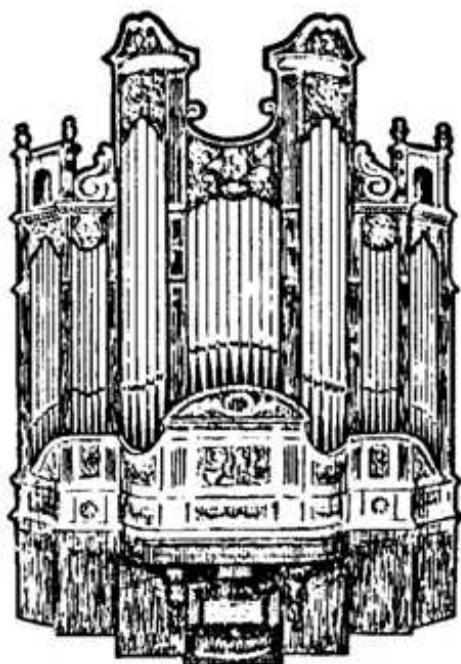


The Berkshire Organist

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

2. 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.

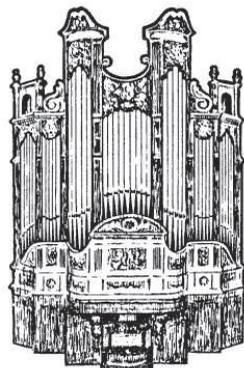


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3. Editorial

This year your magazine has had to be edited without the help and advice of Alan Kent, whose support I so heavily relied on for the last edition. Indeed it was Alan who inveigled me into doing the job in the first place, brushing aside my ignorance of organ matters with “it will be good for you to have something else to do now that you are retired”! I had known Alan for twenty years or so, having met him via his wife Myra, who like me, taught English at the Holt School in Wokingham. Members of the Association only have to read this edition of the Journal to appreciate the extent of his contribution to the BOA. There are tributes to him elsewhere in the journal, but I would just like to register my own sense of sadness at the sudden and unexpected loss of such a kind, gentle and considerate friend.

I am sorry to say that I am unable to continue to edit the BOA magazine after this year. Family commitments and a burning desire to travel the world before I get any older, mean that I simply won't have the time. But editing the magazine has been a very positive experience for me. I have enjoyed dealing with articles on topics about which I know almost nothing and I have met with warmth and friendliness on all sides.

I am very grateful to all those in the Association who have rallied round to assist me in the task of putting together this year's magazine and all those who have taken the trouble to submit such interesting articles and in such good time, allowing me flexibility in the editing procedure.

Patricia Rigg

4. President's Report on the AGM

I must begin by thanking the church authorities at Hambleden for allowing us to use the church and facilities. Thanks in particular are due to Christine Wells for giving the AGM recital and to our refreshment team.

I should like, briefly, to review the last year's activities:

1. We have enjoyed a number of visits over the year including;
Saturday June 12th – Sunninghill and Wellington College

Saturday July 10th – Twyford and Ruscombe and a cream tea at the home of Michael Humphries.

October 4th -8th Tour of Durham and the North East.

Saturday March 12th. Visit to Radley College and Sutton Courtenay

Sincere thanks are due to Christine and members of the Programme Committee for all their work.

2. Other activities have included:

September 11th – Heritage Day at the Concert Hall. Thanks to David Pether, helped by the late Alan Kent and Roger Bartlett.

Saturday November 20th – The Annual BOA Dinner at The Six Bells, Beenham with guest speaker, Katherine Dienes (Guildford Cathedral)

Saturday January 8th 2011 – President's afternoon at St Peter's, Earley, including a talk on Percy Whitlock by Malcolm Riley.

Saturday February 12th, my recital at St Giles, Reading.

3. There has been much activity on the recital front with two celebrity concerts and a number of lunchtime recitals at the Concert Hall. Four local recitals took place in 2010. There has also been the regular series of lunchtime recitals at the Minster.

4. During the Autumn of 2010 Paul Derrett recorded organ music for a CD of Reading organs which featured the Concert Hall, the University Great Hall, St Giles, The Minster and other organs. This CD is now out.

5. A goodly number of members were able to attend the funeral of Alan Kent back in December. He is very much missed.

6. The 2010 “Berkshire Organist” made its appearance. in July and attracted much favourable comment. The 2011 issue is on schedule and should make its appearance in the Summer. Considerable thanks are due to Pat Rigg for all her hard work, together with her helpers. It is with some sadness that I have to tell you that Pat will not be able to continue beyond 2011 for family reasons.

I thank most sincerely the officers of the BOA, all the members of the various committees for all their time and hard work in keeping the show on the road. I wish my successor every success.

Please continue to support the association as much as you are able.
All good wishes,

Ian May

4.1 Elections 2011

As a result of the elections at the AGM, the Association’s key posts are filled as follows:

President	Jill York
President Elect	Vacancy
Secretary	Christopher Cipkin
Treasurer	Derek Guy
Committee	Mark Jameson, Ian May, Jim Wooldridge (for 1 year), Sylvia Collins, Julian Greaves (for 2 years), Jonathan Holl, Harry Russell (for 3 years)
Programme Secretary	Christine Wells

Publicity Officer Don Hickson
Webmaster David Pether
Benevolent Fund Steward Ruth Weatherly-Emberson

Editors:

The Berkshire Organist: Vacancy (Pat Rigg has indicated she will be standing down after producing the 2011 issue).

The Newsletter Michael Humphries
Independent Examiner David Duvall

4.2 BOA AGM Recital

This was given by Christine Wells at the church of St. Mary the Virgin, Hambleden. The programme consisted of:

Voluntary No. 1 in D William Boyce 1711 -1779
Larghetto: Vivace ed. Vernon Butcher

Prelude and Fugue in B minor BWV 544 J.S. Bach 1685 -1750

Variations on " Herr Jesus hat ein Gartchen" Flor Peeters 1903 -1986

Choral: Variation 1 Con moto: Variation 2 Andante con moto
(concertante):

Variation 3 Allegretto scherzando: Variation 4 Moderate assai: Finale
Allegro brillante ma un poco maestoso

The Organist's Country Garden Andrew Wright b. 1955
with apologies to Mendelssohn, Wagner, Handel, J.S. Bach, Clarke and
Vierne

Fantasia and Fugue on B.A.C.H. Liszt 1811 -1886

What must be one of the most pleasant introductions to the Association
AGM, is the drive through the verdant lanes of South Buckinghamshire to

the picturesque village of Hambleden to enjoy, before the formal proceedings, the AGM recital. Christine Wells, the resident organist there, was the performer on this occasion and it was evident all the way through that she was in full command of this small, but versatile organ. Beginning with a popular Voluntary by William Boyce, the “standard” repertory included the B minor Prelude and Fugue by J S Bach and, in conclusion, Liszt’s Fantasia and Fugue on BACH. This finale was a very ambitious choice, considering the size of the organ, but the challenge was firmly and fully met by the soloist.



The Hambleden organ console.

Flor Peeters Variations on “Herr Jesus hat ein Gartchen” was a fine example of Peeters at his most experimental, in terms of harmony and colour, and was in sharp contrast to the rather sugary choral setting of the more often heard carol by John Rutter. In this piece Christine Wells not only revealed the varied shades of the work by intelligent registration, but

also managed to bring the advanced harmonic structure to life. Those of us who have heard previous recitals by Christine will know that she often delights her listeners with an off beat lollipop and today was no exception. Andrew Wright's "The Organist's Country Garden" was a very amusing amalgam of the familiar "Country Gardens" melody, interspersed with fragments of popular, mainly wedding type, music by Mendelssohn, Wagner, Handel etc.

All in all, this was a very enjoyable recital in a beautiful church, which provided a very pleasing prelude to the formalities which were to follow.

Don Hickson - May 2011

4.3 President's Afternoon on 24th April 2010

The Berkshire Organists' Association President's afternoon took place at Emmanuel Methodist Church on Saturday, 24 April, 2010.

Welcomed by Derek Guy, members of the Berkshire Organists' Association met at Emmanuel Methodist Church, West Reading, on Saturday 24th April, on the occasion of the President's afternoon, for a delightful time of music, fun and food. As a fairly new member, I have been very impressed with the warmth of the welcome I have received at the annual dinner and at subsequent meetings. No matter if one is well towards the least talented so far as musical ability is concerned, those who are so richly gifted share their talent and give every encouragement to all. This particular afternoon was no exception.

Our thanks are extended to our President, Ian May, for a wonderful programme of music, performed by members of the Cameo Consort, directed by Ian. It was obvious from the start that we were amongst very talented singers who, accompanied by Ian, commenced with *Recitative and Aria: Languia de bocca lusinghiera* by Handel. The voices of the Ensemble (Shelagh Trist (soprano); Laura White (alto); Alan Symes (tenor); blended so beautifully and Shelagh, her rich and full voice soaring easily to the heights, delighted us all.

Next came a Cello Solo, *Sonata in B flat* by Arne, beautifully interpreted by our musically gifted Secretary, Christine Wells. Here we were very

much aware of the tremendous rapport between cello and piano (Ian May). This sonata is from the melodious ‘Alfred’ Sonata, arranged by Harold Craxton, which was first performed at Cliveden.

We were next treated to an instrumental ensemble for Violin (Harold Kershaw), Cello (Christine) and Piano (Ian): *Trio on Irish tunes* (some of which we recognised), *Op. 46c* by Alec Rowley, English teacher, composer and pianist, who studied at the Royal Academy of Music in the 1920s.

Soprano Shelagh Trist and Tenor Alan Symes then delighted us with *Duo Seraphim* by Dering and *My dearest, my fairest* by Purcell and this was followed by *Sonata in F* for flute by Handel (in four movements), which was played so beautifully and skilfully by Richard Swann (Flute). I thought the lively *Allegro* was quite exceptional.

But all good things draw to a close and the final items by the Ensemble were *Who will be a witness* arranged by Donald Moore and then *Let’s Call the whole thing off* by Gershwin.

What pleasure! – I can only say that if you missed this treat, then do look out for the President’s Afternoon next year!

The next item on the Agenda was a Quiz and that was tremendous fun. No! one didn’t have to stand in a corner wearing the dunce’s cap – we split up into teams and tackled the quiz, which was divided into sections on Symbols; Weights; Money; Kings and Queens; General Knowledge; Travel, etc. The whole thing was a light-hearted joint effort. For example, did you know how many sheets of paper make up one Ream? or which King’s jealousy led to the killing of Thomas à Becket? in what year?; or how many motorways cross Pembrokeshire and Dorset? or the location of W.S. Gilbert’s home and grave? or the source of the River Loddon?

After so much effort, food was needed for refuelling, and we thank Jen Guy and Margaret Wooldridge for a delicious tea, which was a splendid conclusion to such a delightful afternoon.

Margaret Bensley

4.4 Annual Dinner on 20th November 2010

Once again the Association Annual Dinner was held at The Six Bells, Beenham, immaculately organised as usual by Derek Guy, with the by now expected high standard of catering.

The President opened the formal evening by welcoming all present, in particular the Guest of Honour, Katherine Dienes Williams, Organist, Master of Choristers and Director of Music at Guildford Cathedral. He also welcomed the new Berkshire Organist Journal Editorial Team, Patricia and Malcolm Rigg. He thanked the new Editor for her efforts and hoped that the evening would allow her and all contributors to put faces to the emails. (Unbeknown to him the evening also allowed the Editorial team to ensure that there would be contributions to this year's edition!)

After the meal the President called upon our Guest Speaker, who opened proceedings with a health warning! She told us that at a previous dinner at which she was the speaker, a guest had laughed so much that she choked on her coffee and an ambulance had to be called! And we soon understood how this could have happened, as Katherine regaled us with hilarious anecdotes from her varied and interesting career. She is a New Zealander, who decided finally at Wellington University, to change her subject to music and organ studies. From there she became Organ Scholar at Winchester Cathedral, where she had some experiences which were funny to relate, but which at the time must have been nerve-racking. Next she went to Liverpool Roman Catholic Cathedral and had us all rocking with laughter at her description of the proceedings for The Rt. Rev. Derek Warlock's memorial service. She apparently now speaks Liverpool and gave us samples! The next move was to become Assistant Organist at Norwich Cathedral with its third largest Cathedral organ and loft to match. Those of us who went there on the East Anglia Association tour, remember the enormous array of stops- plus the cimbelstern. This is the only stop not cleared by the cancel button, the implications of which are obvious. Katherine's account of her career was spiced with stories about tramps shouting rude words in the choir and shocking the Mothers' Union, about a procession of clerics stepping solemnly over the collapsed body of one of their number, about an explosion at the Cathedral when the Dean and Chapter left, but the choir and organist were expected to stay on. By now many were beginning to think perhaps an ambulance would be a good idea as we had certainly laughed immoderately. And so Katherine came to recent years and her post as Director of Music at St. Mary's

Warwick where her duties were extensive and finally to Guildford, where responsibilities included running the Girls' and Boys' Choirs and the problems of recruiting enough girls. At the end of her talk, as well as being thoroughly entertained, we all knew a lot more about the sheer hard work that goes in to ensuring that Evensongs and Eucharists sound as they do. Our thanks are due to Katherine for her inspiring and amusing talk which contributed enormously to the enjoyment of the evening.

After a vote of thanks from our President, this concluded the formal part of the evening. Some headed to the bar, others homeward at the end of a most enjoyable evening. Attendance was down a little on last year, but those who were present will be able to inform absentees how much they missed!

Alan Kent

5. Obituary

5.1 Alan Hugh Kent (1931-2010)



Alan passed away on 27th November 2010 at his home in Wokingham. He was 79. His funeral took place at Easthampstead Crematorium on 15th December, when our President, Ian May, paid a warm tribute. Many BOA members were present.

Alan was born in Ilford in 1931 and moved round the country as his father's work as an engineer demanded. During the Second World War he was evacuated to Thatcham, where he attended school. At the end of the war he moved with his family to Bristol and in 1949 he was made Head Boy at Chipping Sodbury

Grammar School. After university in London he returned to Bristol to embark on a career as an engineer in telecommunications. He worked for a number of organizations in Bristol, Newport, Taplow and King's College, London in the areas of instrumentation, fluidics and fibre optics.

In 1957 Alan moved to Wokingham where he met and in 1961, married Myra, then an English teacher at the Holt School. They shared interests in music, opera, art, and the theatre. In addition Alan loved organs and organ music and steam trains.

