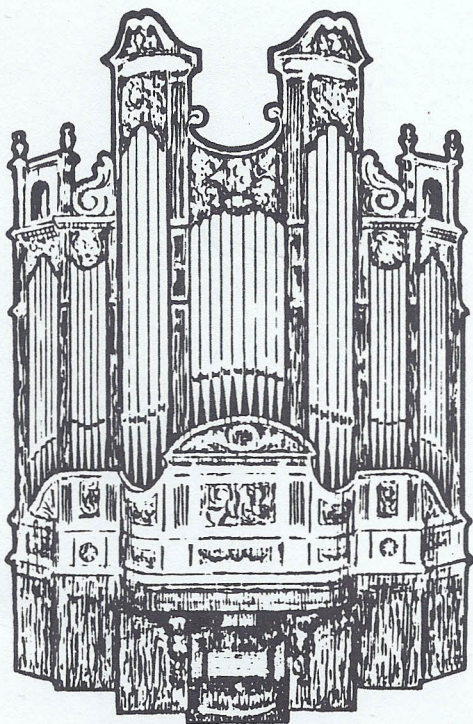


The Berkshire Organist

ISSN 0265-1971



Number
44

1991

£2



OFFICERS

President

David Duvall, MA FCA
39 Hudson Road
Woodley
Reading, RG5 4EN
Reading 696308

Hon Secretary

Norman Hutt
9 Flower's Piece
Ashampstead
Reading RG8 8SG
Compton (0635) 578515

Hon Treasurer

Mark Jameson
4 Treesmill Drive, Cox Green
Maidenhead
Berkshire, SL6 3HR
(0628) 38760

Hon Programme Secretary

Derek M. Guy, AFCM
14 Wilmington Close
Reading RG5 4LR
Reading 693587

Benevolent Fund Steward

Mrs E.A. Fisher
7 Beechwood Close
Crays Pond, Goring Heath
Reading RG8 7SG
Checkendon 681232

Publicity Officer

Leslie Davis
99 Tilehurst Road
Reading RG3 2NA
Reading 507367

Other Committee Members

Miss Evelyn Hewett	to 1993
Mrs Rachel Walker	to 1993
Christopher Hood	to 1992
Graham Ireland	to 1991

Editors of *The Berkshire Organist*

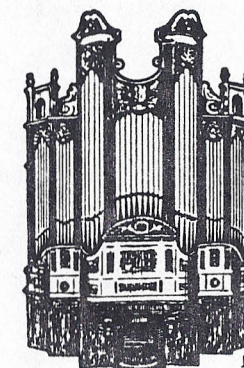
Gordon Spriggs	Philip Bowcock
403 Wokingham Road	4 St Anne's Road
Earley	Caversham
Reading RG6 2EH	Reading RG4 7PA
Reading 264257	Reading 475438

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

THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity No 298088

The Berkshire Organists' Association was founded at a meeting held on 19 April 1921, arranged by Mr. Percy Scrivener (Founder President) and Mr. Archibald Lusty, who served as Secretary for 46 years. The Association was affiliated to the National Union of Organists' Associations: this body became the Incorporated Association of Organists in 1929, to which we are still affiliated. In 1988 we became a registered charity.



Our aims as an Association are:

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

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

(a) Organising events for members.

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

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

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

CONTENTS

The President, 1990-91	1
A Message from the President	2
Editorial	3
The Incorporated Association of Organists	5
Westminster Organ Festival	6
Distinctiveness in 19th-century English Catholic Hymn Tunes - some preliminary thoughts	7
Raising the Tone	10
The Presidential Service at Sonning	11
From the Past	12
Voice and Organ Recital	14
Other Recitals of 1990	14
Fairfield Organ Festival	16
The Half Day Conference	17
Organalia	18
Round the Console	23
58 Years as an Organist	24
Music Reviews	26
I Listen - They Play	28
St Luke's, Maidenhead	29
Festival of Christian Music	29
Published Organ Specifications from the Past	30
Register of Members	33
Index of Members' Appointments	40
Past Presidents	41
Honorary Fellows	41

THE PRESIDENT, 1990-91

David Duvall was born in 1948 and went to Westminster School and Peterhouse, Cambridge, where he read Classics. He qualified as a Chartered Accountant in 1972 and now works as Senior Tutor at ATC Chart Thames Valley, the local branch of one of the leading firms of accountancy tutors, lecturing and writing study material.

