
Principal	16	Bourdon	16	Lieblichgedackt	16
Bourdon	16	Principal	8	Violine	8
Konzertfloete	8	Bourdon	8	Aeoline	8
Gemshorn	8	Flute Harmonique	8	Zartfloete	8
Fugara	8	Spitzfloete	8	Geigenprinzpal	8
Bourdon	8	Quintadena	8	Octave	4
Dolce	8	Gamba	8	Traversfloete	4
Principal	8	Salicional	8	Flautina	2
Quinte	6	Dolce	4	Vox Humana	8
Octave	4	Gemshorn	4		
Flauto Dolce	4	Octave	4	PEDAL	
Fugara	4	Octave	2	Bourdonbass	32
Salicet	4	Mixtur	IV	Principalbass	16
Octave	2	Oboe-Basson	8	Bourdonbass	16
Cornet	III-V			Violon	16
Mixtur	V			Subbass	16
Tromba	8			Quintbass	12
				Cello	8
				Octavebass	8
				Bombarde	32
				Posaune	16

The full organ sound is rich and dark, though perhaps not so “octopodic” as the paper specification might suggest. It is flue dominated, and reeds, even in the pedal, contribute a relatively small proportion of the overall sound. The swell plays no part in the tutti and, indeed, seem to me to lack any real function in the tonal scheme so far as mainstream repertoire is concerned, though it probably has its function in the accompaniment of services.

The other organ in St. Wenceslas is a two manual built by Rieger-Kloss in 1970 and is situated on the choir side of the chancel arch. Its sound does not carry into the nave, but this is probably intentional, as its main purpose is to accompany services held at the east end of the cathedral.

The 1970 Rieger-Kloss Organ at St. Wenceslas Cathedral, Olomouc					
GREAT		CHOIR [enclosed]		PEDAL	
Quintadena	16	Gedakt	8	Subbass	16
Principal	8	Principal	4	Principal	8
Koppelflöte	8	Rohrflöte	4	Chorälbass	4
Salicional	8	Oktava	2	Rauschquinte	II
Oktava	4	Kvinta	1 1/3	Posaune	16
Hohflöte	4	Sesquialtera	II-III		
Traversflöte	2	Akuta	1		
Mixtura	V	Chalumeau	8		
Trompeta	8				

This organ has tracker key actions, with electric stop action, and sounds very much as the written specification suggests. It is a curious hybrid, with an enclosed division comprising the tone colours of a classical positif that can in no way take the place of an English Swell or a French Récit, or even an enclosed French Positif.

For the last three days of the tour we stayed in Opava, in the south east of the country, only about three miles from the Polish border. The church of the Holy Spirit is home to a fine new organ built in 2003 by Václav Smolka, an up and coming firm which is based, like Rieger-Kloss, in Krnov.

The 2003 Smolka Organ at the Church of the Holy Spirit, Opava					
GREAT [C-a''']		RÚCKPOSITIF [C-a''']		OBERWERK [C-a''']	
Principal	16	Gedakt	8	Principal	8
Principal	8	Principal	4	Salicional	8
Rohrflute	8	Rohrflute	4	Principal	4
Gemshorn	8	Oktave	2	Flétna	2
Oktave	4	Kvinta	1 1/3	Nasard	2 2/3
Fujara	4	Cimbal	IV	Flétna	2
Kvinta	2 2/3	Roh krivý	8	Tercie	1 3/5
Oktave	2			Mixtura	IV
Mixtura	IV-V			Hoboj	8
Trompeta	8				
Kornet [treble]	IV			PEDAL [C-f']	
				Principal	16
				Subbass	16
				Oktavbass	8
				Burdon	8
				Oktava	4
				Flétna	4
				Pozoun	16

Here the action is tracker, but the stops have both mechanical and electric actions. The organ is on the west gallery in a simple case. This organ was a delight to play, and the interest of the visit was enhanced by the presence of the builder who took great pleasure in showing us around the inside of the instrument. The tonal design of this organ, like the one at Humpolec, is much more in line with modern “northern” organs rather than continuing with independent “southern” characteristics, and this applies to the voicing. I feel that this organ and the one at Humpolec, whilst excellent in themselves, exemplify a tendency for the tonal design of organs everywhere to conform to a similar “global” pattern to the detriment of local traditions and tastes. I am not sure that this is a good thing. Admittedly, many of the older, unmodified organs which we played on this trip cannot deal with large parts of the standard repertoire because of their compass limitations, but this can be remedied by a very modest degree of alteration which can be carried out without changing the tonal character of the instrument at all. These old organs have a warmth of tone

which is lacking in some of the more recent instruments, especially those produced by Rieger-Kloss, and losing this by imitating builders from elsewhere, however admired those may be by the cognoscenti, is no gain to anyone. Also, there is always the matter of changing taste so that the sound of organs is necessarily a function of time as well as place, and the preservation, or otherwise, of particular trends in organ building can be influenced by completely non-musical circumstances. The 18th century organs in Moravia illustrate this as they were built in a time of great wealth, and were built to the taste of the time, sweeping away the earlier instruments rather than adding to or reusing previous material. The preservation of so many of these instruments in Moravia I attribute partly to the modern trend to preserve practically anything old, and partly to economic pressures in more recent times.

As I said at the start of this article, the trip was a holiday - a most enjoyable one too. Outside of Prague, which now provides hideous examples of the worst methods of rooking the tourist, the Czech Republic is a very pleasant place for a holiday. Perhaps oddly, I attribute some of the relaxed and welcoming atmosphere to the remnant influences of the Communist regime. The streets are clean, the public transport works, there isn't an obese child in sight [though maybe a few adults show the effects of middle-age spread], and you feel quite safe in the towns provided that you hang on to your wallet. Altogether, Rene and I had a most enjoyable time.