Alan's interest in the organ and its music started during his youth in Bristol when he attended recitals, particularly at his favourite church, St. Mary, Redcliffe. He was a member of Bristol Cathedral special choir. At this time he started to learn to play the organ, but abandoned the attempt, feeling that he would not reach a standard that he would be satisfied with. But his familiarity with the instrument and his engineering background meant that he became a knowledgeable and discerning listener and critic, who fully understood the mechanics of the organ. Alan became a member of the Bristol Organ Association.

In November 1998, Alan joined the BOA and in 2002 he volunteered to

fill the vacant post of secretary on a temporary basis. In fact he held the post until 2007 when the aftermath of Myra's death in 2005 and his own declining health forced his resignation. As secretary Alan focussed on safeguarding the future of the BOA, recruiting new members and encouraging young people to take an interest in the organ. Even after quitting his job as secretary, he continued to be a significant contributor to the BOA journal and a regular supporter of all BOA events, particularly the Heritage days.

Alan was also a member of the Organ Club and the Institute of British Organ Building. His favourite organs were the Harrison and Harrison organ at St. Mary's Redcliffe, the Festival Hall Organ, unfortunately now only part usable, and the versatile Reading Town Hall Organ, of which he was an ardent supporter.

Alan will be remembered for his kindness, his concern for other people, his readiness to listen and his conscientious attention to detail. For those who knew Alan, his article in the 2009 BOA Journal "Some thoughts on Organ related interests in my life" will act as a lasting reminder of him.

May he rest in peace with his beloved wife.

Roger Bartlett

6. Reading Town Hall Lunchtime Recitals

6.1 Local Recitals 2010

Four recitals took place in 2010. Sincere and grateful thanks are due to the performers and the officials at the various churches and to those who have dealt with the publicity and posters etc.

June 26th - Jonathan Holl at Cranbourne

July 24th - Sylvia Collins and friends at Ruscombe

September 25th - Ian May at Caversham Heights Methodist Church

October 23rd - Christine Wells and Sylvia Collins at St Peter's, Earley

6.2 Lunchtime Recital Minster Church

From the beginning of March 2010 to the beginning of March this year, we have enjoyed no fewer than 23 lunchtime recitals at the Minster Church of St Mary the Virgin, Reading. Twenty-one of these were organ recitals, one was a piano recital by Margaret Isaacson, and the other one was a delightful Christmas concert by the pupils of Bluecoat School, under the direction of Jonathan Bowler. Unfortunately we shall not be able to enjoy Margaret Isaacson's playing any more as she, along with her husband Raymond, (who has in the past played the organ at our concerts) have now left the district.

The Willis organ continues to be very temperamental, though there are repairs being carried out at the moment. It was played on ten occasions, with the Makin organ coming to the rescue the rest of the time. The new speakers now connected to the Makin have certainly improved the sound, both for the listener and the organist. We have raised over £1,100 for the maintenance of the Willis during this period.

Average attendance has fallen slightly, and now stands at 28, but we have a very loyal base of regular supporters.

The music played goes from the very light (blame me for some of that!) to

the real classical repertoire. I am very grateful to the following who have given their services freely and willingly to this series of concerts :- Sylvia Collins (4 times), Malcolm Harding, Jonathan Holl, Chris Hood, Don Hickson, Graham Ireland (twice), Margaret Isaacson (piano), Edward McCall, Ian May (twice), David Price, Christine Wells (twice), Peter West, Jill York (twice), and the Bluecoat School. I also played twice.

I would welcome offers from any of our members who would like to take part in these concerts, if only to stop me having to browbeat our present team more often than I should!

Jim Wooldridge

6.3 Concert 5th May 2010

The Lunchtime Organ Recital, on Wednesday, 5th May 2010 was given at the Concert Hall by Jonathan Holl (Windsor)

Programme:

Overture to 'Athalia' G F Handel (1685-1759)
arr W T Best

Suite in A M Corrette (1707-1795)
PleinJeu-Duo-trio-
Récite-de Trompette-Musette-Grand Jeu

Galanteriefuge in F J G Albrechtsberger (1736-
1809)

Tuba Tune in D R Porter-Brown (1910-
1982)

Chorale-Fantasia on Darwall's 148th H E Darke (1888-1976)
(Ye Holy AngelsBright)

Antienne (*Suite Mariales*) N Hakim (b. 1955)
Finale in B Flat C Franck (1822-1890)

Many in the audience will have anticipated an interesting recital and were certainly not disappointed. Jonathan specialises on the Willis,

in not merely playing French compositions from various eras supremely well, but in succeeding in transporting us to France by his performance. From the 17th -18th century through to the present day, French composers create their own sound world and particularly so in the organ works. Composers such as Corrette knew precisely the instruments for which they were composing. Unfortunately, many British organs are so different in character, that much of the French music of the era sounds incredibly dull when played on them, even if the player has in his ear the sounds he/she is seeking. But Jonathan has the ear and the knowledge of the Willis to bring such works to life, as he has shown before. Here he achieved it again, extending this to Franck and Hakim, in a very different organ era.

The recital commenced with a work to which this instrument would have been accustomed. The 'Athalia' overture was very popular some years ago and now seems to be attracting more interest. It provided a full blooded start to the recital. It is typical of Best to introduce his audience to music most could hear no other way.

Then to that completely different world of Corrette, which in this performance was anything but dull. The different movements were differentiated beautifully. This Willis is voiced well up in both flues and reeds. Could a similar sound world be created with a Willis of some years later? This was a performance from which some full time recitalists could learn. Albrechtsberger was a name new to me and provided an interesting contrast. Porter-Brown's Tuba Tune is not heard as often as certain of its rivals, but certainly used the Tuba well and introduced a lighter note. The 148th Fantasia by Darke is one of his works most often played: the recitalist was taught by him and this performance sounded like a tribute to him, one that he would have been touched by. The Hakim again was new – has a work by him been given in this series before? - and proved to be a gentle work. The Finale returned to the almost Grand Jeu French tradition and is not an easy work, although it appeared so today. It was a rousing performance, rightly received most enthusiastically. Jonathan gave, as an encore, a work which, as he himself said, was entirely suitable for the time of year. It was a return to 18th century France: Le Coucou by Daquin.

This concluded another lunch-time recital of considerable interest and excellent performance. It is a pity that audience numbers, although respectable, were not as large as was hoped. The audience numbers this season have varied considerably, but the average attendance has not been as large this year in spite of the usual interesting and enjoyable programmes. Could I make a plea? Put the lunchtime recital dates in your

diary and get to them if you can. It provides a good welcome for the players, who give us their services and ensures that the Willis continues to be seen as the outstanding treasure it is.

Alan Kent

6.4 Lunchtime Concert on 7th July 2010

The Lunchtime Organ Recital on Wednesday, 7th July 2010 at the Concert Hall was given by Jem Lowther (Music Scholar, Eton College).

Programme:

Litanies	Jehan Alain
Méditation	Maurice Duruflé
Trois Méditations sur la Sainte Trinité <i>Le Père</i> <i>Le Fils</i> <i>Le Saint Esprit</i>	Jean Langlais
Prélude Funèbre	Louis Vierne
Finale (Symphony No. 6 in G Minor)	Charles-Marie Widor

This recital concluded the 2009-2010 Lunchtime Series, once again in splendid fashion. This is the fifth recital given in this series by a scholar from Eton. All of us very much hope that this tradition will continue, because these recitals have all provided interesting programmes, delivered with an astonishing maturity. Today's recital was no exception, with a programme thought by some to be rather 'heavy' for a lunchtime concert, and including works that many older players would balk at. This is not uncommon, in that some of the 20th Century composers require a new approach in technique and interpretation, something that is becoming more commonly acquired. Yet again tribute must be paid to the assistance provided by the registrant/page turner. The programme is one that does need a number of register changes and additions, not easy with the limited possibilities offered by the Willis. But such help follows a long tradition – after all Duruflé often assisted Vierne for his recitals.

Litanies is by now quite well known (how would Alain have progressed one wonders) and provided a lively start to the recital. The Duruflé is not as well known, but is certainly worth including in a programme. Langlais, a successor at Franck's church, was a prolific composer, but is not often included in recitals. Is this because his music does require the French tonality provided by a Cavaillé-Coll to achieve its full effect? But this Willis does permit a reasonable alternative, provided the registration is suitable. It was. With Louis Vierne a similar attitude is also necessary and was attained. It was very pleasing to be offered a performance of the Prélude. Then, finally, the Finale, probably the best known work of this recital. It was rightly received with much enthusiasm by the 89 strong audience. In spite of the comments by some, that a few lighter items might appeal to more, the audience response was one of the most lively of the whole series.

This recital brought what has been a most interesting season to a triumphant finish. One slightly facetious comment to conclude: It was a pity that our 2010 journal was not available earlier in the season, as David Pether's advice would have been helpful today!

Alan Kent

6.5 Lunchtime Concert on 22nd Sept 2010

The Lunchtime Organ Recital on Wednesday, 22nd September was given by William McVicker and David Pether at Reading Town Hall.

Programme:

Introduction and Fugue in D Minor	Franz Lachner (1803-1890)
Fugue in E Minor	Franz Schubert(1797-1828)
Nocturne from 'A Midsummer Night's Dream'	Felix Mendelssohn(1809-1847) <i>arr Graham Barber</i>
Fanfare	John Cook(1918-1984)
Adagio for a Musical Clock 1827)	Ludwig van Beethoven(1770-1827)

Fugue in G Minor
1791)

Wolfgang Amadeus Mozart(1756-

Adagio in E

Frank Bridge(1879-1941)

Waltz from ‘Masquerade’

Aram Khachaturian(1903-1978)
Arr William McVicker

This recital is the one that was due to take place during the snow last January, but which had to be cancelled. That was very unfortunate, but as a consequence, we gained an unusual opening concert for this season, one that was obviously welcomed, since 118 attended, a larger number than we have previously had in September. Unfortunately the console music desk light decided to refuse to operate and how William and David managed to read the score for the first item remains a mystery. After this the main hall lights were switched on, which provided some help at the console.

A number of items were new to most in the audience, not surprising as duet organ recitals are rather unusual. The Lachner was certainly new to me and provided a rousing start to the concert – can a fugue be rousing? Yes indeed with full organ and the tuba used to bring out the fugue theme. The Schubert fugue displayed the use of many Bachian methods in the development, but concluded with typical Schubertian touches. The Mendelssohn is certainly well known. Registered using the various flute ranks, it is a delightful work – on this organ and with these players. William then offered the Cook Fanfare, which he thought could be new to the Willis. If so, it was worth hearing, using the organ to the full. The Beethoven was written for the same clock as were Mozart’s three works. I have heard it previously, not in duet form, and was attracted to it. William indicated that it is impossible to play all the notes single handed and so is usually drastically arranged. Today everything was included! The Mozart fugue is apparently Mozart’s sole work for organ and he too, took Bach as his example including the theme. It is a work that Bach would have approved of, what with inversion, stretto, virtually everything – but apparently his interest ran out and someone else had to provide the final bars. It is a pity that we are unlikely to hear it again, unless we have another duet recital. David then gave us Bridge’s Adagio. As he said, at last Frank Bridge is becoming valued as a composer in his own right and the Adagio was given a performance to match. The Waltz is well known, but new in this form and it provided a suitably rousing conclusion to this unusual, but

thoroughly enjoyable recital, which was rightly received with much enthusiasm.

It was good to have this recital by the two individuals who do so much to ensure the Willis remains in good form and well appreciated.

Alan Kent

6.6 Concert on 17th Nov 2010

The Concert at the Reading Town Hall on Wednesday 17th November 2010 was given by Mervyn Williams

The programme was:

Transports de joie [from L'Ascension]	Olivier Messiaen
Sonata in G L331	Domenico Scarlatti
Fugue sur le theme du carillon des heures	
De cathédrale de Soissons	Maurice Duruflé
Dankpsalm Op 145	Max Reger
Chorale Prelude: Erbarm' dich mein, O Herre Gott BWV721	Jonathan S Bach
Chorale Improvisation sur le "Victimae Paschali"	Charles Tournemire

I had not met Mervyn before, but was aware that he serves as Organist and Director of Music at Christ Church in Reading. I wondered how he would cope with the stop changes for the above programme, but it soon became clear that he was a very talented local organist. I cannot pretend to be a fan of either Messiaen or Tournemire, but he bought those pieces alive to me. However the star piece of the programme as far as I was concerned, was Dankpsalm. Reger seems to be out of favour in current concert programmes, maybe because of his reputation of being difficult to play. A very enjoyable concert.

Mark Jameson

6.7 Lunchtime Organ Recital on 12th Jan 2011

The Lunchtime Organ Recital on 12th January 2011 was given by Tom Bell whose programme was:

Tu es Petra	Henri Mulet
Ich ruf zu dir BWV anh.73	J.S. Bach
Prelude and Fugue in E minor BWV 548	J.S. Bach
The Tame Bear from ‘Wand of Youth’	Edward Elgar arr. Bernard Walker
Ballet for Children from ‘Things to Come’	Arthur Bliss arr. Robert Gower
Finale. Act III from ‘Satyagraha’	Philip Glass arr. Donald Joyce
Puck	Sasha Johnson Manning
Variations de Concert	Joseph Bonnet

Tom Bell is Director of Music at St. Michael’s, Chester Square in central London, a freelance organ teacher and has broadcast and recorded as a soloist.

His varied programme began with a dazzling performance of the Mulet, starting on the rather stiff swell manual at astonishing speed and ending in a blaze of glory. The two Bach pieces were well contrasted and beautifully executed, though it is interesting that in the Prelude and Fugue the initial registration seemed unchanged throughout. Perhaps on a symphonic Romantic organ there’s a case for adding a little more variation in tone colour? Purists would disagree, no doubt.

The Elgar, Bliss and Glass arrangements were an unusual though appropriate choice for playing on the Willis, an instrument intended for and much used for playing arrangements of popular orchestral music in Victorian times. Both English pieces fitted the organ well and were well-received. In contrast, the Glass arrangement came as a bit of a shock to many present, although Tom advised us to relax into it and let it wash over

us! Minimalism, or “music with repetitive structures” as Glass prefers to call it, isn’t everyone’s cup of tea, but Tom was courageous to include it.

Sasha Johnson Manning’s Puck was a gem of a piece and reflected the title well. The Bonnet Variations brought the recital to an exhilarating conclusion.