He is married to Ann and has four children (two of each), aged from 6 to 16.

David claims to be one of the least qualified of the Association's Presidents, having had his last organ lesson at the age of 17. His first church post was at Holybourne, near Alton, Hants, where his abiding memory is of Jack the verger and local cowman getting married and asking for what turned out to be Widor's Toccata ("Oi don't know what it be called, but it go Tiddle-iddle-iddle").

Since 1977 he has been organist and choirmaster at St Andrew's, Sonning-on-Thames, where the choir numbers 30 and includes Ann and two of the children. David writes music for the choir "when there is a need for it, which is probably the wrong reason: what comes out is in the Stanford / Brewer tradition, so no-one would want to publish it!".

He feels that the most valuable thing that the Association can do to encourage more people to take up the organ is to try to ensure that churches - where they will be most likely to come across the organ - are places where they want to go and where their interest is welcomed. Aspiring to the highest possible standards in church music, and providing worthwhile music to suit all tastes, must be the best way to achieve this aim.



A MESSAGE FROM THE PRESIDENT

"The days of our age are threescore years and ten" says the Psalmist. You might have thought, reading this page in last year's issue, that the Berkshire Organists' Association's days were similarly numbered as we entered our seventieth year from our foundation in 1921.

But whilst I totally understand and sympathise with the frustration which led my predecessor to his remarks, I feel, and I hope that you do too, that this pessimism should be regarded as a challenge to see what we can do rather than to regret what we can't.

We have had 70 good years: we have achieved a great deal, and we have been fortunate to have been led by people who were and are fine musicians and devoted servants of the Association. Now, as well as looking back with pride, we must look forward with enthusiasm and expectation.

The introductory note about the Association at the front of the magazine sets out the aims of the Association and how we hope to achieve them. I won't repeat them here, but I would just like to say that I believe that we can achieve them, even if we don't all agree about everything. Indeed, discussions would be extremely boring if we did.

The 1990's have been targeted by most of the Christian churches in Britain as the Decade of Evangelism. This doesn't necessarily mean jumping about in church singing happy-clappy songs like "If I were a butterfly" and raising one's arms in a gesture which, if made by organists, usually means that the vicar has just announced a hymn whose music is on a sheet which someone has forgotten to put out.

To be fair, there are many churches where people sing and enjoy such choruses: they have their place for me too, and the evangelical churches are often those which are growing rather than shrinking. But the Decade of Evangelism means much more than this. It is an attempt by the churches to find out what people need from them and how to fulfil that need - and by doing so to bring more people closer to God.

I feel that we can achieve, if we try hard enough, something similar in the organ world. National Learn-the-Organ Year must be seen as the start of our own "evangelism" - a continuous process of getting people interested in the organ and its music.

This is not of course something that should be confined to churches, although churches are so often, for obvious reasons, the places where interest in the organ can be kindled. As an Association we can, by raising our profile in the area, make people aware of what we do; and the Committee and I will be working for this as hard as we can.

But as individuals we can generate interest wherever we can, whether we are active organists or not. Whenever we see a young person reaching Grade 5 at the piano, do we see if he or she might like to have a look at an organ - at home or in a church? If we hear of someone looking for an interest in retirement - someone who

"used to be a pianist" - do we try and bring the conversation round to the organ? And by the way, if we do, are we going to give their name to the Secretary so that he can send them details of the Association?

How many new organists are you going to find this year?

May God bless our Association, all its members and all its works.

David Duvall

EDITORIAL

The objectives of the Association are clearly set out in the Constitution but, like all statements, they are capable of a wide variety of interpretation. During recent years there has been a marked tendency for it to become an "Organ Association" - the implication being that the pipe organ is the best thing since sliced bread - or, presumably, before it since there seems to be no reference to the latter commodity in the Old Testament while the organ appears to have had its place in Judaism (see for example Gen. 4.21 and Psalm 150). While there is every reason to support the preservation of good examples of organ building and high quality performances on them, many church organists are faced with less than the best, whether the sound emanates from pipes, reeds or loudspeakers, and many also do not have the preparation time or ability to perform organ repertoire to a concert standard. They are far more concerned with the contribution which music makes to worship, and give the best they can for this purpose. Equally, most of those listening are not directly concerned with the details of interpretation but regard music as a vitally important part of the main purpose of their presence.