Chris Hood

ORGELBÜCHLEIN

[BWV 599-644]

J.S.Bach

I wonder how many of our playing members of the Association use this 'Little Organ Book' regularly during the course of the church's year? After having looked through it, I find that I play only twenty of the forty-six chorale arrangements, mostly at the time in the church's year when they were intended to be played. For example, the Lenten '*O Mensch, beweine deine Sünde gross*' may be played more than once leading up to Easter, but the '*Heute triumphieret Gottes Sohn*' I only play on Ascension Day. Quite recently, one of my pupils played '*Vom Himmel hoch da komm ich her*' for his Grade VI Ass. Board examination. Much preparation was involved in the performance of this stunning short chorale prelude which only lasted forty-four seconds, but it did set me thinking about the conception of this volume and its importance.

For those of you whose knowledge of German is limited to 'Ich liebe dich',

‘lein’ on the end of a word often with umlauts on an earlier vowel, indicates a smaller version, in fact a diminutive of affection. ‘Organ book’ becomes therefore, ‘little organ book’. This is where any reference to size stops, for although this title, the ‘Little Organ Book’ suggests some mere musical trifle, it is an unpretentious title for a work which not only gives us an insight into Bach’s compositional techniques, but also into his teaching methods passed on to his students.

Bach began this seemingly monumental work sometime before 1713; 1708 is often quoted when he was appointed organist to the city of Weimar. He intended to collect 164 chorales appropriate for the seasons of the Lutheran liturgical calendar, working on the project for a number of years. The work was never completed, and Christoff Wolff [1] suggests that other compositional undertakings took precedence, and Bach lost interest in this type of organ chorale setting during 1716, when he added a didactic title to the existing dedicatory one. On the title page was the formal dedication which roughly translated stated, “To the highest God to praise Him, and to my neighbour for his self-instruction”. Above this he wrote, “In which the organ student might learn how to continue a chorale in different ways, gain experience in playing the pedals, in which each of these preludes is treated solely as an obbligato”.

Here is a reproduction of the title page of one of my editions of the

ORGELBÜCHLEIN

Worinne einem anfahenden Organisten Anleitung gegeben wird, auff allerhand Arth einen Choral durchzuführen, anbey auch sich im Pedalstudio zu abilities, indem in solchen darinne befindlichen Chorälen das Pedal gantz obligat tractiret wird.

**DEM HÖCHSTEN GOTT ALLEIN ZU EHREN,
DEM NECHSTEN, DRAUS SICH ZU BELEHREN**

**AUTORE
JOHANNE SEBAST. BACH
P. T. CAPELLAE MAGISTRO
S. P. R. ANHALTINI COTHENIENSIS**

To attempt any didactic study of the development of a pedal technique arising from these chorale preludes would not only be beyond the purpose and scope of this article, but would court instant disaster. We can however examine

several of the chorale preludes to discover in what ways Bach expressed the essential mood of the text, a task which caused him much considered thought, and could be one of the factors which account for the fact that the work was never completed. The term “Affect” is usually applied to describe the fervour and intensity of feeling which Bach gave to the lower three parts of these melody chorales. Johann Gotthilf Ziegler [1686-1747] who studied with Bach in Weimar recorded a very significant piece of advice his master gave him as to how to perform chorales: “the pupil should not merely play the hymns in an offhand manner, but also express the ‘affect’ [the symbolical and emotional content] of the text”. [2]

Eight of these chorale preludes, often cited as the finest, are treated canonically, some at the interval of an octave and others at the interval of the fifth. A positive example of Bach’s exegetical utterance can be found in *Erschienen ist der Herrliche Tag*, [*Now dawns for us the glorious day*] where the canon between the soprano and the pedal bass, two octaves lower, refers to Ephesians IV v 8, “When He ascended on high, He led captivity captive”. Those of you who have struggled with the demanding pedal part of *Christe, Du Lamm Gottes*, [*Christ, the Lamb of God*] may have overlooked the prophecy of Isaiah 53 v 7, “He was led like a lamb to the slaughter”, depicted in the canonic writing throughout.

In three of the preludes the original melody almost loses its original line by rich ornamentation. This was a common practice in Bach’s day, [elaboration of the cantus firmus] along with extreme chromaticism to indicate dejection, suffering, and sin. *Das alte Jahr vergangen ist* [*The old year has passed*] describes with much conjunct chromaticism God protecting us from the dangers of the past year. One of the most emotionally stirring is *O Mensch, bewein’ dein’ Sünde gross* [*O man, thy grievous sin bemoan*] with its ornamented melody and richly poignant suspensions. In the final four bars, with the last marked ‘Adagissimo’, Bach paints in sound the drama of Golgotha, with its message of redemption. Of special significance too is *Wenn wir in Höchsten Nöten sein* [*When we are troubled through and through*]. The highly decorated melody in diatonic movement with frequent falling sevenths over a stalking bass occupied a special place in Bach’s mind for he took it up again shortly before his death. It was in fact the last chorale which occupied the master in his closing hours. He dictated it to Altnikol, suffered a second stroke and died on Tuesday, 28th July, 1750. Before dealing with the final group of chorales mention must be made of *Alle Menschen müssen sterben* [*All men are mortal*]. At first listening it would appear that Bach has misinterpreted the text, for a dance rhythm in the bass and imitated a beat and a quarter in the tenor and alto part in intervals of a six and a third, produces a serene and calming mood

evoking the vision of eternal life and God's transcendent majesty.

The final group of chorales to discuss are those in which Bach makes pictorial motives out of references in the text. What better season to choose for these motives than Christmas! *Vom Himmel hoch, da komm ich her* [From Heaven above to earth I come] is an excellent example of angels hovering between heaven and earth depicted in descending and ascending scales, with the final descent in the bass over the last two bars. This is 44 seconds of intense bliss. Just look at the bass part in *Vom Himmel kam der Engel Schar* [From heaven came the host of angels] in the pedal line and in the lowest supporting part to see this musical imagery. *In dulci jubilo* combines the motion of the angels with a canon at the octave between melody and bass. A fourth Christmas chorale, *Der Tag, der ist so freudenreich* [This day so rich in joy] describes with the help of a swaying rhythm in the middle parts over a fairly active stalking bass the gently rocking motion of the cradle [see Pt.1, Christmas Oratorio].