This was a very well-planned recital, framed by the Romantic Mulet and Bonnet pieces and offering some unexpected items. It was a little over-long, but was carried by Tom’s enthusiasm, his lively chat about the pieces and his brilliance as a player.

Jill York.

6.8 Lunchtime Concert on 16th March 2011

The Concert at the Reading Town Hall on 16th March 2011 was given by Tim Harper.

Programme

Prelude and Fugue in A BWV 536	J S Bach
An Wasserflüssen Babylon BWV 653	J S Bach
Plymouth Suite	Percy Whitlock
Dolphin Dance	Herbie Hancock
Finale (6ème Symphonie)	Louis Vierne

This highly entertaining lunchtime recital in the Town Hall was given by Tim Harper, Organist at Birmingham Cathedral. The programme began with the A major Prelude and Fugue by Bach and, unlike many modern exponents of these works, who tend to over register or play them at too fast a tempo (or even both), here we had a performance that was simply registered and played at a comfortable pace that made the clarity of all the parts, particularly in the fugue, a pleasure to hear. This was followed by a delicate rendering of the same composer’s An Wasserflüssen Babylon.

Next came Percy Whitlock’s Plymouth Suite. Each of the five

movements gave the performer the opportunity to reveal the varied colours of the organ, especially the use of the flutes in the Chantry movement and the soft reed in the Salix. In the outside louder movements it became apparent that, although Whitlock wrote his mightier pieces with a large organ with many aids in mind, they could also sound impressive on the Willis, which has few “extras”. Mind you, it does help when you have your former teacher to act as a registration assistant!

Moving on, to quote Monty Python, “And now for something completely different!” It has become more usual recently for recitalists to include a piece outside the conventional organ recital box and today was no exception. Herbie Hancock is a renowned jazz pianist following in the traditions of the great trumpeter Miles Davis and he has written a Suite for organ on maritime themes. Mr Harper chose to play the Dolphin Dance movement from this suite where the jazz rhythms were played on the pedals with the theme on the manuals at the beginning and end and a jazz impro in the middle. The writer of this review has been fortunate to see the graceful swimming of these creatures on many occasions and found it difficult to relate such gentle grace with the fast running improvisation, but it was an exhilarating experience.

In conclusion, it was back to standard repertoire with the Finale of Vierne’s 6th Symphony. Majestically played and revealing a masterly technical brilliance, it brought to an end a very exciting lunchtime. Mr Harper is an exceptionally fine young organist and in his introductions to the pieces also showed that he has a very warm and confident personality that made the day even more enjoyable.

Don Hickson

6.9 Reading School Concert on 18th March 2011

The Student Organ Recital at Reading School was on Friday 18th March 2011.

In the 2010 Handbook I reviewed a concert at the school that took place just over a year ago. This year Philip Aspden had two students playing – Richard Parkinson, who we heard a year ago, now in class 12ADW and Cameron Ward [8S] just 12 – his parents were in a rather sparse audience. I am advised that John Oxlade supervises the piano and organ tuition.

The programme was:

Bach	-	Fugue in B Minor, BWV579	RP
Massenet	-	Elegie	CW
Bach	-	Arioso	CW
Rawsthorne		Aria	RP
Guilmant		March on a Theme of Handel	RP

It was good to hear Richard again – his progress since last year showed. Cameron is obviously at an early stage of playing, nevertheless his performance was very enjoyable. The organ clearly was in better condition this time.

It was good to listen to young players for half an hour. It's a pity the Music Department cannot give longer notice of these concerts – then more people might attend.

Mark Jameson

6.10 Mark Venning recital on 11th May 2011

This lunchtime recital took place on Wednesday 11th May 2011 at the Reading Town Hall. The programme comprised:

Marche Anglaise	Scotson Clark(1840-1883)
<i>Largo</i> from Piccolo Concerto in C	Antonio Vivaldi (arr. MV) (1678-1741)
Sinfonia col tanto applaudito Canto Popolare	Padre Davide da Bergamo (1791-1863)
Impromptu N°2 Praeludium in E	Sydney Nicholson(1875 -1947) Francis Jackson(b. 1917)
Trumpet Tune in C	David N.Johnson(1922-1987)

An old tune from Dalecarlia

Oskar Lindberg(1887-1955)

Fantaisie sur deux
Melodies Anglaises

AlexandreGuilmant(1873-1911)

Most of the organists performing in the regular series of lunchtime recitals in the Town Hall manage to include some pieces outside the familiar repertoire and this was certainly no exception. Indeed, a high proportion of the items presented by Mark Venning were by composers whose names were unfamiliar to many in the audience and, in some respects, all the better for that. Furthermore, many of the pieces were composed round about or after the installation of the famous Father Willis in the Town Hall in 1864 and just possibly may have delighted audiences in the Town Hall over a century ago. In his introduction Mark Venning paid tribute to the organ and referred to the enormous amount of work done by Harrison and Harrison in which he was heavily involved over such a long period towards the end of the twentieth century.

He began with a Marche Anglaise by the now almost forgotten Scotson Clark. This work was similar to many composed by now forgotten English organists of the Victorian period; pleasant but not particularly distinguished and typical of the music played at programmes in Town Halls throughout the country at the time of their composition. Turning back the time clock, Mark Venning's own arrangement of the Largo from a Piccolo Concerto by Vivaldi again demonstrated the beautiful flute stops on the organ.

The Sinfonia on a Popular Song by the monk Davide de Bergamo meandered through a set of scales and arpeggios before introducing us to a full blasted exposition of the "Popular Song" better known to us as the German National Anthem or the hymn tune *Austria*. Coming back home the pieces by Sydney Nicholson and Francis Jackson were contrasting in style and once again the varied colours of the Willis were revealed in all their glory. This led to a Trumpet Tune by the American David Johnson to demonstrate the tuba stop and had a lovely long theme so typical of the many Trumpet tunes that have appeared post Purcell and Stanley.

After another brief quiet interlude with a piece by the Swedish composer Oskar Lindberg the recital ended with a triumphant Fantaisie on two English Melodies by Alexandre Guilmant. The "tunes" were *Rule*

Britannia and *Home Sweet Home*, which were merged with the consummate skill that is characteristic of Guilmant and ended the recital with a full blooded revelation of the organ in all its glory.

All in all, this was a very enjoyable recital which not only, in the hands of the performer, showed the organ off to great advantage, but also gave the listeners an insight into many pieces that have now become lost in the mists of time. Some of these have, to be fair, been justifiably forgotten, but others maybe deserve another airing. May the trend of introducing rarities in our programmes continue. Every so often a gem is resurrected.

Don Hickson May 2011

7. Celebrity Organ Recitals

7.1 Celebrity Recital by Carlo Curley

This concert at Reading Town Hall was given by Carlo Curley on 4th November 2010.

Programme

The Old Refrain	Trad. Viennese
Sinfonia in D major	J S Bach
Voluntary in F major	John Stanley
Pavane from ‘Rhythmic Suite’	Robert Hall Elmore
Rondo in G	John Bull
Melody in A major	Charles Dawes
Interlude in C major	Sir Henry Walford Davies
The Liberty Bell	John Philip Sousa
Christos Patterakis	Roy Perry
Elegaic Romance	John Ireland
Andante in F major	Jan Ladislav Dussek
Toccata on an American Theme (Homages)	Stefan Lindblad
<i>Encore – Fugue al la gigue</i>	<i>Dietrich Buxtehude</i>

There was a pretty full audience at Reading Town Hall to see and hear Carlo Curley give a programme which he called “The Great Anglo-American Experience”. However, those attending who expected to hear Reading’s Father Willis unleashed in all its glory by the exuberant recitalist, had to exercise a little patience. The first piece on the programme was a Traditional Viennese Air called “The Old Refrain”, a

delightfully delicate piece, played mainly on the salicional stops, proving that this instrument does not have to go a full blast to demonstrate how beautiful it is.

Conventional repertoire was then restored with J S Bach's Sinfonia, where we began to feel more of the power of the organ and organist, although more was to come. The next piece on the programme, Stanley's Voluntary in F was sensitively played, with very fluid changes of registration throughout, but a surprise was in store. On a stand beside the console there was, what appeared to this writer from the back of the hall, a large coffee percolator. Before beginning the Stanley, Carlo Curley moved this to the bench beside him. Perhaps he was feeling in need of refreshment? but no! Just before the end he surreptitiously activated the object and the sound of nightingales singing was superimposed over the tones of the Willis. Neither Father Willis nor subsequent restorers had dared to include this in the specification!

Then it was back to America with a pleasant Pavane by Robert Hall Elmore, followed by a quick return across the Atlantic with a change from the advertised programme – A Rondo by John Bull. The credentials of the next composer, Charles Dawes, show that a writer of organ music was but a small part of his CV. A Brigadier in the US Army, subsequently a Vice President of the country and recipient of a Nobel Peace Prize, his Melody in A was a nice enough trifle, that probably earned greater fame from being “arranged” by such varied artists as Fritz Kreisler, Cliff Richard and Jason Donovan.

Walford Davies' Interlude provided just what it said on the tin, before the first half came to a rousing conclusion with full Willis ringing The Liberty Bell.

After the interval, we once again turned to the USA for Christos Patterakis by Roy Perry, which meandered along, but demonstrated the effectiveness of the swell pedal. This was followed by John Ireland's Elegaic Romance, which was very pleasant on the ear. Departing from the Anglo American theme for a moment, Dussek's Andante was a twee little piece, which once again showed how delicate the mighty Willis can sound when tamed; this time with the beautiful flute stops. The concluding item, the Lindblad Toccata, was largely based on “I want to be in America” from Bernstein's West Side Story. This was taken at a very fast lick and in contrast to the Dussek, demonstrated the full power of this magnificent organ.

All in all, this was a very enjoyable evening, much appreciated by those present, who were rewarded with Buxtehude's Fugue a la Gigue, once again mainly of the flutes, as an encore. Concern has been expressed in some quarters about the viability of the Celebrity Organ Concerts in the Town Hall, but based on the attendance on this occasion and the reception, it is obvious that Reading's Father Willis should not be allowed to slumber.

Don Hickson

7.2 Celebrity Recital by Dame Gillian Weir

The 'Classical Music Alive at the Concert Hall' recital on 14th April 2011 was given by Dame Gillian Weir. The programme entitled 'An evening with Gillian Weir' was:

J.S Bach	Prelude and Fugue in C major
Rossi	Toccata Settima
Scarlatti	Three Sonatas
Saint-Saëns	Prelude and Fugue in B major
Gade	Tonstück No.1 in F major
Harris	Prelude in E flat Major
Parry	Chorale Prelude on Croft's 136th
Schnizer	Sonata No.1 in C Major
Franck	Choral III in A minor
Françaix	Suite Carmelite
Dubois	Toccata

In the pre-concert discussion, Dame Gillian described how she really started playing the organ in New Zealand by mistake, volunteered at sixteen by her mother to fill in for an organist. She won an organ and piano scholarship to the Royal College of Music where she studied with Cyril Smith and Ralph Downes. It was the latter who taught her to think and make her own decisions, to put the music first and not the instrument and introduced her to a wide range of musical styles. Dame Gillian now lives in Durham, where she misses the shopping in Reading, and tours regularly in Europe and the USA.

Dame Gillian is known for her wide and varied repertoire and particularly for her CD recording of the complete works of Messiaen. She is an adjudicator at international organ competitions, a lecturer, broadcaster, teacher and writer and has brought the organ to an even wider audience through television appearances.

The recital was a well-crafted mix of grand and smaller scale music, including both familiar and lesser known works. Throughout, the characteristic stops of the organ were sympathetically used. The first half began with strong, confident Bach, the fugue a masterclass in texture and phrasing, and concluded with the bold Parry, where the reeds were used to spectacular effect. In contrast, the Rossi was a sparkling demonstration of early Italian music, and the three Scarlatti organ sonatas showed the intimate side of the Willis, featuring delicate flutes and quieter reeds. The Saint-Saëns Prelude and Fugue provided a romantic contrast to the earlier Bach and the Gade, with its lovely melody and rich sound, showed the dynamic range of the organ. The Harris Prelude, clear and open, was a real treasure.

The second half of the recital included even greater contrasts. The clarity and delicate registration of the Schnizer were followed by a stunning performance of the famous Franck Chorale, which for me was the piece of the evening. An absolute *tour de force* and playing I shall never forget. The Francaix, written for a film, was a revelation, both in its humour (the *moto perpetuo* of Sister Constance, for example) and the use of organ colour. The recital ended with the dramatic Dubois Toccata which filled the Concert Hall with cascades of exuberant sound.

Dame Gillian's recital was a joy and an inspiration, beautifully planned and introducing some unusual music alongside well-known pieces. It made the very best of Reading's 'Father' Willis.

Jill York.

8. Heritage Days

8.1 Heritage Day on 11th September 2010

It was thought that this review of the 2010 proceedings would be a short one. However, there is much more to record than was initially thought. Those who remember our report of 2009's proceedings will recall our resolve to liaise more with the Museum and familiarise ourselves with its excellent activities. We did just this! After the July lunchtime recital, we visited the Museum and were able to meet Lucy Griffin, Visitor Services Liaison Officer, and discussed possible linked activities. We were then given the name of the Heritage Day Museum Curator, Jill Greenaway. We had still to finalise our programme, but once completed, we were able to exchange information, and Don Hickson was brought into the loop to ensure full publicity coverage. We now knew that regular tours of the Museum and the building were planned, with the Concert Hall included.

This year Don was also able to interest Radio Berkshire, and this resulted in an invitation to David Pether to give a live presentation at 7.50am on the day itself. Two visitors told us that this was the reason that they had come. The Borough leaflet was this year more informative and included views of the Willis console. Don redesigned the notice to be displayed in the foyer, and added a notice to remind visitors how to get to the Hall. One of the main notices was placed at the entrance to the Museum. There is no doubt that the Museum Tours brought people in, because they ended right by the Hall doors, and when David was playing, some just rushed in. In turn we were able to ensure that people knew of the Tours of the Museum. Our day comprised the, by now usual, presentations by David at 11am, 12am, 2pm and 3pm. He had a slightly easier run this year, with less external noise, as for much of the time our publicity stand was outside the Hall. All were a little anxious as to how things would go this year, but there was no need for concern. The foyer and Hall were busy all day and we had a record 108 attendees for the four sessions, not including a number who just looked in after their tour, but did not stay. (100 adults, 8 children, few of whom this year had a go.) As the day went on the atmosphere became more and more relaxed and cheerful, and the Hall staff, always very helpful, looked increasingly happy.