The past year has seen a return towards being an "Organists' Association", and if it is to carry out one of its main objectives of supporting those who perform every Sunday this should be welcome. It is therefore to be hoped that all those who see themselves among these ranks will feel that the Association has something to offer them and come forth to swell the membership.

In the past we have received review copies of music from Oxford and this year has been no exception. It is generally considered that the reviewer is entitled to retain the copy in return but this is not always desired. It has now been agreed by Oxford and by the Music Librarian of the Central Library that these latter review copies will be held in the Music Library for consultation by members and others interested. This is of course on the strict understanding that they will not be removed from the library or copied in any way. We hope that this facility will be useful to members.

We have also placed copies of the last seven issues (those produced in the current format) in the Music Library for reference. Again, they are not to be removed from the Library, but it is now possible for many more members of the public to know of our activities. Incidentally, the Association is listed among organisations on the Berkshire computer information system, and can be referred to at any terminal.

At the time of going to press we learn that that restoration of the remainder of the Town Hall complex is in jeopardy. While everyone appreciates the present economic climate, it is nevertheless a sad reflection on this town, the largest and most important between London and Bristol and between Oxford and the south coast, that there is no proper museum, and that one of the finest concert halls which also has one of the most notable of all English organs is probably to languish as a contractor's site for the foreseeable future, possibly for a good many years. One can only wish that previous generations of local politicians could have had greater foresight and come to their decisions at an earlier date so that the whole scheme could have been completed before now. The Reading Evening Post photographed the sad spectacle of the organ being dismantled and this is reproduced on page 22.

WHAT WE THINK ABOUT OUR ASSOCIATION

It was most gratifying to learn from the results of the Questionnaire sent out early in 1990 that this magazine of ours is so highly rated by members. One of the questions asked for "any views you have on *The Berkshire Organist*" and the replies were uniformly "Excellent!". Thank you all for that. We are pleased, for it takes quite some effort to produce: we have been doing it for 43 years now, and it nearly folded up at one stage.

People generally get fed up with being bombarded with questionnaires to fill in - it seems to be quite a disease in some churches - but this one was, at any rate, sensible and straightforward, and in all 54 members took the trouble to answer it, giving a good idea of what is wanted from the Association.

Almost all (52 out of 54) want organ recitals, and the art of organ playing to be promoted (52 again); also to encourage public appreciation of organ music (49). Help and advice for church musicians (46), and opportunities to meet with each other for discussion (43), were quite high on the list; so were talks on organs (43) and organ Master Classes (40), likewise concerts including the organ (39). Rather lower came social evenings (28) - though some complained that there are too few of these; and music publishers' evenings (29), but sadly perhaps, because this is where, instead of indulging our own pleasure in the instrument, we can be more useful to others. Choir work came bottom with choir training workshops (24), Choirs Festivals (23), and sessions on new anthems and hymns (21).

Some felt that, besides looking after the Town Hall organ, we should compile a register of organs, of teachers, and of deputies. Other requests were for a wider range of activities. Club visits and outings, organ builders' visits, and activities jointly, not only with the IAO, RSCM, BIOS and the University Music Department, but also the Organ Club, RCO- and Free Church organisations instead of being too Anglican-orientated.

Twenty-four members come as often as they can and enjoy the meetings; 29 would like to but can't, and still like to support with their subscriptions. Dissatisfaction expressed by eight people included :- not enough social contact with

other members and not enough support for Church musicians. Most approve of *The Organists' Review*, though some find it too highbrow; how many of us would have second thoughts if it were not for the consistently brilliant and human contributions of Madame Corno Dolce? That kind of thing keeps us all sane!