As I stated earlier in my essay, it was not my intention to describe all of these chorale preludes, and I have only picked out the more accessible ones. When contemplating an essay on this topic I began to wonder how I could round it off. The word 'didactic' suddenly sprang to my mind reminding me of *The Well-Tempered Klavier*, the *Aufrichtige Anleitung*, and *The Art of Fugue*. All of these works are unique examples of Bach's desire to educate and promulgate musical principles through compositional methods, with the compositions destined to be performed. He had no patience for theory isolated from practice, which we take to mean composition and performance, and never contributed to the literature of music theory. The *Orgelbüchlein* stands as a fine example of education through the reworking of the chorale melodies of his Lutheran background, standing him in good stead for his inclusion of chorales in the major choral works of the Leipzig period.

Source Material

- [1] Christoph Wolff, 'Johann Sebastian Bach the Learned Musician', [Oxford University Press, 2000].
- [2] Karl Geiringer, 'Johann Sebastian Bach The Culmination of an Era', [George Allen and Unwin, 1966].

Graham Ireland

LES GRANDES-ORGUES DE LA CATHÉDRALE DE SÉES

In the 2005 edition of *The Berkshire Organist* I described a unique historical classical organ in Normandy. Here is another organ of great interest! The smallish town of Sées is situated in the Orne region of Normandy not many miles from Alençon. Its imposing cathedral is adorned with two crocketed* symmetrical west spires [visible for miles around], flying buttresses and gargoyles. Built in the 13th century, the stained glass windows are particularly notable. These include two exquisite rose windows.

In 1743, a 4-manual organ was installed on the high west end gallery by Parisot. The original wooden staircase is still in use today [albeit with some small holes!], and you climb a total of 40 steps. There were 28 stops and the organ was, as was

to be expected, of classical design. The Echo organ which was the top manual had one stop, a 5-rank Cornet. As usual, the Récit manual was a solo one with just two stops, a Trompette 8' and a Cornet V. The Pedal organ had three stops, Trompette 8', Clairon 4' and a Flute 8'.

Cavaillé-Coll in 1883 made the organ into a "Cavaillé-Coll"! The Echo organ was removed, leaving three manuals. He made the Récit into an expressive division [a Swell] with the addition of the usual 8' and 4' foundation stops, Hautbois, and Voix Humaine. The Trompette and Cornet were retained. The classical mutations were removed from the Grand-Orgue and Positif, and replaced with stops of 8' and other unison ranks. A 16' reed was added to the 8' and 4' Trompettes already there. The Positif is situated separately behind the player on the edge of the gallery - a "Positif de dos". Consequently the scope for additional stops is limited. Specification-wise the Cavaillé-Coll Positif resembled an English Choir Organ of the time, but the voicing was probably more "extrovert" and perhaps less polite! He re-assembled the Pedal Organ



THE ORGAN AT SÉES CATHEDRAL

outside the main case, to the rear and slightly to one side. It is hardly visible. He added 16' and 8' flues and a 16' reed, making the total number of stops 32.

The organ was fully restored in 1971 by Benoist et Sarélot of Le Mans, a very highly regarded firm in Northern France. It re-installed the Classical mutations removed by Cavaillé-Coll in the Grand-Orgue and the Positif, and retained the Récit exactly as Cavaillé-Coll had left it, i.e. a romantic "Swell Organ". Some additions were also made to the Pedal Organ, bringing the total number of stops to 38. The Cavaillé-Coll console and ventil system were retained and the action is mechanical throughout. Such is the ventil system that certain stops on each division can be prepared in advance, but will not work until the appropriate ventil pedal [hitch down] is operated. These pedals are situated above the pedal board all the way along, as follows in order from the left to right [in English]:

Storm
 Gt to Ped
 Sw to Ped
 Ped Reeds
 Gt Sub-octave
 Gt Reeds & Mixtures
 Sw Reeds
 Balanced Swell Pedal
 Great Org On/Off
 Pos to Gt
 Sw to Gt
 Sw Trem

In playing music of the French romantic repertoire, this sort of control all makes sense! The Storm pedal actually operates a few of the bottom pedal notes together. It will be noted that there is no Récit to Pos coupler. On this organ the Positif is more classical in character, and, indeed, smaller than many of those designed by Cavaillé-Coll himself. His Positifs were usually positioned in the main case, and the specification mirrored the Récit with Trompettes of 8' and 4'. On this organ therefore, there is little need to couple the Récit to the Positif, but it is possible, should one wish to do so, by coupling the Récit and Positif to the Grand-Orgue, and disabling the stops of the latter with the Grand-Orgue ventil pedal. Following the restoration it is possible to authentically perform music of all styles and periods. Its sound is quite magnificent with its beautiful flutes and soft stops. The mixtures on the Grand-Orgue and Positif are strong, but not in any way tiring on the ear. They give out a brilliant silvery sheen, and that, with the characteristic French voicing of the reeds, makes a full organ of immense richness and grandeur. André Isoir gave the opening recital on the rebuilt organ in 1972.

No article on the organ at Sées Cathedral would be complete without mention of the Titulaire, Georges Trouvé. He is indeed a most charming and remarkable man. Now in his 89th year, he still plays regularly every Sunday, and has been organist of the cathedral since 1937! He is a blind man, and studied with two legendary blind organists, André Marchal and Jean Langlais. It was he who had the vision in 1971 to have the organ restored in the “spirit of Parisot”. After our first meeting some years ago in the organ loft, he insisted that on my visits to Normandy, I must always come and play. We often go together and play to one another, and it is fascinating [and humbling], to exchange views on registration and interpretation etc. Amongst other things, he has played Bach, Franck, Gigout, and Vierne [last mvt. Symph. No.1] to me with of course, numerous improvisations. We joke that he has beaten Widor’s 64 years at St. Sulpice! These occasions are treasured experiences.