David did his usual highly enjoyable, professional presentation and said how much he had enjoyed what is a very tiring day – his listeners certainly

did. After one session David found that Dr. Sumner's daughter was in the audience. He was pleased that he was not aware of this beforehand, but we think Dr. Sumner would have been impressed with his efforts.

The feedback from attendees and those involved in the day was positive. The Museum people believed that their Tours had been successful, and that the involvement of the BOA had been of benefit. We agreed to work with them on 2011 Heritage Day and any other events which might be of mutual interest.

This had been another rewarding and useful day. Thanks go to David for his hard work, which was appreciated by all visitors. As people left they indicated how much they had enjoyed the presentations. Yet again a number stated that either they were unaware of the Concert Hall or the organ in it.

Roger Bartlett

9. Visits

9.1 Sunninghill and Wellington College

A small group of members visited Sunninghill Parish Church and Wellington College on June 12th 2010. St Michael's Church in Sunninghill is situated at the end of an avenue of trees, surrounded by extensive properties, and in a picturesque setting.



Jonathan Holl at the console at Sunninghill

We were met by the Director of Music, Dr Lionel Pike, who gave us a history of the organs in St Michael's, and told us about the present organ by Gray & Davison, built in 1899, at a cost of £780. This organ replaced one by Griffin & Stroud, and subsequently replaced a barrel organ in 1861. Gray & Davison cleaned the instrument in 1937; and in 1970, John Bowen of Northampton restored the organ. A new Harrison pedal board from St Andrew's in Hampstead replaced the original pedal-board. The

pedal is now 2 units plus the former Great Trumpet that has its own slide. The choir gained electric actions and a new mixture III to the Great. There are no composition thumb pistons, but there are 3 combination pedals on Swell, 2 combination pedals on Great and Choir combinations on extreme right.

The assistant organist, Dr. Jane van Tilborg, played three pieces of varying dynamics to demonstrate the instrument, Buxtehude - Canzona BuxV171, Bach - Trio in D minor BWV583, and Messaien - Jesus accepte la Suffrance. Following this demonstration, members played a variety of pieces, which brought out more characteristics of the organ. However the organ and console were in the side aisle, and as the pipe work is contained within this space, it did not resound round the church.

When we reassembled after lunch at Wellington College Chapel, the College Organist, Oliver King, met us. He gave a lengthy description and history of the organ, saying that it was placed in the North East corner of the chapel, and was originally built by Walkers. It was not until 1919, after negotiations with the College, that Harrison & Harrison started construction, and in a leaflet, they announced the building of the new organ in the West Gallery. It was built in the 1920's in various stages with Choir, Great Harmonics, Trombas and high-pressure reeds, Mixture and Fifteenth; Great/Pedal Geigen and Pedal Ophicleide being inserted in stages by 1922. Mr King said that there are now plans to construct a proper case.

The organ is used extensively during the week for services that include Choral Evensong type services. Oliver King gave a demonstration recital to show off the instrument by playing Kellner's Praeludium in C and Boelly's Fantasy in B flat, which was very satisfying. We were then invited to try the organ for ourselves.

Julian Greaves

9.2 Twyford and Ruscombe

About 14 members and friends arrived at the United Reformed Church in Twyford on the pleasant afternoon of Saturday 10th July 2010. The small church, almost next door to the Parish Church, has been in existence since 1796. The present building dates from 1897.

The organ, which is a small manual and pedal instrument, was built by Vowles of Bristol in 1887 and was purchased from a church in Westbury in 1946. We were met by Sylvia Collins, who is one of the organists who plays there. She spoke about the organ and gave a demonstration. Members were then invited to play and, despite its limited registration, various pieces were played which demonstrated the quality of the different stops.

Our next stop was the Parish Church of Ruscombe, where Sylvia also plays and she again demonstrated the organ for us. It was built in 1909 by Lewis and was overhauled in 1959. It is a small 2 manual and pedal instrument. It received a major overhaul in 2009 when the Dulciana was replaced by a 2ft Fifteenth. Members were then given the opportunity to play the organ and again pieces of many styles were played.

It is interesting to note that inside the chancel are 2 paintings reputed to be by monks of Reading Abbey. These are their only known surviving works.

We then travelled the short distance to Michael Humphries' home for a delightful cream tea and, for those who wished to, an opportunity play his Allen organ.

We thank the church authorities at Twyford and Ruscombe for allowing us to visit, but particularly Sylvia Collins for making the arrangements and Michael Humphries and Margaret Wooldridge and helpers for providing tea. It was a very pleasant afternoon enjoyed by all.

Jen Guy

9.3 Durham and the North East

The Association Study Tour of Durham and the North East took place from the 4th to the 8th October and was based at the excellent George Hotel, Chollerford, near Hexham, in scenic surroundings.

To break our long journey on the first day, we visited Wakefield Cathedral, where we were provided with a welcome tea and coffee, and introduced to the organ by Tom Moore, Director of Music. It is a 5 manual, electro-pneumatic, 1951 Compton Extension organ, rebuilt by

Woods of Huddersfield in 1985/2005. The organ is versatile and the sound carries well into the Nave. Woods have managed to balance the tone so that you are not aware of the extension divisions. Two consoles exist, with a semi-portable one of 3 manuals in the Nave, which can be played separately or together with the main console. They also have a small 3 rank J W Walker chamber organ.



Day two commenced with a short drive to Hexham to visit the historic Abbey with its 7th century crypt and rare surviving staircase. The organ was built in 1974 by Laurence Phelps and Associates of Pennsylvania USA, and comprises 34 stops. The controversial case fronted on the screen, in typical 1970's design to my taste does not blend with the historic Abbey interior. Michael Haynes, Director of Music, demonstrated the organ, which has a wide range of sound for a small instrument, coping admirably with Howells to Vierne. Members noted that it was straightforward to play, although the console layout was unusual.

Our next destination was Carlisle, stopping off at the English Heritage site of the ruins of Lanercost Priory and the Parish Church, to look around and visit the Refectory.

Carlisle Cathedral's organ is a 1855 Father Willis, rebuilt a number of times, most recently in 1990 by David Wells, and is now a 4 manual romantic instrument. We were welcomed by Jeremy Suter, Director of Music, and the instrument was demonstrated by the Organ Scholar. There is no Nave, it having been removed, but the sound travels adequately to the Choir and beyond. It was regarded as enjoyable to play with a comfortable layout. Some of us stayed for an interesting Evensong sung by a choir of 9 men and boys.

Day 3 was spent in Durham; our first church was St Margaret of Antioch, a 12th century building with Victorian additions, including stalls. The organ is a 1917 Arthur Harrison 3 manual restored in 1972 by H & H. Harrison's original factory was located in this parish, and Arthur Harrison was Church Warden for a number of years. It is a typical H & H romantic instrument of that era. Unfortunately, due to water damage to the wooden pedal pipes, some stops were sticking. We were met by The Reverend Barnaby Huish, and coffee was provided by the parishioners. They are rightly proud of their links to H & H and the organ which performs satisfactorily to support the congregation.

We moved on to St Oswald Parish Church, which was undergoing restoration, following lead having been stolen from the roof above one of the aisles. This meant the organ was covered by sheets and the front pipes could not be used. It is a Peter Collins 3 manual of 1988, which replaced an H & H organ destroyed by arson. This is a typical classical Collins instrument, with bright mixtures which fill the Church with sound. The organ was demonstrated by Dr. Martin Clarke, Director of Music, who identified a number of fine softer 8ft flutes and pedal stops.

In the afternoon we visited the Cathedral with its wonderful building and organ. We were joined here by our member Sylvia Collins, who travelled there for an opportunity to play the organ and attend a well sung Evensong by the Girls Choir and 6 young novices.

The organ was built originally by Father Willis in 1876, rebuilt in 1905 by H & H who have continued to maintain it since then. It is a 4 manual with 5734 pipes, 98 speaking stops, and also excellent acoustics, and justifies its reputation as one of the finest romantic organs in England. The

console is not visible from the Choir, but can be found in the south side gallery. James Lancelot, Master of The Choristers and Organist met our group after Evensong. He gave us a short demonstration and helpfully stayed to assist members with registration, which was much appreciated. The organ has colour, depth of tone and stops blend eg flutes and strings. For those who like loud sounds, the bombard is nearly equivalent to full organ. I am told that the organ was comfortable to play, and from the point of view of the listener, matches the building perfectly.

Day 4 started with a visit to nearby Hadrian's Wall, then on to the seaside, namely St George's, Cullercoats, near Whitley Bay. It is a Pearson Church built in 1884 of local sandstone with the associated erosion problems. We were met by Shaun Turnbull, Director of Music, who introduced us to the bright Lewis 2 manual, 26 stop organ, built in 1885 and restored by H & H in 1987. This is a fine example of a mainly unaltered grand style Lewis of that period. It stands in the south transept, facing north and has a clear sound which carries undiminished throughout the Church. The action to manuals and drawstops is mechanical, with the pedal being pneumatic. It is versatile, with perhaps a slightly heavy swell and great, but well worth a visit.

We moved on to St Nicholas, Gosforth and were met by Phil Mills, the Organist. He gave a short demonstration of the 2 manual Nicholson, built in 2000. Unfortunately the organ had a number of stuck stops, including the clarinet, which distorted the balance. In the Nave the sound carried more than adequately, even for a full congregation. It had some pleasant soft stops, but appeared rather loud, particularly the swell into the choir. This may have been caused by the problems with the organ.

On the way home we visited the well known Schulze organ at Doncaster Minster. We were greeted by Darren Williams, Director of Music, who provided a short demonstration and served welcome tea and coffee. The organ is a substantial 5 manual Schulze built in 1862. It remains largely intact, although time and fashion have left their mark. In 1910 the uniquely derived solo organ was replaced by a new 6 stop division by Norman and Beard. The primary actions were electrified in 1935 and a detached stop-key console provided by J W Walker.

A rolling programme of conservation work has been ongoing to keep the organ playable. The latest of these projects occurred in 1999 when Nicholson's provided a new console and solid state transmissions. The organ creates a positive clear sound, which carries to the Nave. The large variety of stops provide a good blend of tone as an example of the Schulze

sound. Our members enjoyed playing this instrument, which does its job admirably.

Reflecting on the tour, the participants' thanks once again go to Christine Wells for the work involved in organising the visits and the choice of such a fine hotel. My memories are of interesting Churches and organs, wonderful scenery, and an enlightening and enjoyable experience. Again we were received at the churches with kindness and consideration; Shaun Turnbull at Cullercoats is an example. After our visit with him, we enquired about a suitable venue for lunch. Shaun suggested a restaurant, joined us and recommended Fish & Chips, which a number of us enjoyed. He also offered advice to Christine on organs to visit and e-mailed an article and specification of his organ which was not available when we visited. All in all a worthwhile, educational trip.

Roger Bartlett

9.4 Radley College

The visit to Radley College, Sutton Courteney Parish Church and Appleford Church took place on Saturday, March 12th 2011.

It was a pity that there were only twelve of us on this visit because we had a most enjoyable day in this part of Oxfordshire. Radley College was a much bigger place than we thought, for most of us had never been there before. Even the chapel took some finding and there were very few students on site to ask the way. When we did find it we discovered a very well kept and attractive building, with seating for all the boys arranged in the collegiate style. The stalls were illuminated by small table-lamp type lights with white shades, but the front rows of the middle section, where the choristers sat had red shades, which apparently is known somewhat irreverently as the red light district!

The organist, Tim Morris, known there as the "Succentor" gave us a short talk on the history of the organ, as well as telling us what they were hoping do with it in the future. He also gave us a demonstration of the instrument, playing a couple of Karg-Elert pieces, including the famous Nun Danket. It was basically a three-manual HNB, situated in the gallery at the back of the chapel and it was in a very good condition. It sounded very loud in the gallery, especially the en chamade Trompeta Real, which was ear-shattering when you were standing next to it! All seven of us players tried

this instrument and enjoyed the experience at a console equipped with every playing aid you could imagine.

We then made our way across Abingdon where most of our visitors with a nose for good food, sniffed out the local inn next to the Parish Church of All Saints at Sutton Courteney. Satisfyingly refreshed, we went into the church to be greeted by the vicar, Helen Kendrick. The church was a bit cold, but the welcome was anything but, and the organist (Ian Miles, who, incidentally compiles the impossible to solve crosswords in the "Organists' Review") was already playing the two-manual organ when we went in. Although small (only 16 stops) it proved a worthy instrument for this church, and again we all "had a go." Helen kindly provided refreshments for us all including a delicious sponge cake she had made herself just for us!

We then drove to the village of Appleford, just a couple of miles away, where a Samuel Green organ was the main attraction. It was very tiny, with its only keyboard split into treble and bass halves, and there was no pedal board of course. Jonathan Holl played just the right music for it, with Jill York doing some rapid stop changes! A sign on the organ said "This organ, built by Samuel Green in 1777 is a special treasure. It belonged originally to Abbey House In Sutton Courteney. It is one of the very few Samuel Green organs to have survived intact.

All in all this was a most successful day and thanks are due to our hosts at all three venues.

Jim Wooldridge

10. General Articles

10.1 Organ Seminar at St Giles Cripplegate

This one day seminar at St Giles Cripplegate, London on 5th February 2011 was organised by the Associated Board of Royal Schools of Music to introduce its new Organ examination syllabus for 2011 – 2014. It was run by Anne Marsden Thomas and Simon Williams, who selected the pieces for the new syllabus, and demonstrated them on the Grand Organ (Mander 1991) and the Chancel Organ (Mander 2008).

Participants received a list of pieces from the new Grade 1 up to Grade 8, including outline organ specifications and space to add our own notes. Anne and Simon each introduced a group of pieces, starting with Grade 1, playing extracts to give the flavour of the piece and giving useful teaching tips and advice. Needless to say we all scribbled frantically and noted down the pieces we liked most. Both organs were on camera (manuals and pedals separately) and the players ‘miked’ for sound and as the pieces were demonstrated, the details and often the score, were projected alongside the view of the player on screens at the front. This was a most effective format. The day also included a session on technique, sight-reading and transposition tests and the opportunity to inspect and buy relevant music.

As it was a Saturday, much of the London Underground was closed down, adding long detours to the journey, and that was on top of an incident on the line on the way to Paddington, leading to a journey via Windsor and Waterloo! Although I arrived late, the seminar was well worth attending and gave teachers a useful overview of the new ABRSM organ examination syllabus.