THE INCORPORATED ASSOCIATION OF ORGANISTS

Richard Popple

The Incorporated Association of Organists was formed with three chief aims: first, to enable organists' associations to accomplish together things that they were unable to do singly; second, to give organists a representative voice in national musical debates and third, to establish a network of mutual help and support. The IAO now has nearly 100 affiliated associations, is registered as a company and as a charity, and has advanced in the range and scope of its activities, but its aims remain unchanged and continue to guide the decisions of Council.

The two obvious examples of collaborative achievement are the *Organists' Review* and the annual Congress and Organ Week. The *Organists' Review*, which began in 1939 as the *Organists' Quarterly Record*, has improved progressively under successive editors and is regarded by many as the best journal for organists in the English-speaking world. It owes its present appearance to Gavin Barrett, who was editor from 1983 to 1990; the A4 page size allows more economical use of the paper and gives more scope for illustrations. There is at present a waiting list of advertisers for the full colour front cover. The *IAO News* is issued as a free supplement to the *Organists' Review* and contains news of local associations and events.

The annual Congress used to be organised and hosted by one of the IAO's associations and most of the events were provided by members. It was the practice for many years for local associations to send elected delegates to attend Congress and to vote at the Annual General Meeting. Although this is no longer done formally, it is still a great pleasure to see representatives of many of the affiliated associations at Congress each year. The character of Congress has been changed by the emergence of numerous Summer Schools and similar functions with which the IAO has to compete for custom. Consequently, Congress now includes recitals and master-classes with players of international standing, events of special interest and value to students, and a programme which compares well with others available. Nonetheless, it is still an occasion for friendly reunions and retains a family air that is missing from the purely commercial schools.

The IAO has the largest membership of all the organists' institutions in the UK and is frequently invited to speak with a representative voice either through its President or its officers. Each President is an organist of distinction and renown; many of them are known internationally and we are very fortunate that they are

prepared to use their influence while in office to further the interests of the IAO and organists generally.

Two items of mutual help and support are worthy of mention. The IAO Benevolent Fund, which draws its income from voluntary contributions, gives financial support when needed to members and former members of the IAO and their dependants; this may include help with fees for organ tuition. Also, the IAO provides grants and guarantees against loss for education events organised by one or more of its affiliated associations, and, through its network of Regional Liaison Officers, promotes regional events such as one-day seminars which would be beyond the means of most individual societies.

The IAO works hard within its limited resources to fulfil its aims and objectives, but it does depend upon the moral and financial support of all its members. Funds from social events, bequests and donations are always welcome; please help the IAO to continue to help you!

[Richard Popple is Hon General Secretary of the IAO and Managing Editor of the *Organists' Review* - Eds]

WESTMINSTER ORGAN FESTIVAL

Derek Guy

On Saturday 23 June a large number of organists met at Westminster for a day of organ music. From 10.00 am there was a recital every 2 hours in the Great Hall of the Central Hall. These recitals which lasted 45 minutes were given by young organists, most of whom were assistant Cathedral organists. It being the centenary of the death of César Franck, each of these recitals included one of his organ works. The last recital given by Stephen Layton included a brilliant extemporisation on a theme submitted by Jonathan Rennert.

During the morning David Sanger gave a master class in the Central Hall library on a three-manual Rushworth & Dreaper organ which belongs to the London College of Music. Between the recitals at the Central Hall there were other events at St Margaret's, including an illustrated lecture on Sir George Thalben-Ball given by Jonathan Rennert and the St Michael's Singers, a recital by Thomas Trotter and a recital of music for organ and chamber ensemble - the organists being John Scott and Andrew Lumsden.

Westminster Abbey was host to Choral Evensong and the final event of the Festival was a recital by Gillian Weir. During the afternoon there was a distinguished panel of musicians answering questions in the Central Hall.

DISTINCTIVENESS IN 19TH-CENTURY ENGLISH CATHOLIC HYMN TUNES - SOME PRELIMINARY THOUGHTS

Peter Marr

The Preface to the earlier editions of *The Westminster Hymnal*, the dominant hymn book for Roman Catholics in England from the early years of this century until after Vatican II, contains the words :

It has been deemed advisable that the tunes, like the hymns, should be by Catholic authors, or from Catholic sources.