The Organ at Sées Cathedral					
GRAND-ORGUE		POSITIF		RECIT EXPRESSIF	
Bourdon	16	Salicional	8	Flûte Harmonique	8
Montre	8	Bourdon	8	Gambe	8
Bourdon	8	Prestant	4	Voix Céleste	8
Flûte a Fuseau	8	Doublette	2	Flûte Octavante	4
Flûte a Cheminee	4	Tierce	1 3/5	Dessus de Cornet	V
Prestant	4	Larigot	1 1/3	Trompette	8
Nazard	2 2/3	Plein-jeux	V	Basson-Hautbois	8
Doublette	2	Cromorne	8	Voix Humaine	8
Tierce	1 3/5				
Fourniture	V			PEDALE	
Cymbale	IV			Contre-Basse	16
Bombarde	16			Soubasse	16
Trompette	8			Basse	8
Clairon	4			Bourdon	8
				Flûte	4
				Bombarde	16
				Trompette	8
				Clairon	4

* crocketed - an architectural term describing ornamentation of curved and bent foliage, or buds running up the edge of a gable, spire, or pinnacle. *The Concise Oxford Dictionary*.

Jonathan Holl

ARNOLD COOKE AND PAUL HINDEMITH: ORGANISED ORGAN MUSIC

The composer, Arnold Cooke, died aged 98 on 13th August 2005. The centenary of his birth is on 4th November 2006. As he wrote three organ works that were commissioned and received their first performance locally, it is appropriate to mark the occasion with a piece about him and his organ compositions.

I studied with Arnold Cooke between 1955 and 1958, retaining a friendship with him for the next twenty-five years. Stanley Sadie asked me to write his entry in the 1980 *New Grove Dictionary of Music*, an entry that has rightly been superseded by Eric Wetherell's in the latest [2001] edition. This paper is additional to - but also indebted to - Wetherell's *New Grove* article and to his informative 1996 booklet.



ARNOLD COOKE

Arnold Cooke admitted that he was initially brought up in the atmosphere of the then strong influences on English music, Brahms and Elgar. But this, he said, was “not a fruitful line of development for me”. He was also firmly of the opinion that each new generation brought its own new musical insights, an observation that he posited in a broader light than merely a personal one. At Cambridge, reading history and then music, he came under the influence of Charles Wood and, more especially, of Edward Dent. Subsequently he studied in Berlin with Paul Hindemith from autumn 1929 to the summer of 1932. He was probably Hindemith's last British student before Hindemith left to go to Switzerland and subsequently to the USA. The other two such students had been Walter Leigh and Franz Reizenstein, both of whom pre-deceased Cooke by over forty years.

Hindemith had experienced pressures after the Nazis came to power. On the one hand he maintained an anti-Nazi position [his wife was Jewish], yet on the other he was on occasions prepared to ingratiate himself with the regime. This situation could not last and, after a period of more-or-less enforced absence, he was relieved of his teaching post at the Berlin Hochschule für Musik at the end of September 1937, finally leaving Germany in 1938. It is helpful to remind

ourselves of how this fitted in chronologically when we look at Hindemith's organ compositions when compared with Arnold Cooke's.

Hindemith's first major work for organ was *Kammermusik VII* [1927], a concerto for organ and chamber orchestra. It was not until 1937, i.e. after Arnold Cooke's departure, that he wrote the first two of his sonatas for organ. In 1940 Hindemith was at Yale and, with the encouragement of H. Frank Bozary there, wrote his third sonata for organ and dedicated it to Boyzar.

Hindemith undertook a number of conducting tours after the war and he came to England in the late 1950s. In 1962 he wrote his last orchestral work [he died next year], the four movement, strongly-welded - and considerable - Organ Concerto, which concludes with a Fantasia on *Veni Creator Spiritus*. The three works, the two concertos and the group of three Sonatas reflect both the changes in organ design between the 1920s and the neo-classical movement, and also the emotional tensions that we hear expressed in his last organ work.

There has sometimes been negative criticism of Hindemith's musical influence upon Arnold Cooke's musical language. Hindemith was committed to his love of Baroque music and, against the many odds during those years, maintained a loyalty to the concepts of tonality. Arnold Cooke's craftsmanship and fundamentally contrapuntal style stems from that. In 1934, soon after his return from Germany, Cooke was criticised for being "well in the fashion"; in the 1960s, another criticised him as having "given up the race for modernity". Not so, as he subsequently said, for he was never in it, and was of the opinion that it was both important and natural during one's life to maintain a consistency in musical style. That did not prevent Arnold Cooke from feeling that, after his return from Germany, he had had a surfeit of counterpoint. As a result he explored writing for the piano because, as he put it, it had more harmonic and lyrical possibilities. Whether we agree with that when we listen to his Sonata for Two Pianos, written in the quest of less counterpoint, is another matter.

Most of Cooke's works are instrumental, including six symphonies, eight concertos, and a considerable amount of chamber music. But he also wrote vocal music, songs and anthems. Of his two operas, both await production. Overall, I know 167 of his works, some quite slight, written in many cases for amateur performers, and others as we have seen, substantial.

Cooke was primarily not an executant although in his younger days he was a fine 'cellist. The first we hear of his writing for organ is in 1961. Before, his interests were probably elsewhere. Not least in his organ music, Cooke wastes no notes, shows a lyricism that is rarely found in Hindemith, and certainly did not follow him either in terms of the two organ concertos nor, generally speaking, in the organ sonatas. Much of Arnold Cooke's music was written not merely for specific performers or occasions, but equally for the likely

audiences. Some, for a number of reasons, have not had the popularity or even the performances that they deserve.