Jill York.

10.2 The Postage Stamp - Part 3

THE ORGAN IN MINIATURE WORKS OF ART

This year I have taken as a theme organs that have appeared in works of art.



Libya. There are substantial Roman relics along the North African coast, often unprotected. This mosaic is from the city of Leptis Magna on the coast east of Tripoli. The full mosaic is covered in a panel of 9 stamps, two featuring music – one has this very early organ. The same mosaic design can also be found in Greece, but not on one of their stamps. This stamp was issued in 1993.



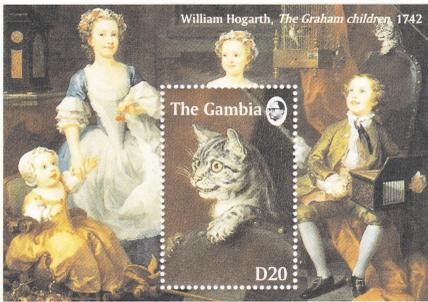
Rwanda is one of those African countries that has long produced interesting stamps. In March 1969 it produced a series of paintings on stamps, featuring various European artworks. The original painting in St Bavo's Cathedral, Ghent is part of a 24 panel altar piece called THE ADORATION of the MYSTIC LAMB painted by the brothers Herbert and Jan Van Eyck and consecrated on May 3rd 1432.



Candido Portinari [1903 to 1962] was a prolific Brazilian painter born of Italian parents. His modern neo-realism paintings brought him into conflict with the Brazilian authorities. He spent time in Paris in the late 1920s. Brazil issued this stamp in 2004 to mark the centenary of his birth and this picture depicts Marcel Gontrau playing an organ with a singer. The painting, long lost, dates from 1960. Stamps with organists at the console are uncommon.



Cambodia is a most unlikely place to find an organ, but in 1985, which was the International Year of Music, Cambodia released a series of stamps depicting European paintings, including this by Bartolomeo Schedoni [1578 -1615] of Sister Rosa with St. Cecilia at her shoulder. Normally stamps with St Cecilia have her playing a positive organ with metal pipes, but here Sister Rosa is clearly playing an organ with square wood pipes. The painting dates from around 1590.



Gambia issued a series of stamps in 1994 featuring cats with 2 mini-sheets – this was one. The 1742 painting is by William Hogarth and the original can be seen in the National Gallery in London. The featured cat can be seen in the background of the painting. The painting is rather morbid as the child on the left had died in infancy. The boy on the right is playing a small mechanical musical box with organ pipes.



Chad is a land locked central Africa state, mostly in the news for its problems. In 1972 Chad issued a series of stamps, including this very large mini sheet [12mm x 13mm] which featured the children of Louise de la Valliere, mistress of Louis IV c1670, painted by Sir Peter Lely [1616-1680]. The original painting can be found in the Museum of Arts in Rennes. There is no recorded comment about either the organ or angel. I have to thank Hans Gerd Klais for knowledge of this one – organbuilder & philatelist!

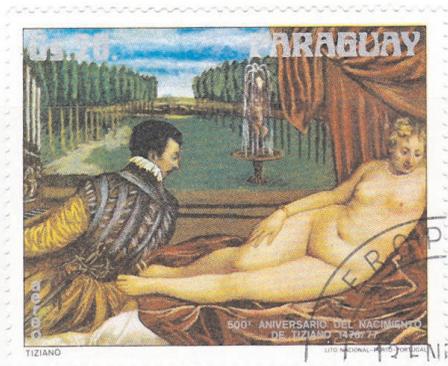
Tiziana Veceilli [1485-1576] also known as Titian, is considered to be one of the finest Renaissance painters. His paintings are reproduced world wide on stamps, one – Venus and the Organist appears in differing forms, four of which are shown below. The painting dates from 1548 and is privately owned in Spain.



Kyrgyzstan – 2003 issue of paintings. This stamp is the nearest reflection of the actual painting



Bhutan 1989 - organ, keys, player but nude not shown.



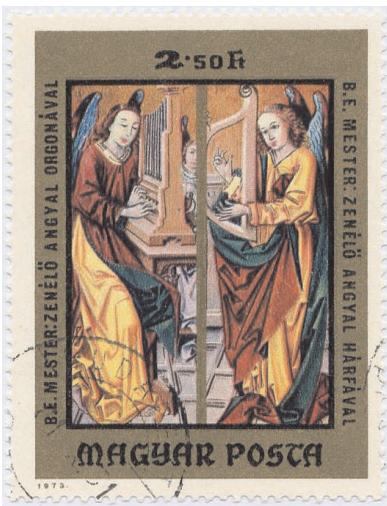
Paraguay 1976 –stamps commemorating 400th anniversary of painter’s death.



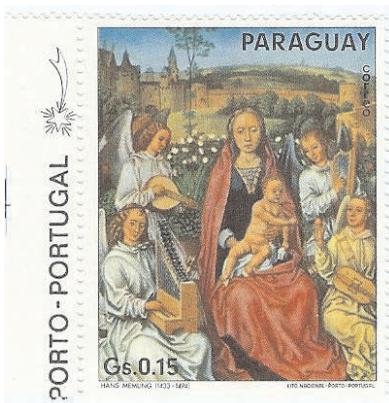
Ajman – 1971 paintings issue – organist, but no pipes or keys



In 1961 Tehran [Iran] hosted an international congress of music – this stamp and another were issued to celebrate the event. I have not managed to find any information about the design, but the lady holds a small organ with pipes blown from the mouth.



In 1973 the Hungarian post office issued seven stamps, all with angels and various religious activities. This one has two angels, one playing a harp, the other playing a positive organ. To date I have been unable to find the source of the original artwork.



Hans Memling was a Dutch painter who lived c1430 to 1494 – the painting reproduced on this Paraguay stamp of 1975 is simply recorded as Madonna and Child, and comes from a series of 9 stamps by various artists. The angel on the left has a sizeable hand held organ. The original painting dates from 1480, is called “Virgin & Child with Musical Angels” and can be found at the Alte Pinakothek in Munich.



France issued this stamp in 1979 as a simple homage to "Music." The stamp shows a woman playing a stringed instrument across her lap, with a lyre at her right side and a portativ organ at her left. There are other musicians in the background. The miniature is from the 15th century.



This stamp was as issued in 2010 by France as a strip of 12 stamps by François Garas (1866-1925). He was an architect, musician, painter and all his works are thought to be artistic creations rather than of actual locations. Garas worshipped Beauty, Art and the Absolute, but in 1913, overwhelmed by material difficulties, he gave up architecture altogether and took over the brickworks founded by his father.

There is still much more to explore with stamps and organs!

Mark Jameson

10.3 Dunkinfield

A tale of two organs and the Revd Sir Henry Robert Dukinfield, Bt

In 1947 the Revd Leslie Harman ascribed the origin of the present organ in St Giles' Church Reading to J.W.Walker[1]. This was shown not to be the case and that its origins lie in an instrument built by J.C.Bishop & Son in 1828/9[2]. However, the present paper describes the background of two organs in the church in the ten years or so before the Bishop organ was installed.

The death in 1797 at the early age of 46 of the Vicar of St Giles', the Revd and Hon William Bromley Cadogan, led to the appointment of the rationalist, fiercely anti-evangelical Revd Joseph Eyre. He was a man different in churchmanship and with a more worldly outlook than Cadogan. This promoted an exodus of some of the congregation and led to the formation of St Mary's Episcopal Chapel in Castle Street[3].

In May 1816, and possibly before, there was a wish from some parishioners to have an organ in the church. It would seem that Eyre supported this. Although there was an organ in St Laurence's Church, and probably in St Mary's Church in the Butts, feelings ran high against such an innovation. There were objections on two fronts.

First, the choir, who were in the west gallery, refused to sing[4]. There had been, as in many churches, an instrumental band in the west gallery. Presumably, they stopped playing. The Clerk was unmusical so could not lead the psalms/hymns. As a young boy, William Darter, later to be Mayor, and his friend each played the flute to lead the singing and boys from the Sunday Schools assisted. These were paid in 1817[5].

Darter mentions that they used the tunes *Eaton* and *Denmark*. The latter tune was included in Martin Madan's Lock Hospital Collection of 1769, had been a popular tune in the 18th century and was far removed from the seriousness of those tunes favoured by the Evangelicals. The tune *Eaton* is in *Hymns A & M* Standard Edition, 345 and found a place as no.446 in the abortive 1904 edition. The *Historical Edition* of that (1909) shows the few bars in the third line for two trebles alone. The Maidenhead composer Zebubbabel Wyvill (1763-1837) wrote this tune and published it in his *Anthem, two Hymns and two Dismissions, selected and composed for the General Thanksgiving, 1st June 1802*, that is, for the peace of Amiens[6]. The choir had purchased the volume in 1808.

Then there was the cost of its maintenance and the payment of an organist. On 22nd May 1816, a meeting of parishioners was called in the vestry on the grounds that an organ in the church was being proposed by “some gentlemen”[7]. At least eighty-one people were present, too many for the small vestry to accommodate. The meeting, clearly stormy, was transferred to the chancel of the church, which was double the area. There was a resolution by Mr Newell (presumably the former long-serving previous churchwarden of that name) that:

The organ be not erected till a sufficient fund be established to prevent its ever being any expence [sic] to the parish.

Newell had been Churchwarden under Cadogan and had stayed at St Giles’ during the exodus of many of the congregation to Castle Street Episcopal Chapel[8]. He had in fact been Churchwarden on and off from 1785 until 1809. If he shared Cadogan’s sensibilities, he seems to have been no way musically inclined[9].

Messrs Rofe, Stock and Olderson who were among those wishing to have an organ in the church, had already collected enough money to purchase an instrument. They proposed an amendment that the Organist was to be paid by an annual collection at the church door. That amendment gained 32 votes, but the original resolution 49. So the conservative members of the congregation won the day. Meanwhile, Eyre died in the following September. Not to be outdone by the result of the May meeting, the “advocates” of the organ raised £100 to maintain the organ and petitioned for a Faculty for its installation in the church—allowing too that it would never be an expense to the parish.

The draft of this petition exists, with its many crossings-out and alterations[10]. The submitted petition[11] was signed by the new Vicar, the Revd Henry Dukinfield (although he had not yet been inducted) and by the then curate, the Revd Dr Alexander Crigan, a Doctor of Medicine, son of a former Bishop of Sodor and Man, who had been appointed by Joseph Eyre. The other signatories were the two Churchwardens and nine other men, including Rofe and Olderson mentioned above. It was dated 31st December 1816 and granted two days later. This exercise cost the Churchwardens 13/4d in legal advice according to a bill in their vouchers. The organ was erected on 17th January 1817 and first played at the Induction of the Revd Henry Dukinfield on 26th January 1817[12]. A collection at that service raised “nearly £25” for the maintenance of the organ and for seats around it[13].

So far, so good and it looks as if some peace now reigned in the organ gallery, for in 1819 four psalm books for singers and four ruled music books were purchased. After the king, George III, had died in 1820, black curtains were purchased for the organ and also for the pulpit.

For the next episode of the story, we are indebted to Mr William Blandy, the local solicitor. He notes that when the Revd Henry Dukinfield first came to the parish, a small chamber organ had been erected “as a memorial of the late Vicar”[14]. And he writes that this organ was not powerful enough to sustain the singing. So, with the support of the congregation, or at least the Vestry:

Their willingness to show their regard, and their desire to meet his wishes, were further manifested in obtaining an organ, powerful enough to give proper effect to the musical part of the public worship, in which he always took a warm interest,[15]

So the organ that had been installed in 1817, and now described as to “be so miserably disproportioned to the then size of the church” had to be replaced. The reason for this was that in 1821-22 Dukinfield had enlarged the church at a cost of just over £2,658, a considerable sum in those days[16]. In tackling the problem mentioned above, Dukinfield or his contacts heard of the availability of the organ used at the coronation of George IV in July 1821.

[The organ in] Westminster Hall being for sale, a subscription was raised to purchase it, and it was erected in the church, but when the church was enlarged [in 1821-22], this second organ was found to be insufficient, and again funds were readily forthcoming to obtain an instrument of more powerful tone and compass, the contributors feeling that they were not only giving greater effect to a most pleasing part of Divine worship, but furthering an object, which their beloved Pastor had much at heart[17].

Lady Dukinfield’s *Memoir* is written with an eye to detail. Nevertheless, it would be interesting to know what role that organ played at Westminster Hall. The first part of the Coronation ceremony was then held in the Hall and also the final part, plus the banquet as well. Detailed

contemporary accounts of the Coronation make no mention of it, neither does it appear in illustrations of the interior of the Hall in those sources. “O Lord, grant the King a long life” was sung, presumably after the trumpet and drum fanfares before the procession to the Abbey. “Non nobis Domine” was sung afterwards in the Hall. It may be that the small organ had a role to play in either or both of these.

This second organ was not large enough for the enlarged church although the pre-1872 St Giles Church was much smaller than at present. So that takes us to the purchase of the “large new organ”, the third, the basis of the present instrument, referred to at the start of this paper, and erected in 1829.

Dukinfield left St Giles in 1834, having been appointed Rector of St Martin-in-the-Fields, Westminster, and he inherited a baronetcy in 1836 on the death of his elder brother. How did he see the role of music in church? His widow describes this in some detail:[18]

Though unskilled in the science of music, Sir Henry highly valued it as an instrument of devotion, and always kept the music of his church, to a great extent, under his own direction. He chose every psalm and hymn, and even when far away, used to send up the list for the month, often choosing the tunes as well as the words. He would never allow, of any hymns which did not consist of prayer, praise or thanksgiving; or permit sentimental poetry, however beautiful, to be used as part of the service. Nor would he admit anthems, or any piece of music, in which the whole congregation could not join. He encouraged simple singing in parts, but objected to pieces in which some of the voices are occasionally silent.

The excellence of the music at Reading was universally admitted. The instruction of the girls in singing, which Sir Henry introduced, [quoting from a parishioner] “was a new thing, and at first met with some disapprobation. Many sagacious heads were shaken; and two excellent old ladies, who could not reconcile their minds to modern changes and innovations, withdrew their subscriptions to the [Sunday] school, because six girls in caps and tippets were seated against their pew in the chancel, to aid the congregational singing.

“In the mean time, Sir H[enry] and his talented Organist encouraged people to be present in the vestry, when the singing classes were receiving their weekly instructions; and whoever

recollects those lessons, must have been struck with the pains taken by Mr. [Bilson] B[infield] (the organist) to make the young women and children understand the spiritual meaning of the words they sang., and to impart to them the same religious feelings which so eminently cheered and enlivened his own heart.

“He, amongst others, often spoke of his debt of gratitude to Sir H[enry] D[ukinfield], not only for a continued course of kindness to himself and family, but for the firm and salutary check which he maintained over the exuberance of talent and flights of genius which often destroy, the sober and solemn effect of parochial music and psalmody. Although without scientific knowledge [of music], he never failed, with good taste and judgment, to give the weekly praise or criticism so useful to young professors of music.”

Dukinfield published *A Collection of Psalms and Hymns for the use of St. Mary's, St. Giles's and Trinity Churches* in 1830, which passed through six editions until 1854[19]. It originally contained 98 hymns as well as the metrical Psalms, and an edition with an Appendix increased the hymn total to 150. Among a number of special provisions, hymns were provided for during a baptism service, before and after Confirmation, and for Ember Week, thus reflecting Dukinfield's conscientious attention to his pastoral duties.

In 1847, well after Dukinfield's departure from Reading, John Bilson Binfield published his *Reading Psalmody* dedicated to Dukinfield. There is also *Three Psalms, as sung at St.Giles Church, Reading, Composed and Respectfully Dedicated to The Revd. H.R.Dukinfield, Vicar* by Mary Havell[20]. This presumably pre-dates Dukinfield's departure in 1834 and may be a year or so earlier as the London publisher was Preston whose business was taken over by Collier & Hollier about 1833. The hymns are for the Sabbath, Advent and Trinity. Of these, that for Advent has a neat Diapason left-hand accompaniment to lines three and four and an Interlude for use between the verses, the music of which is reproduced below, courtesy of Reading Borough Libraries

ADVENT.

Thy mercies Lord shall be my song My voice on them shall

To - ver dwell To a - ges yet un - born my tongue Thy no - ver

fail - ing truth shall tell. Thy no - ver fail - ing truth shall tell.

fail - ing truth shall tell.

Acknowledgements

I am grateful to the staff of the British Library Rare Books and Music Room, those of the Berkshire Record Office, the Reading Central Library Local Collection and the Wiltshire and Swindon History Centre for their courtesy and help.

Peter Marr

[1] Leslie W.Harman, *The Parish of S Giles-in-Reading* (1947), p 82.

[2] Peter Marr, "The Organs of St Giles-in-Reading" in *The Organ*, No.183 Vol.xlvi (1967), pp 130-133. I was then not aware of the second of the organs mentioned in this paper. See also, for the Bishop instrument and its consequent rebuilds, S.J.Watson's unpublished paper (University of Reading, Department of Music, 1998).

[3] See John Dearing, *The Church that would not die* (1993), pp 21-24 for the background to this.

[4] W.S.Darter, *Reminiscences of an Octogenarian* (1888), pp 12-13.

[5] Reading: Berkshire Record Office Churchwardens' Accounts, D/P 96/8/4.

[6] Zerubbabel Wyvill was born at Maidenhead. He became organist of the Chapel of St Mary Magdalene and St Andrew there and he died at Hounslow where he is buried. He was a composer of hymn/psalm tunes, glees and instrumental music. The two-voice phrase is reproduced in *Hymns Ancient and Modern: Historical Edition* (1909), p 578. This version is available to hear on the webpage: <http://www.wgma.org.uk?PandG/tunes.htm>, accessed 10 September 2010.

[7] D/P 96/8/4 as above.

[8] See John Dearing, *The Church that would not die* (1993) for the background to this.

[9] For this, as far as Cadogan was concerned, see Robin Leaver, "Olney Hymns 1779 Part 2: The hymns and their use" in *The Churchman* 94/1 (1980). See the webpage: http://www.churchsociety.org/churchman/documents/Cman_094_1_Leaver.pdf accessed 20 September 2010.

[10] Chippenham: Wiltshire and Swindon History Centre, D/1/61/3/29A.

[11] WSHS above, D/1/61/3/29.

[12] Dukinfield had been born in Sulham, Berkshire, in 1791. He was educated at Rugby, Eton and Christchurch Oxford. He was previously Perpetual Curate of Ruscombe and Vicar of Waltham St Lawrence, also in Berkshire.

[13] *Reading Seventy Years Ago. A Record of Events from 1813 to 1819* (anon., ed. P.H.Ditchfield, 1887), p 62. In spite of the previous tensions, Thomas Willats who ran the choir in Eyre's incumbency was still doing so in 1819, according to the Churchwardens' accounts of that year. Willats had previously been involved with music at Wargrave at the

theatre belonging to the eccentric Lord Barrymore.

[14] Lady Jane [Chowne] Dukinfield, *A Memoir of the Rev. Sir Henry Robert Dukinfield, Bart.* (1861, R/Delhi 2008), p 20. Hereafter *Memoir*.

[15] *Memoir*, p 20.

[16] Harman, *op.cit* p 32 gives a few details.

[17] *Memoir*, p 20.

[18] *Memoir*, pp 32-34. I have split this passage into a number of separate paragraphs.

[19] See also Peter Marr, “Reading Psalm and Hymn book collections in the early 19th century” in *The Berkshire Organist* 58 (2005), pp 46-50.

[20] Unique (?) copy in Reading Central Library Local Collection and a photocopy in the Berkshire Record Office with a putative, but incorrect, date.

10.4 Hymns Ancient & Modern 150 years on

The origins of this article lay in an Address given at All Saints’ Church, Rotherfield Peppard during Morning Prayer on Sunday, 10th April, 2011. The three hymns which were sung during that service, and which are discussed here, were all published in the First Edition of *Hymns Ancient and Modern*.

Be filled with the Spirit: speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord.
Ephesians 5, vv 18 -19.

After those verses from the Epistle of St. Paul to the Ephesians, it may come as a surprise to learn that it was only in 1820 that the Church of England officially recognised hymn singing, following controversy at a church in Sheffield. The Chancellor of the Diocese of York ruled that, although hymns and metrical psalms were illegal in Anglican liturgy, he felt unable to enforce his decision as their use was already widespread. By the 1850s, the plethora of hymn collections then in circulation needed to be replaced by a single volume.

It needed to contain hymns of quality which provided for the entire Christian year, itself an indication of the growing influence of the Oxford Movement. This had sprung from John Keble's Assize Sermon in the University Church of St. Mary the Virgin in Oxford on 14th July, 1833. In 1858, two London parochial clergy, William Denton and Francis Murray, happened to be travelling together on the Great Western Railway (aka God's Wonderful Railway!). They decided that the time was right for such a volume. A meeting at St. Barnabas, Pimlico was convened, a committee of high-church parish priests was formed, and over the following two years a huge number of hymns was scrutinised. In the event, 273 hymns were chosen to form the First Edition of *Hymns Ancient and Modern*, published in 1861 and dedicated on 2nd April of that year. Nearly half of the content comprised translations from ancient Greek and Latin sources, just over one-third were 19th century creations, while the remainder originated in pre-19th century Germany or England. The result was by far the most influential hymn book of the English-speaking world, with 60 million copies sold by the end of the 19th century. The title is significant as it reflects the Tractarians' respect for the past with the inclusion of mediaeval Latin hymns, many translated imaginatively by John Mason Neale (1818-1866), a prominent member of the Oxford Movement. Fellow Tractarians like John Keble (with *Blest are the pure in heart* written in 1819) also contributed hymns of their own. Although it seemed to its contemporaries to be a high-church hymn book, it lived to see itself championed by moderate and then by low churchmen against a high-church newcomer, The English Hymnal of 1906. The immense

popularity of *Hymns Ancient and Modern* resulted in large measure from the inspired marriage of words and music, partnerships which, in many cases, are indissoluble even today.

Who were the men mainly responsible for this undoubted success story? The inspired choice of editors was the key. The Revd Sir Henry Williams Baker Bt. (1821-1877) was entrusted with the words, while William Henry Monk (1823-1889) applied his skills to the selection, composition or commissioning of good, singable tunes.

Baker was Vicar of Monkland near Leominster for 27 years. The present church and organ there owe much to his generosity. *Monkland* is, of course, the name of the tune to which we sing the harvest hymn, *Praise, O praise our God and King*. Baker wrote those words. While at Monkland, Baker wrote two devotional books, one of which, *Daily prayers for the use of those who have to work hard* rejoiced in a title which begged a big question! More importantly, he began his hymn-writing career. As one of its instigators, he became chairman of the Proprietors of *Hymns Ancient and Modern* and it was his business sense which helped to ensure the success of the project. Baker recruited contributors of hymn texts from different church parties; he won over potential competitors and he exploited every opportunity to promote the cause of church music in general and sales of *Hymns Ancient and Modern* in particular. For the 1861 music edition, he put up a considerable share of the capital himself and it was he who recruited Monk as music editor. He was also largely responsible for a very important change in hymn publishing, when he insisted that the Proprietors claim copyright and then exercise it to protect and promote their work. Although reported to be sometimes irascible and even high-handed, Baker was a writer of devotional hymns, unflowery translations and sensitive paraphrasing and adaptations. *Lord, thy word abideth* † is especially appropriate for Bible Sunday (BCP Advent 2). It was written for inclusion in the First Edition with a text based on Psalm 119, v 105: "Thy word is a lamp unto my feet, and a light unto my path." The short lines and rhyme on two syllables skilfully embody the central messages of the hymn: the word abideth and guideth; whoever believeth, receiveth; and so on. We sing the hymn to the tune *Ravenshaw* which Monk adapted from a mediaeval German tune published in 1531.

Appointed music editor of *Hymns Ancient and Modern*, Monk had become Organist and Professor of Music at King's College London in 1847. He appears to have held other posts in plurality from time to time, including responsibility for harmony and for vocal music at Bedford College, London**. Among several church posts during his career, Monk

became Organist at Stoke Newington St. Matthias in 1852 where he established a daily choral service with a voluntary choir. He set high standards, demanded good discipline and gave his choirs challenging music. He also aimed to foster congregational music and he used the organ for support rather than for display. Most of his hymn tunes are relatively austere and his shorter anthems, services and chants follow similar principles. Textures are simple and chordal with conservative harmony which Tractarians considered proper for church use. Monk was assisted in his editorial work by the Revd Professor Sir Frederick Arthur Gore Ouseley (1825-1889) who, together with the Revd John Bacchus Dykes (1823-1876), both parson-musicians, contributed several original tunes to the First Edition. At the time of its publication, Ouseley was Precentor of Hereford Cathedral while Dykes was Precentor of Durham Cathedral.

Soldiers of Christ, arise † was written by the incomparable Charles Wesley (1707-1788). When it first appeared in 1742 it ran to 16 eight-line verses, based on the Epistle of St. Paul to the Ephesians 6, vv 11-18: “Put on the whole armour of God, that ye may be able to stand against the wiles of the devil”. After abbreviation and organisation into four-line verses, it is commonly sung to the tune *St. Ethelwald* which Monk composed specially for the First Edition of *Hymns Ancient and Modern*.

Henry Francis Lyte (1793-1847), born at Ednam near Kelso, became Perpetual Curate of Lower Brixham in 1823. His moving and stately hymn, *Abide with me* †, is particularly associated with funeral services and it has given hope and comfort to many facing death or bereavement. It was probably written in 1847 though inspired by an experience in 1820. Shortly before leaving Brixham in 1847 in an unsuccessful attempt to recover his failing health, Lyte gave the manuscript to his daughter who published it in 1850. The inspiration for the words comes from the Gospel according to St. Luke 24, v 29 where His disciples, on the road to Emmaus, beseech Christ: “Abide with us: for it is toward evening, and the day is far spent”. Lyte’s genius takes the quotation and turns it into a metaphor for human life in all its brevity. He contrasted an unchanging God with the uncertainty and instability of earthly life, as changeable and fickle as the weather: “Through cloud and sunshine, Lord, abide with me”. The hymn has the ability to communicate through its poetry what we cannot always believe through doctrine. Even so, it might not have been so popular but for the advantage of a wonderfully appropriate tune, composed specially by Monk and called *Eventide*. It is said that Monk composed the tune in 10 minutes “at a time

of great sorrow when he had been watching the glory of the setting sun”. Together, the words and music make one of the most moving examples of the art of the hymn.

Following the First Edition of 1861, *Hymns Ancient and Modern* saw several editions until the Standard Edition of 1922 with which many of us were once familiar. *Hymns Ancient and Modern Revised*, first published in 1950 and still in print, represented a far-reaching revision with much 20th century matter. It then spawned two supplements, *100 Hymns for Today* (1969) and *More Hymns for Today* (1980), the entire content of which was incorporated in *Hymns Ancient and Modern New Standard* (1984). The next revision, timed to coincide with the introduction of *Common Worship*, was *Common Praise* (2000) which itself has *Sing Praise* (2010) as a supplement.

After 1820, the Church of England came to regard the singing of hymns as an integral part of worship, as well as of wider aspects of daily life. This was in large part due to the use and influence of *Hymns Ancient and Modern*. We can agree with the editors of *Common Praise* when they wrote of its content: “that its use will enrich daily worship, bring closer the kingdom of God upon earth, and give glory to God in the highest”.

‡ These hymns were sung during Morning Prayer at All Saints’ Church, Rotherfield Peppard on 10th April, 2011.

** Bedford College amalgamated with Royal Holloway College by 1985 to become Royal Holloway and Bedford New College.

Acknowledgment and Bibliography

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K.B. Atkinson

10.5 Organ Academy in France

I expect that most of us at some time have had our eyes on an organ somewhere in the world, which we would simply love to play. For me, this organ was the unique and historic instrument built by Isnard in 1772 in the Basilica of the Royal Convent at St Maximin la Sainte-Baume. Alerted by a friend, resident in France, that there was to be an Academy (the third) on this organ, I made sure that my application was submitted tout de suite.

The Basilica was built between 1295-1532. In effect it is a giant shrine to St Mary Magdalene whose remains were rediscovered during excavations in the thirteenth century. The Basilica was built at this exact place.