In his organ works there are almost no specific suggestions for registration save a few indications of “solo” for the right hand. There are no pedal passages that require special notice. His last few organ works, although very consistent in their style, have two features: a more pianistic element is present and there is an assumption that an enclosed department is available.

I hope that this summary of what this composer wrote for the organ - a composer known mainly for his compositions other than those for the organ - may encourage some members of *The Berkshire Organists' Association* [and maybe others] to explore his modest output for the instrument.

A List of Arnold Cooke's Organ Works

*I have included Arnold Cooke's own comments in full and in quotes where these have been published, as they give some idea of his thinking. Those works that are technically the easiest I have marked thus, **.*

Sarabande **

Published by Oxford University Press in An Album of Interludes and Postludes [1961]. pp 1 - 3. An attractive piece with an easy pedal part, very much in Cooke's distinctive idiom.

Prelude, Intermezzo and Finale

Commissioned by Novello & Co., this was published by them in Novello's Organ Music Club, No.29 [1962], pp 2-16. It was later issued by Anglo-American Music Publishers.

“These three pieces are intended to be played as a set, or, as separate voluntaries. An additional four bars is given as an ending for the *Intermezzo* when it is played separately. The *Prelude* should be played lively, with the part-writing clearly phrased and articulated. The first part [to the double bar] may be repeated if desired. The *Intermezzo* should be mostly quiet and reflective, maintaining an even flow. The *Finale* is intended to go with a fairly swinging rhythm, but not too fast”.

Fantasia

This was written for the present writer in 1963-4, and commissioned for the opening of the organ at St. Mary's Church, Shinfield, on 19th September 1964. A work ideally suited to the instrument although I had given the composer a fairly sketchy idea of it, as at the time the work was commissioned, the organ was not finished. It was published by Hinrichsen in 1971 in Anthology of Organ Music [second series] vol. 11 pp 22-30, Hinrichsen Edition, No. 1071, and later issued by Anglo-American Music Publishers. In an editorial note Gordon Phillips describes it as, "this considerable work by a leading British composer" and goes on;

The writing throughout the Fantasia is of the economical type which characterises all the composer's works for organ. The directness of the musical ideas and the transparency of the texture employed to convey them to the listener entitle this splendid work to a lasting position in the repertoire. It is especially welcome, coming as it does, from one who is eminent in many other fields of composition, but who with true craftsmanship is able to adapt his musical language to the somewhat specialised and peculiar requirements of the organ.

Impromptu **

Published by Oxford University Press in 1967 in Easy Modern Organ Music, pp 14-16, and later issued by Anglo-American Music Publishers. Not as easy as the Postlude below. A simple pedal part, and the rest lies readily under the hands.

Toccata and Aria **

Composed in 1966 for a recital in 1967 commemorating the centenary of the 1867 rebuilding of the organ in St. Giles, Reading. Again, the composer was present. It was subsequently published by Anglo-American Music Publishers.

Francis Routh wrote:

The positive features of his style, which make these works [he is referring to the Fantasia and the Toccata and Aria] an important addition to the almost non-existent school of contemporary British organ music, are an ability to write contrapuntally, an ability to colour the melodic structures with a considered use of harmonic dissonance, and a feeling for the nature of the organ as it has developed in recent years in Europe and North America.

Fugal adventures

Published in 1968 by Hinrichsen Edition, No. 828, and later issued by Anglo-American Music Publishers.

I Diatonic Fugue **

“The subject, countersubject and episode of this fugue are entirely diatonic, the few accidentals being due to changes of key. The mood is calm throughout, until the few section which builds up to a climax”.

II Chromatic Fugue **

“The subject consists of each of the 12 notes of the chromatic scale in succession. Immediately after the exposition, there is a two-part canonic episode leading to entries of the subject in different keys. The final section begins with the entry of the subject in inversion on the pedals, followed by a stretto in three parts over pedal notes. Lastly, at ‘poco allargando’ the subject is presented in the pedals simultaneously with its inversion in the right hand, bringing the fugue to its climax”.

III Alla Siciliana **

“This is a quiet, lilting movement, but it should not be taken too slowly. here are two countersubjects which appear regularly; also, there are two canonic episodes. In the final section the subject is heard over a tonic pedal; this is the climax of the piece, which afterwards ends quietly”.

IV Fugue in Three Keys **

“The three keys of E major, C major and A flat major are intended to be kept as distinct as possible, and therefore very clear playing is necessary, with separate manuals. After the exposition and the first episode [which is a two-part canon for the hands], each part has an entry of the subject in its own relative minor key. The return to the original tonics is made during the next episode, leading to a stretto in all three parts. The fugue ends with each part making a conventional cadence onto its own keynote”.

Postlude **

Published by Oxford University Press in 1973 in An Album of Postludes, pp 10-11. Very straightforward and a practical piece for an organist with a fairly limited technique, and for others too.

Sonata No. 1 for Organ

Allegro moderato; Andante; Allegro con brio

Composed in 1971 and published by Hinrichsen in 1973, Edition Peters 7182, later by Anglo-American Music Publishers. It was commissioned by the Music Department, University College, Cardiff, with funds provided by the Welsh Arts Council. First performed at the Cardiff Festival in 1973 by Richard Elfyn Jones.

Sonata No. 2 for Organ

Fantasia-Allegro moderato; Aria-Lento; Scherzo-Vivace; Finale-Allegro

Composed in 1981 and published in 1983 by Anglo-American Music Publishers. The two organ sonatas are substantial works, both of thirty-one pages, the second probably being at home on a more Romantic-period organ, with a swell box, than the first. Cooke's distinctive style is marked by the parallel chords, rhythmic and melodic freshness, canonic devices, and a sure hand with cadences, an inheritance from Hindemith.