The organ has 4 manuals and 43 stops. It was saved from destruction during the Revolution by the intervention of Napoleon's brother who was resident in the town. At the appropriate moment, the organist was ordered to play martial music (the Marseillaise?) and when this was heard it was inconceivable to all that the organ should be destroyed. Major restoration took place in 1986, including the fitting of new manuals. The previous manuals had been installed in 1890 but the originals have been lost. There are two pedalboards, which are easily interchangeable; one is conventional (straight and flat) while the other is a French Classical 'pedalier'. The organ has not suffered any tonal changes whatsoever and all but four of the 2960 pipes are original.

The titulaire of the organ is Pierre Bardon who has held this position since 1961. However it was his nephew Philippe who directed the Academy. Philippe studied in Paris with Susan Landale and André Isoir. He is the titulaire of Pontoise Cathedral (north west of Paris) and was appointed co-titulaire at St Maximin in 2008.

The Academy was limited to 12 organists, who were mostly from France. This was not a masterclass academy, but one of individual

Composition de l'orgue

Positif(50 notes)

Montre	8'
Flute	4-8'
Prestant	4'
Doublette	2'
Fourniture	III
Cymbale	III
Bourdon	8'
Nasard	2' 2/3
Quarte	2'
Tierce	1' 3/5
Larigot	1' 1/3
Trompette	8'
Clairon	4'
Cromorne	8'
Cornet	V

Grand Orgue(50 notes)

Montre	16'
Montre	8'
Prestant	4'
Grand fourniture	II
Petite fourniture	IV
Cymbale	IV
Bourdon	16'
Bourdon	8'
Gros Nasard	5' 1/3
Grosse Tierce	3' 1/5
Trompette	8'
Clairon	4'
Dessus de Trompette	8'
(en chamade)	
Voix Humaine	8'
Cornet	V

Resonance(50 notes)

Flute	16'
Flute	8'
Flute	4'
Dessus de Flute	8'
Bombarde	16'
1ere Trompette	8'
2me Trompette	8'
Dessus de Trompette	8'
(en chamade)	
Clairon	4'
Cornet	V

Recit(30 notes)

Trompette	8'
Hautbois	8'
Cornet	V

Accouplements a tiroir des claviers II/III, I/II
Tirasse permanente du troisieme clavier.

lessons. However no one was precluded from attending the lessons of others and even occasionally joining in any discussion; but one was not obliged to be present when someone else was being taught. A strict timetable was created by Philippe Bardon, which ensured that everyone had exactly the same amount of time to play their prepared pieces and also to practice on the Basilica organ. We all had plenty of time on the organ, with one or two sessions each per day. All lessons and group discussions were conducted in French. The music for study included Dialogues and Offertoires of Marchand and Raison, the Symphonies of Lebeque and any Noël's, but Philippe was also very happy to hear other repertoire during the lessons.



Three other practice instruments were available. There was a monastery in the hills just outside St Maxim where we could use a modern free-standing two manual; unusually, this organ had a 16ft Regal en Chamade just above one's head, the sound of which caused much

amusement. There was an early 18th century two manual instrument of unknown make in the church at Barjols, an attractive town not far away. In spite of its small size, there was a Trompette en Chamade and an octave and a half pedalier. The stops for the Positif (de dos) were behind the player. The third practice organ was a digital brought from Paris by one of the members. This was programmed to the Basilica organ. The stops were shown on a laptop and one selected one's registration by clicking on the appropriate stops. One then donned a headset before playing – fascinating technology!!

The sound of the organ is unique and utterly remarkable, in an acoustic of about 5 seconds. The third manual is named 'Résonance' and the stops for this manual are also the pedal stops. Having selected the normal stops for a Grand Jeu, one is then able to couple the Grand Orgue and Positif to the Résonance where there are a further 5 Trompettes and a Cornet! All this includes the two independent Trompettes en Chamade on the Grand and Résonance organs. It is this which gives this organ such fire and power. The quiet stops are particularly beautiful. Indeed it is surprising how well the music of Bach sounds, as shown by the several CDs that have been recorded by Pierre Bardon.

The Academy participants gave a public concert at the end of the week, after which we were presented with diplomas at a nearby garden party.

The previous week's organ concert at the beginning of the Academy was given by Philippe Bardon. Included in his programme was a Suite written specially for him and the tonalities of this organ. The composer was Peter Sheehan, a member of the Academy, now living in France. Entitled 'Suite Magdala' (in memory of St Mary Magdelene), there are five movements:-
1. Femina Nobilis for full organ. 2. Maria Ludens, a dance theme utilising the Hautbois, Cornet and Voix Humaine and a pedal flute. 3. Maria Ergo Unxit, for Plein Jeu, 4. Maria Unguens, a Tierce en Taille. 5. Noli me Tangere, a fugue with a coda ending on full organ. This piece deserves to be in the mainstream repertoire.

Having lived with this organ and its music for ten days, one came away contemplating the awe and beauty of this wonderful instrument – memories that will last for a very long, long time!

Jonathan Holl

10.6 New Organ for Sandhurst

For several years now the 1954 Rushworth and Dreaper Organ in The Royal Memorial Chapel, The Royal Military Academy, Sandhurst, has been struggling to keep pace with ever more demanding musical requirements. True, it is a large instrument with plenty of the full throttle needed to lead congregations of over a thousand on busy Sundays, but whilst it has almost abundant power, (with a quite deafening Tuba and pedal Bombarde!) it was not really designed as an instrument to fulfil the equally demanding role of accompanying the Chapel's fine choir in the resonant chapel acoustic.

Like the R & D of similar vintage at Guildford Cathedral, the organ is situated away from the choir. The Choir division itself is housed towards the west end of the Chapel, rather than the east end near the choir. As is common with pneumatic instruments, the decades have gone by and the action has become less responsive and noisy, despite regular maintenance and modifications. Additionally, the organ's tonal shortcomings have become more obvious over recent years as the Chapel choir has expanded its repertoire. It became clear in 2004 that a major rebuild was necessary.

A report from Paul Hale was commissioned and a splendid proposal for this work was generated. However, the basic problem of the instrument being too far away from the choir could not be resolved; nor was relocating the Chapel choir itself even remotely possible. This was all aside from the fact that with a price tag heading more towards the seven-figures than six (and an ever dwindling public purse) any rebuild was out of the question.

Amongst the Chapel organists, ideas swirled around for some years until in 2009 they crystallised and it was agreed that the best solution to the problem was going to be a digital one. At the same time we realised that this could be a somewhat controversial decision, but our dilemma was similar to that faced by many places of worship: a failing, and in many ways inadequate instrument, and limited funds with which to put it right.

A choir tour to New York City and state in April 2009 helped us on to the next stage. Playing the quite superb Aeolian Skinner instrument in the Cathedral of St John the Divine led this writer to think, "We have to have one of these!" The Aeolian Skinner sound does not exist in the UK, but with digital technology that sound was accessible. And so we set about seriously thinking about the digital option. Full credit goes to the

Chapel's Organist and Director of Music, Peter Beaven, who spent countless hours researching, talking with a number of organ manufacturers in the UK and abroad, and visiting a number of installations around the country, experiencing their different instruments,



talking to their players and assimilating many good suggestions into the console design of the instrument we finally chose.

After months of background work we settled on Allen Organs. There were a number of reasons for this. Of the companies we looked at we felt that the Allen technology was the best available. The level of pre-sales service we received from the Allen team was outstanding. Allen loaned us an instrument in the Chapel for a day to explore and provided us with a technician who could voice each stop to any requirement we had, at the push of a laptop button. The promise of after sales service was equally good; no hollow promise in our experience.

The Chapel was incredibly fortunate in that the necessary funding for the instrument was made available through a single anonymous donation, meaning that we could purchase the instrument with no drain whatsoever

on public funds.

So it was that in November 2010 we took delivery of a four manual, custom built digital instrument. Digital instruments can sound unconvincing without careful voicing, a time-consuming process often neglected in my experience. However, even straight out of the box, as it were, the sound was impressive.

There are 52 speaker cabinets located in three areas of the Chapel. The majority are in the main case, carefully placed to ensure that the pipe instrument is still fully playable and none of the speaker cabinets are visible anywhere in the building. A set of speaker cabinets, through which the Bombarde division sounds, is placed in the north-west triforium whilst the Choir division sounds from speaker cabinets placed in the triforium above the lower chancel, just above the choir stalls. There is also a “floating” string division in the south-west triforium.

After several days of voicing, the instrument was more impressive still: singing flutes, gorgeous strings, a good solid diapason chorus and splendid reeds. Full swell is utterly convincing in every way. The solo section contains stops for every occasion with a particularly fine French Horn stop. All four 32’ stops make the building shake, with the Zimbelstern adding a little something extra on certain occasions!

Some months after installation we have got used to the instrument and ideas for refining the voicing are taking shape. This can easily be done with a laptop, a good set of ears and some time. If we do not like a particular voicing, it can be changed. The instrument is equipped with the Allen Vista unit which allows for limitless additional voices to be added through the on-board MIDI system.

The instrument is a joy to play; comfortably laid out and amply equipped with playing aids. We had a number of modifications made to the standard Allen console in terms of layout which work well. Allen even fitted a Great to Pedal Combinations Coupled stop, something usually missing from all sizes of American instruments.

Would we prefer pipes? There are not many organists who would say “No” to this, provided the pipe instrument is fit for purpose.

Are we delighted with the digital alternative? Most definitely!

You can hear it for yourself at the Gala Concert (featuring Carlo Curley,

the Chapel Choir, Peter Beaven and myself) being held in the Chapel on Sunday 19th June 2011 at 8.00pm. Please see the website www.christchurchsingers.org for further information. You can also find further details there of the Rushworth and Dreaper organ.

Simon Dinsdale

Sub-Organist
The Royal Memorial Chapel
The Royal Military Academy, Sandhurst

10.7 RSCM in the Oxford Diocese

by Philip Bowcock

The Oxford Diocese comprises roughly the three civil counties of Oxfordshire, Berkshire and Buckinghamshire and contains over 800 churches. For many years the Oxford District Committee has run a Three-Day Course for choristers aged 9 – 16 each Easter.

In 2002 I took over the administration of the Course and wrote an account of it in *The Berkshire Organist* of that year. This has been my tenth year, and it has become one of my major annual events. Planning starts in September and finishes the following June, when I report to the Committee.

It has been great fun, but inevitably problems arise and this year has been no exception. Previously the venue has been Magdalen College School and choristers sang Evensong each day in Magdalen College Chapel. This year they were unable to accommodate us so we moved to New College School, with Evensong each day in New College Chapel. The latter has a particular significance for the RSCM as a former student, Sir Sydney Nicholson, went on to become Organist of Westminster Abbey and then resigned in order to set up the School of English Church Music, which in 1948 became the Royal School of Church Music.



This year we had 89 choristers from churches as far apart as Wokingham and Northampton and it was directed by Jonathan White of Lady Margaret Hall, assisted by a Housemaster and three Housemistresses. Music included a new setting of the Magnificat and Nunc Dimittis composed by Jonathan (the second time he has done it for this Course, as he wrote a new one last year) and anthems Evening Hymn (Purcell), The Father's Love (Lole) and In His Hands (Mendelssohn) beside introits, psalms, etc. Another "first" was the playing of final voluntaries by Richard Parkinson (16) from St Thomas of Canterbury, Goring, who had just passed his Grade 8 Organ with distinction.

Just to add to the fun, other problems arose – two of the original Housemasters were unable to come at short notice, car parking was very limited, and two people did not have CRB disclosures in time. But with goodwill from everyone all went well, replacement Housemaster and Housemistress were found, and the choristers probably did not even notice.

Rehearsal for Evensong in New College Chapel

The other main activity with which I have been involved was a survey of the music in the Diocese last year. This was done entirely by email with around 4,000 sent, and out of the 815 Churches I received replies from 400. You can see my report on this if you Google RSCM Oxford and click on the link. However one or two particular points are worth noting. Unsurprisingly there is a shortage of organists – 43 churches were seeking one and many more rely on finding a freelancer. Twelve stated that they rely entirely on Karaoke machines, though in fact I know that there are others. It was also obvious that many of the churches look outside their parishes for an organist instead of trying to “grow” one themselves. It was however encouraging that around thirty have organ scholars or other members learning to play.

It is worth noting that out of 21 Anglican churches whose organists are members of this Association, six did not reply to the questionnaire. Members might like to ask their churchwardens (to whom the questionnaires were sent) if they had responded. I would still like to hear from as many as possible, so if a church has not responded I would be delighted to send a copy.

Finally, the RSCM decided to appreciate my efforts by presenting me with a Certificate of Special Service at the last Evensong, one of four members in the UK to receive the honour this year. It was very gratifying to receive this for doing something which I have thoroughly enjoyed anyway. Professor Edward Higginbottom who is Professor of Choral Music and Chairman of the Oxford RSCM Area, and was most helpful in making arrangements for the Course, made the presentation.

10.8 Service of Rededication

The first event of 2011, the President’s Afternoon, was held at St Peter’s Church, Earley on Saturday, 8th January. The meeting was divided into three parts – a service of rededication, an illustrated talk about the life and music of Percy Whitlock and.....tea! Attended by a goodly number of people, the service was led by the vicar of St Peter’s, the Revd. Derek Spears. David Price was at the organ and we were privileged to have 20 members of the choir in attendance. They led the singing splendidly and it

was good to see several very young members amongst them. The hymns were 'As with gladness men of old' and 'Angel-voices ever singing'. There were two readings, before which we sang Psalm 36. The choir sang a beautiful anthem by Percy Whitlock: 'Here, O my Lord, I see Thee face to face'. For the final voluntary David Price played C.S. Lang's 'Fanfare'.

After a few minutes of preparation, the President welcomed and introduced Malcolm Riley, who is secretary of the Whitlock Trust. He is also Director of Music of Cranbrook School in Kent. He spoke to us for about an hour, absorbing us totally in the life of Percy Whitlock. We were shown old pictures and videos of him and also of Rochester and Bournemouth, places where he had spent much of his life. We listened to recordings of actual performances in which he had taken part. Malcolm also demonstrated on the organ several compositions, including the well-known 'Folk Tune' and the Hymn Prelude on Darwall's 148th ("Ye holy angels bright"). It must be remembered that Whitlock also wrote a considerable amount of light orchestral music, some of which he arranged for organ. His output also included some choral music.

Percy Whitlock was born at Chatham on 1st June 1903. He became a chorister at Rochester Cathedral and was later made Head Boy. He learned the organ with Charles Hylton-Stewart, the Cathedral Organist, and became Assistant Organist in 1921 for 9 years. He studied at the Royal College of Music and was taught composition by Stanford and Organ by Henry Ley. In 1928 he was diagnosed with TB which resulted in his untimely death at an early age. In 1931 he had married Edna Kingdon, a singer for whom he acted as accompanist. The honeymoon was spent in London and Whitlock, being a true "organ buff", took his newly-wed wife to visit the Compton organ works on their first day! He was organist of St Stephen's, Bournemouth (1930-1935) and also became Borough Organist at the Pavilion. Here he became much involved with the work of the Municipal Orchestra. On some of the video footage of Whitlock at the organ, Malcolm pointed out a rather strange position of his right hand. He had in fact been born with two thumbs, but this had been corrected by surgery. During the war years he was a Food Control Officer in Bournemouth. Whitlock died on 1st May 1946. It is recorded that the last piece he played was 'O for the wings of a dove' and the last piece he wrote (in 1945) was 'After an Old French Air'. His widow Edna never remarried and lived for another 47 years until 1993.

The talk was very well presented and of great interest. There was almost an air of disappointment when the end came. The President warmly thanked Malcolm, who was given enthusiastic applause.

Tea followed and, as usual, we had a wonderful spread of sandwiches and cakes. We are always most grateful to Jen (Guy) and Margaret (Wooldridge) for the trouble they take. So ended our first visit of 2011 – a most interesting and happy occasion.

Jonathan Holl

10.9 St Peter Cranbourne

One evening in January 2006 this church suffered an arson attack by vandals. The small 2 manual Father Willis organ was totally destroyed and there was much smoke and water damage throughout the church, with the chancel being very badly affected.

The church, as well as being beautifully restored, is now the home of an excellent 2 manual and pedal organ built by Peter Collins. Installed in 2009. The opening recital was given by Paul Hale, Rector Chori of Southwell Minster. The imaginative stoplist enabled him to play a wide ranging programme of music from the 18th century to the present day.

The voicing of the organ tends to favour slightly the classical repertoire, but romantic music is still highly effective, with the good 8 foot tone of the Open and Stopped Diapasons on the Great and the foundation stops on the Swell. The flutes are particularly beautiful, having a tender quality. The Mixtures blend in well and give a good topping to their respective choruses. The Sesquialtera on the Great is a most a useful stop. As well as enabling one to play Cornet Voluntaries with the true sound, one is also able to achieve a variety of tone colours by varying the combinations of 8, 4 and 2 stops. Used with the Tremulant, one has a beautiful and bold solo sound for chorale preludes. It is useful having two separate tremulants on the Great and Swell and, furthermore, the frequency of both is gentle. The Great Trumpet is good for 18th century Voluntaries and is of a strength that blends well into the Great chorus. The Swell reeds on the other hand have a French quality, creating an exciting Full Swell. The pedal organ is all that one would expect -- the Trombone suiting both romantic and classical repertoire. There are six thumb pistons to the Great and Swell, and six toe pistons to Pedal. There are eight general thumb pistons with sixteen memory levels. The keys and pedals have mechanical action while the stop action is electric.

This article would not be complete without mention of the beautiful case. This was designed by Nicholas Plumley, who is well-known as an organ historian, as well as a designer of organ cases. He is also a noted artist of historic buildings, especially churches and cathedrals. The pipework blends in well with the various colours in the chancel.

On a personal note, this organ is a pleasure to play. I gave a ‘local recital’ in June 2010 and played the following programme:-

1. Praeludium in E minor N. Bruhns (1665 – 1697)
2. Tierce en taille F. Couperin (1668 – 1733)
(Messe pour les paroisses)
3. Voluntary in D Largetto – Allegro J. Bennett (1735 – 1784)
4. Chorale Prelude J. S. Bach (1685 – 1750)
“Allein Gott in der Höh’ sei Ehr”
(*Glory to God in the highest*)
5. Variations on C. H. Rinck (1770 – 1846)
“Ah, vous dirai-je, Maman”
(*Introduction, Theme, 9 Variations and Fugue*)
6. Etheldreda Rag A. Wills (b.1926)
(*Homage to Scott Joplin*)
7. Berceuse L. Vierne (1870 – 1937)
8. Carillon de Westminster L. Vierne

Specification of the Organ

GREAT			
Open Diapason	8		
Stopped Diapason	8		
Principal	4		
Chimney Flute	4		
Fifteenths	2		
Sesquialtera	II		
Mixture	IV		
Trumpet	8		
Tremulant			
Swell to Great			
SWELL			
Rohr Gedact	8		
Salicional	8		
Voix Celeste (TC)	8		
Gemshorn	4		
Octave	2		
Mixture	III- IV		
Bassoon	16		
Shawm	8		
Tremulant			
		PEDAL	
		Bourdon	16
		Principal	8
		Bass Flute	8
		Octave	4
		Trombone	16
		Trumpet	8
		Swell to Pedal	
		Great to Pedal	

Jonathan Holl

10.10 Steam Railways & Organists

I have been a steam railway enthusiast since my schooldays in Nottingham. At that time there were railways everywhere and cycling to school meant a railway crossing in Basford near to St Augustine's church, where Anthony Crosland was organist long before he was so employed at Wells Cathedral. I was very pleased if I found the gates closed and the signals 'pegged off'. A long coal train would appear with an LMS Fowler 4F or Stanier 8F in charge, on its way to the Nottinghamshire coalfield at Mansfield. There was a signal box near to my house where, under the watchful eye of the signaller, I spent many happy hours pulling the signals for express trains on their way to the Erewash Valley line at Stanton Gate. These would invariably be hauled by a gleaming BR Green Stanier Jubilee. At this time I was having organ lessons from Sydney

Smith at St Margaret's Aspley. Sydney's other pupil was Kendrick Partington (father of Adrian). I was also assistant organist at St Margaret's, where there was a large 2 manual Rushworth & Dreaper extension organ.

The steam locomotive is very much a living, breathing thing, in much the same way as a pipe organ is. It has a rhythmic exhaust with either three beats to the bar (if the engine has three cylinders) or four beats to the bar (if the engine has two or four cylinders). The famous Gresley Pacifics of the LNER, like Flying Scotsman or Mallard, at speed, make a sound like compound time - diddly diddly / diddly diddly etc! This is what makes the steam locomotive so fascinating to the organist.

Some notable organist/steam locomotive enthusiasts include Sir Walter Alcock, who had a miniature steam railway in his garden in Salisbury Cathedral Close, which was passenger carrying and on which the choirboys from the cathedral would be given rides after Evensong with Sir Walter driving the engine. A photograph exists in the museum at the South Devon Railway at Buckfastleigh together with the actual engine! James Lancelot, the present organist at Durham Cathedral, formerly assistant at Winchester Cathedral, has a very comprehensive model railway in his attic at Durham. Alwyn Surplice, a previous organist at Winchester Cathedral, was a keen steam enthusiast. I remember him coming to Nottingham as an Associated Board Examiner, and staying with Tony Harvey, organist (and the first Events Organiser for the Friends of Cathedral Music) in Nottingham's Park Terrace. On that occasion Alwyn, Tony Harvey and I had a magical evening standing at the side of the Midland main line in Radford to watch the midnight mail train roar through behind an LMS Jubilee, with the driver and fireman in the cab illuminated by the fire from the firebox door.

Tony Harvey was a keen railway photographer and had a notable collection of photographs of the last years of steam, both in this country and abroad, and was often to be seen riding on the footplate. Another renowned Nottingham organist and teacher was Leonard Henniker. He was organist of St Andrew's, Nottingham, where he presided over a large 4 manual Hill, Norman and Beard organ and had a Gauge O model railway in his attic, which he invited his piano pupils to play with after their lessons.

Steam railways seem to have a fascination for members of the clergy also. To name but a few, the Precentor at Bury St Edmunds has a Gauge 1 steam railway in the cathedral crypt. The Rev'd Wilbert Awdry, who

wrote the Thomas the Tank Engine books had a full size steam railway in his vicarage garden in Norfolk. The Rt. Rev'd Eric Treacy, former Bishop of Wakefield, was a renowned railway photographer, particularly on the Settle/Carlisle railway. He had an engine named after him and died on the platform of Appleby Station whilst photographing.

When I was organist at St Nicolas' parish church in Newbury, I built my collection of Gauge 1 live steam locomotives to run in my garden. We have now moved to Devon, where my railway has been rebuilt, much



enlarged, in a flat half acre field adjacent to our farmhouse cottage near Salcombe. Gauge 1 is not quite ride-on size and, therefore, much easier to lift and handle when I take them for an outing to other Gauge 1 members' lines.

Nowadays there are many preserved Steam Railways all over the country and regular steam hauled trains on the main line are steamhauled by magnificently restored engines. Brand new engines are being built, notably the LNER A1 Pacific TORNADO. All 162 locomotives in this class were destroyed in 1962, so an appeal was launched to build a new one. Tornado cost £3m to build and since entering service in September 2009, has hauled trains all over the country. During the recent heavy snowfall, when trains in the South East were cancelled, an excursion hauled by Tornado rescued stranded passengers from several stations. So

steam is alive and well and we organist/steam enthusiasts can enjoy our hobby.

David Reynolds

10.11 The Steam Clock in Gastown

In Vancouver's suburb Gastown is a remarkable clock which plays Westminster Chimes using steam through pipes. I don't know how difficult it is to tune a pipe which only plays when steam is blown through it. It is probably a job for an organ builder with leather gloves. Perhaps that is why steam power never caught on in churches?

See Wikipedia URL:
http://en.wikipedia.org/wiki/Steam_clock



The first steam clock was built in 1859 by the engineer and businessman John Inshaw who took over the public house on the corner of Morville Street and Sherborne Street in Ladywood, Birmingham, UK. Inshaw applied his interest in steam power to construct a steam-powered clock as a feature. A small boiler made steam; the steam condensed into droplets of water that fell on a plate at regular intervals, and the plate then drove the mechanism. The clock was installed above the door, and the pub became known as the Steam Clock Tavern. The establishment was sufficiently successful that it became a music hall in the 1880s. (*Abstract from Wikipedia*)

This clock was built by Raymond Saunders in 1977 as a tourist attraction for the renovated Gastown district of Vancouver and is now owned by the City of Vancouver. Comprehensive details of the mechanism can be found in Wikipedia on the internet. The mechanism is partly steam and partly electricity powered. The sound produced by steam through five pipes is very breathy and the lowest note sounding the hour is nowhere near as loud as the Canadian Pacific trains or Big Ben.

Malcolm Rigg

OFFICERS OF THE ASSOCIATION

PATRON

Gillian Weir DBE

HONORARY FELLOWS

Dr Francis Jackson

Dr William McVicker

PRESIDENTS

1921 - 23	<i>Percy R Scrivener</i> FRCO FTCL
1924 - 26	<i>A C P Embling</i> MusD FRCO
1927 - 28	<i>Percy R Scrivener</i> FRCO FTCL
1929 - 30	<i>F G Goodenough</i> FRCO
1931 - 34	<i>B Probert-Jones</i> MusB FRCO
1935 - 37	<i>Albert Barkus</i> FRCO
1938 - 42	<i>A Yould</i> FRCO ARCM LRAM
1943 - 45	<i>Archibald H Lusty</i> ARCO HonFTCL
1946	<i>Percy R Scrivener</i> FRCO FTCL
1947 - 48	<i>W Hugh Rowe</i> ARCO
1949 - 50	<i>Albert E Rivers</i>
1951 - 52	<i>A Warren</i> FRCO
1953 - 55	<i>Prof H C Barnard</i> MA Dlitt
1956 - 57	<i>F Gordon Spriggs</i>
1958 - 60	<i>Leslie Pratt</i> FTCL
1961 - 63	<i>Roy N Nash</i>
1964 - 65	<i>Miss E G Goodship</i> ATCL
1966 - 68	<i>H D Anthony</i> MA BSc PhD FRAS
1969 - 71	<i>Leslie F B Davis</i>
1972 - 74	<i>R P J Pepworth</i>
1975 - 76	<i>J C Lawes</i>
1977 - 78	<i>Donovan L Jones</i>
1979 - 80	<i>Mrs Evelyn A Fisher</i>
1981 - 82	<i>Harold H Hartley</i> MA BSc FRAS MBCS

1983 - 84	Peter B Marr PhD GTCL FRSA ARCO
1985 - 86	Derek M Guy AFCM
1987 - 88	Christopher Hood BA
1989	Christopher J Kent MusB MMus PhD FRCO ARMCM
1990 - 91	David Duvall MA FCA
1992 - 93	Philip Bowcock BSc MRICS
1994 - 95	Graham Ireland BA BMus MMus FRCO
1996 - 97	Donald Hickson MCMI
1998 - 99	Christine Wells BMus FRCO LRAM
2000 - 01	Graham Ireland BA BMus MMus FRCO
2002 - 03	Jim Wooldridge FSCA
2004 - 06	Jonathan Holl ARCO LRAM ARCM
2007 - 08	Christopher Cipkin BA MA ARCO
2009 - 10	Ian May
2011-	Jill York

SECRETARIES

1921 – 1926	<i>S T Chamberlain</i>
1927 – 1931	<i>Sidney Collins</i>
1932 – 1976	<i>Archibald Lusty</i>
1977 – 1983	<i>Ron Pepworth</i>
1984 – 1986	Christopher Hood
1987 – 1991	Norman Hutt
1992 – 1993	Graham Ireland
1994 – 1996	Donald Hickson
1997 – 1998	Christine Wells
1999 – 2000	Graham Ireland
2000 – 2001	Jim Wooldridge
2002 – 2007	<i>Alan Kent</i>
2008	Donald Hickson
2009 –	Christopher Cipkin

TREASURERS

c1930 – c1954	<i>A.L Warman</i>
c1954 – 1958	<i>Leslie Pratt</i>
1959 – 1960	<i>Mrs S Stephenson</i>
1961 – 1976	<i>Leslie Pratt</i>
1977 – 1979	J G Davies
1980 – 1982	Peter Marr
1983 – 1989	David Duvall

1990 – 2010
2011-

Mark Jameson
Derek Guy

All dates given above are the year of election.

EDITORS OF THE BERKSHIRE ORGANIST

1948 – 1973	Albert Rivers
1974 – 1977	Leslie Davis
1978 – 1983	Gordon Spriggs
1984 – 1997	Gordon Spriggs and Philip Bowcock
1998 – 2004	Philip Bowcock
2005 – 2009	Graham Ireland
2010 – 2011	Patricia Rigg