Suite in G for Organ

Chaconne; Allegro vivace; Andante; Gigue

Written for Robert Crowley in 1989, and published by Anglo-American Music Publishers in 1994. The titles of some of the movements give an indication of Cooke moving towards a more pianistic style, and it may be that, in his eighties, we can see the work of an old man!

Prelude for Tudeley [1996]**

Published 1997 by Anglo-American Music Publishers. One of Cooke's last works and marketed under the title The Prelude for Tudeley, this six-page work was written for the installation of a new organ in Tudeley Parish Church, near Tonbridge, where Cooke had lived for many years. It has a strong sense of tonality, in a-b-c-a-d-a form and, as he would wish, contains all those hallmarks of parallel fourths, clear contrapuntal lines and a lyricism that is characteristic of his works. There is in the printed edition a useful biographical note by Eric Howard Fletcher.

Peter Marr

BACH'S '48' AND THE ORGANIST

Some years ago, when reading Ralph Kirkpatrick's book, *Interpreting Bach's Well-Tempered Clavier*, I was interested by his remark, "For many years I had the unrealised....ambition to undertake a performance of the Well Tempered Clavier on an organ of suitable characteristics". More recently, while temporarily without access to an organ, I turned again to Bach's '48', and was struck by the difference between what might be termed the 'private' composer of music primarily for domestic use, as against the 'public' Bach exemplified in his great organ preludes and fugues.

Clearly, many stylistic differences may be accounted for by the fact that the pieces of the '48' were originally intended for smaller instruments such as the clavichord or harpsichord, and for private or teaching use rather than concert performance. However, given the essential unity of Bach's technique and the immediately recognisable nature of his individual style, it can be instructive to look at a side of his character which is not so overtly revealed in his church or concert works.

Right from the beginning of book one of the '48s', I have been surprised at the amount of dissonance which arises from the part writing, particularly in the fugues. The first, in C major, starts innocently enough, but before long we find many instances of passing dissonance, though where these arise from suspensions they are not so noticeable on the clavichord or harpsichord as they would be on the organ.

To take concrete examples I suggest that we look in more detail at two of the last minor key preludes and fugues in book one. After the airy and melodious lightness of the prelude in A minor, the fugue, with its somewhat long and rhetorical subject and its virtuosic display of counterpoint, comes as something of a shock. It is interesting in that it is clearly intended for an instrument with pedals, the last bars unplayable without the ability to sustain the low pedal A:

The image displays two systems of musical notation for a prelude and a fugue in A minor from Bach's Well-Tempered Clavier, Book 1. The top system shows the prelude, characterized by its intricate counterpoint and frequent dissonances. The bottom system shows the fugue, which is more complex and virtuosic, featuring a long and rhetorical subject and a display of counterpoint. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

The fugue subject, though of only three bars, is 31 notes in length, and is distinguished by a surprising downward leap of a diminished seventh at its halfway point:



As it begins and ends on the keynote, there is a ‘real’ [i.e. exactly transposed to the dominant] answer, and the whole exposition occupies the first 13 bars of the work. Then, in the second half of the very bar where the exposition ends, without pausing for the shortest episode, Bach tips both subject and countersubject upside down in a sort of mock exposition of the inverted theme. This begins in the top voice on E, followed by an entry on G, then one on A, and finally one on F, before the composer reverts to the subject proper, beginning on A as at first.

It is at this stage of the fugue [bars 14-27], as we are swept along by the inexorable logic of Bach’s counterpoint, that we meet some of the most astounding effects. Out of context the harmonies of the last two quavers of bar 24 are extraordinary, and might have been written by Vaughan Williams or Hindemith at their most dissonant:



The B minor prelude and fugue, again from the book one, lets us glimpse the composer at his most sensitive and intimate. The prelude is in binary form, and the opening section until the double bar flows along innocently enough, as if a minor key equivalent of the charmingly melodious little D major prelude [BWV 936]. The first four bars set the scene:



It is in the second section, which is almost twice as long as the first, of the B minor prelude that we begin to realise the composer is in a more sombre, harsher mood than we might have guessed from the opening. At bar 27 there is a sudden lurch from F sharp minor to E minor, followed two bars later by another lurch towards D minor/major. One can only speculate as to what emotions lay behind the sudden transitions in this section. Then, in the last five bars, Bach's chromatic writing produces the most extraordinary harmonies which remind one of some of the more grief-stricken moments in the St. Matthew Passion.



The fugue subject, with its angularity, seemingly disjointed leaps and chromatic notes continues the mood of the prelude, and leads us into one of the longest fugues in the book, in which an innocent-looking sequential passage progresses to produce some quite sharp dissonances. Suffice it to quote the subject, which begins and ends on the dominant, and the opening of the ‘tonal’ [i.e. modified] answer:



So, what has all this to do with us as organists? There are, I submit, various ways in which we may profit from a study of Bach’s works for his private use. First, such a study can only broaden our musical perspective, and maybe prompt us to look more closely at some of the contrapuntal subtleties which it is all too easy to miss when we are concentrating on mastering the technical difficulties inherent in merely playing the right notes! Then, as we apply this understanding to the organ works, there is much we can learn by considering the differences between these small, intimate compositions, and the bold public statements of the great organ preludes, fantasias, passacaglia and fugues. Is there a difference in the type of subject chosen by the composer for the organ fugues, or is the difference mainly in the more extended treatment of the subject? Is Bach’s counterpoint less complex in the organ works? Is the working out of the organ fugues less dissonant and more tempered to the ears of a wider, less musically educated public? Are the episodes in his larger organ fugues more extensive than in the ‘48’? These are just some of the more obvious questions which we may ponder as we consider the ‘48’ in relation to the organ works. More subtly, I believe a study of this extraordinary collection of Bach’s more intimate musical thoughts can serve to deepen our understanding of the composer, and thus influence our own interpretation of the wonderful body of works which he left us.

David G Hill

INSIGHTS INTO AN EIGHTEENTH-CENTURY ORGANIST'S WORLD

One of the benefits of working in a University Library is the access one has to a wide range of fascinating sources of information. I recently came across two items which caught my attention because of their musicological content, neither of which appear to have received much previous attention in the literature. The first is an account of the death of Jeremiah Clarke [1673-1707], universally known as the composer of *The Prince of Denmark's March*. Reproduced in an unedited form below, *A Sad and Dismal Account of the Sudden and Untimely Death of Jeremiah Clark* [London: Printed for John Johnson, 1707] is fleetingly referred to by Watkins Shaw in the *New Grove Dictionary of Music and Musicians* as one of the gossipy sources of evidence that Clarke shot himself. It is printed on the reverse of a single broadside sheet entitled *All or nothing. Or; strange and wonderful news from Westminster* [London, Printed for John Cole, 1707]. The survival of such an ephemeral publication is, in itself, remarkable. The few words it contains give us an insight into the domestic situation of a cathedral organist of the period and, in the moral tone of the conclusion, they also imply an ambiguous attitude toward Clark's probable suicide, given his eminent social position.

A sad and Dismal Account Of the Sudden and Untimely Death of *Mr. Jeremiah Clark*, one of the Queen's *Organists*, belonging to the *Chappel at St. James's*, & Chief Organist of St. Pauls, who Shot himself in the Head with a Screw Pistol, at the Golden Cup in St. Pauls-Church-Yard, on Monday Morning last, for the supposed Love of a Young Woman, near Pater-noster-Row.

Mr. Jeremiah Clark, whose untimely End I am going to relate; was A Batchelor, & one of the Organists of Her majesties Chappel at St. James's, as also Chief Organist of the Cathedral of St. Pauls; both which Salleries Amounted to above 300 l. *per Annum*. so that the want of no Worldly Advantage, could induce him to such Self-Tragical Action, which he violently committed on *Monday* Morning last. The Particulars whereof, according to the best Information, take as follows.

On *Monday* Morning last, about 9 of the clock, the said Mr. Clark, being in his Chamber, his own Father with some other Gentlemen, made Him a Visit, at which time he seem'd to be very Cheerful & Merry, by Playing on his Musick for a considerable time, which was a pair of Organs in his own House, which he took great delight in, but that diversion being ended, & his Father & the Company having

taken their leaves, he went up Stairs again into his *Chamber*, & setting himself down in a Chair by the Fire [to outward Appearance] without any manner, or sign of Discontent, the Maid going about her Business, not in the least suspecting what was to follow; all on a sudden, between 10 & 11 a Clock, she heard a Pistol go off in his Room, & thereupon running with all speed to see what was the matter, found her master leaning backward in his Chair, with a terrible Wound behind his ear, from which issued Abundance of Blood, & at the same time saw the Pistol lying upon the Hearth, so that she plainly perceived he had Shot himself, & thereupon called up Mr King his Brother-in-Law, to see the Dreadful Spectacle, so that a Surgeon & other suitable Assistance were immediately procured., who Washed his Wounds and Search'd them [for as yet he was not Dead] but no bullet could be found, & so much of his Blood was lost, that he could say very little, but only was observ'd one or twice to call out Thieves, & say they would Murther him; & also did Complain, they did not lay him easy in his Bed, & the like; but was utterly incapable of Answering any Questions that was asked him: so that he Languished from between ten a Clock in the Fore-noon till about Three in the Afternoon, & then he Expired to the great Grief of his own Sister, who was lately Married to Mr. King [one of his Schollars] and formerly kept his House.

The Occasion of this terrible accident is variously Discours'd; some will have it, that his Sister marrying his Scholar, who he fear'd might in time prove a rival in his Business threw him into a kind of melancholy Discontent; and others [with something more Reason] impute this Misfortune to a Young Married Woman near Pater-Noster-Row whom he had a more than ordinary respect for, who not returning him such suitable favours as his former Affections deserv'd, might in a great Measure occasion Effects. But be that how it will, 'tis certain he shot himself with a Screw-Pistol in the side of the Head, as he sat in his Chair by the Fire side, within less than half an Hour after his Father and other Friends had been with him.

Let all Persons by this man's unhappy fate take Warning, and not presume too much upon their own Strength, but earnestly Pray to God for his Grace, to Support them under the greatest Difficulties that can befall them; and be ready upon all occasions to withstand the various Temptations of the Grand Enemy of our Salvation, who is continually walking about seeking whom he may devour.

London, Printed for John Johnson near Stationers Hall, MDCCVII.

The second document to catch my attention is a book by William Riley entitled *Parochial Music Corrected* [London: 1762]. The work is of interest primarily for what it reveals about musical practices and attitudes of the time. It is also amusing to read such a work and realise that many of the issues which concern us today as organists are by no means new! *Parochial Music Corrected* draws our attention to two particular dilemmas, namely, the appropriateness of what might be loosely termed organ decoration in congregational accompaniment, and the question of what constitutes appropriate music for voluntaries in the context of worship.

Riley was organist of The Asylum or House of Refuge for Female Orphans, built in 1758 on the Surrey side of Westminster Bridge. He was a notable reformer of psalmody, who also compiled collections [at the end of *Parochial Music Corrected* is what is described as “A Scarce and Valuable Collection of Psalm Tunes” by Blow, Croft and Clarke, among others]. As Nicholas Temperley explains, many eighteenth-century innovations in church music originated in private chapels of charitable institutions such as The Asylum. They were licensed for public worship, but were not under the direct control of a bishop or other ecclesiastical authority and so they were free to try out liturgical and musical experiments that were impossible in consecrated churches. The lengthy subtitle of the work also indicates the position such charitable institutions had on musical matters, which usually lay midway between the increasingly decadent established church and the influence of popular Methodism.

Remarks on the Performance of Psalmody in Country Churches and on the ridiculous and profane manner of Singing practised by the Methodists; Reflections on the bad performance of Psalmody in London, Westminster, &c. with some Hints for the Improvement of it in Public Worship; observations on the choice and qualifications of Parish-Clerks; the Utility of Teaching Charity-Children Psalmody and Hymns; the Use of Organs, and the Performance of Organists.

In the interests of conciseness and relevance to this journal, I will focus on the chapter entitled “The Performance of Organists” [pp. 30-34], though the remainder of this work makes for very interesting reading, including Riley’s criticism of the Methodist practice of setting hymns to secular tunes! The focus of “The Performance of Organists” is the accompaniment of Psalms [ie metrical Psalms], though there is passing reference to the performance of organ voluntaries at the end of the chapter. To Riley, the duty of the organist “if

decently performed, adds greatly to the Solemnity of the Worship, heightens Devotion, and keeps the whole Congregation in Tune”. His criticism is first levelled at those who “make such tedious Variations in every Line, that it is often for any but themselves to know what tune they are playing” [p.30]. He calls for introductions in particular to be given “as plain as possible, with only a few necessary Graces, since the Design of it is to instruct, and not to amuse”. This attitude is far removed from the German practice of preceding chorales with ornamented preludes. It even contradicts more modern approaches, such as that taken by Nigel Allcoat, who, in a recent issue of the *Organists’ Review*, encourages us to “make at least one hymn on a Sunday have a proper improvised prelude in place of the usual perfunctory line or two as a play over. Be Ministers of Music”. Similarly, Riley argues that the accompaniment while the people sing should avoid any “ill-timed Flourish” and should avoid being too loud [p.31], Highlighting the common practice of free ornamentation, he especially urges the avoidance of shakes at the start and ends of lines which fall mid-sentence and, therefore, interrupt the congregation’s flow. Attention to the meaning of the words should always be the prime consideration. Riley then turns his attention to the need to give congregations a clear sense of metre. He urges against “playing Interludes in Common Time, to Psalm-Tunes in Triple-Time” [p.32]. While the practice of playing interludes between hymn verses has all but died out [one exception which springs to mind is *Shaker Tune*], the need to ensure an accurately timed gap between verses, devoid of gathering notes, is still essential to enable the congregation to confidently anticipate their next entry.

With regard to the style of interludes between verses and voluntaries in general, Riley calls for them to “become the Sanctity of the Place”. Sadly, in the eighteenth century, this was seemingly too often neglected:

While we are addressing the Divine majesty, with Grace in our Hearts and Melody on our Tongues, our Devotion is suddenly interrupted with an Interlude in a loose profane Stile, to which the *Divine Harmony* must give Place, till the Organist thinks proper to begin the next Verse. At this the more grave and devout part of the Congregation begin to blush, and appear in the utmost Concern, as well they may, at such irreligious Practices being blended with the Public Worship of God; while the more gay, with a Smile of Approbation, applaud the Organist, and think him a good Performer. [pp. 32-33].

In the age which saw the rise of popular secular organ entertainments, such as those given by James Hook in Vauxhall Gardens, the need to distinguish between the sacred and the secular uses of the instrument became a more pressing one. Riley had a typical Protestant desire to “keep to the Text as much as the Preacher” [pp.33-34]. By doing so, he claimed, the organist would avoid “all the Objections which some Party-Cavillers usually make against that delightful Instrument in this Part of our Public Devotions” [p. 34]. Today, the profanity of some organ music may be less of an issue; the challenge is now how we work with modern day “Party Cavillers” to ensure the organ continues to have a place in worship, in the established church, Methodist Chapels, and all other places of Christian Worship.

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Christopher Cipkin

AN UNUSUAL MOZART ANNIVERSARY



On Sunday 29th September 1991, a small but extremely select gathering met in Ebury Street in London's Belgravia, to mark a very important event in the capital's history. The event passed without any significant coverage by the media, and concerned the naming of a part of Ebury Street, "Mozart Terrace". We normally assume that European composers remained on the continent, never travelling very far afield, but Handel and Haydn certainly came to England, and Thomas Attwood travelled to Italy, a journey not lightly undertaken in those days.

In April 1764 Leopold Mozart took his two children, Wolfgang and Nannerl to England for a long concert tour. When the trio reached the coast Nannerl uttered her now oft repeated comment, "How the sea ebbs and waxes". The English court as one would expect, was heavily influenced by a German presence, and London took the Mozarts to its heart. From 6th August to 25th September the family lodged on the borders of Chelsea with the Randal family in Five Fields Row, No 180 Ebury Street. After this date they returned to Frith Street in Soho.

To mark the two hundredth anniversary of Mozart's death [not the actual time and date which was just before 1am on 5th December], this small gathering met to commemorate the unveiling of the Mozart Terrace sign. The ceremony, organised by Alan Bradley Esq., on behalf of Westminster City Council, was short and simple, consisting of the unveiling of the nameplate by Roger Norrington, and the performance of some of Mozart's Divertimenti by the London Classical Players playing period instruments, conducted by their resident maestro, Roger Norrington. At present Alan Bradley is Cabinet Member for Street Environment for the City of Westminster. For a short biography of Sir Roger Norrington please surf the Internet. The invited guests wined and dined to the accompaniment of these virtuosi players performing these pieces as intended by the composer, in the open air.

The event is only a ripple on the surface of London's musical pond, but the Mozarts did stay in England for fifteen months during which time Mozart played at Buckingham Palace. For the musicologist however, the ripple is in fact a wave of Severn Bore dimensions. Wolfgang, prevented by his father from playing in the house during his prolonged illness, diverted his musical energies instead to composition, and used his time to compose his first symphony. He came to London with the reputation of being a precocious performer and left fifteen months later as a promising composer.

Graham Ireland

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