This raises the question of musical distinctiveness in English Catholic hymn tunes. Plainsong tunes apart, are there musical features by which such tunes differ from tunes of non-Catholic origin; if so, how do they arise? Certainly, musical experience suggests that such a dimension does exist in that family of tunes which has formed the bedrock of popular Catholic devotion in England from the turn of the century until quite recently.

Although it was before Vatican II that there was a lessening of fears towards native English, Protestant, hymn tunes, RC hymnals did not start to absorb significant quantities of 'Anglican' tunes and associated words until the mid-1970s. Indeed, comparing the original and the revised editions of the now-defunct *Praise the Lord* (1966 and 1972 respectively) the progress is very apparent. The use of non-Catholic hymns and tunes was now well-established. But there is a whole repertoire of hymns (and to a lesser extent, of tunes) which were recognisably Roman Catholic, and little-known by Anglicans.

It would probably be correct to say that only four 'Catholic' tunes have come into the Anglican repertoire: *Adeste Fideles* (known as *Portugese Hymn*, but whose origins are still being debated), Maher's *Anima Christi* to 'Soul of my Saviour' (and this only taken on board by Anglicans of certain persuasions), Richardson's *St Bernard* (heavily borrowed from Lindenborn's *Tocher Sion* collection of 1741) and the later, wonderful, tune of R.R. Terry, known as *Billing*, the 'usual' Catholic accompaniment of Newman's "Praise to the Holiest".

Backtracking a little, Catholic hymnody had developed within a pre-emancipation culture (though not forgetting the influence of the foreign embassies). The ultramontane influences of Wiseman, and the softer, very different, hymns of the Tractarian converts, among them Newman, Faber, and Caswell, was a significant reaction. Alongside this was the ever-popular, vigorously sensuous poetry of Alphonsus Liguori, in translations of variable quality. The ethos of the latter certainly attracted a popularity even if it did not court good musical taste.

This much is common knowledge. The popular tunes to such hymns were what R.R. Terry imbibed (by a distinctive if unconscious use of certain clichés) and what Dom Gregory Murray tried to make his own (by an excessive use of passing notes, moving basses and the filling of phrase ends).

But what they had built on is not the language of Samuel Webbe, nor of Samuel Wesley, nor of the French Church tunes. Neither was it that of those German chorales which found a place without fear in continental Catholicism. It is for the latter reason, not for their increase in popularity in 19th century England generally, that chorales crept, in ever-increasing numbers, into Catholic hymn books.

Dominant themes of Anglican thought during the later 19th century were Kingdom and Empire. With 'the shadow of Penal times barely lifted', as Terry wrote in 1912, we may expect a far less triumphant note in the religious folk music of English Catholics. And its subject matter contains much more "imploring": of the Sacred Heart, of Our Lady, of the Prayers of the Saints. Thus, in the Preface to the revised *Westminster Hymnal* (1939), Bishop David Matthew writes of 'homely Catholic services' and notes the contrast of vigorous English hymnody.

Terry was, without doubt, an influential figure. But he lived under the influence of such as Hémy (*Crown of Jesus Hymn Book* 1864), and it was his achievement to bring together some musical respectability, historical cohesion, and popular appeal. But it seems that the distinctiveness which I have mentioned pre-dates Terry.

This sort of assessment relies on much subjective judgement. Nevertheless, in the period under review, the following points seem worth considering.

- (a) The use of tonic pedals at the beginning of a tune¹; of 9ths and 13ths, sometimes in inversion².
- (b) Rising-stepward melodic movement of a tone at phrase-ends within a tune³ and the frequent use of VIIb-I when modulating to the dominant⁴. The origin of this mannerism is difficult to account for. It is unlikely to be a subconscious influence of plainsong nor yet of Irish folk tunes. There is however a reluctance to use clear dominant modulations via the sharpened subdominant (a point incidentally made in the earlier editions of the *Westminster Hymnal* version of *Rockingham*, which does not modulate at the end of line three)⁵.
- (c) Stepwise moving melody lines, more frequently in triple time than might be expected,⁶ and inner parts (shifting in chromatic or diatonic 3rds).
- (d) The liberal use of passing notes in the melody when English hymn tunes were avoiding them (cf. the continued popularity of Sicilian Mariners in the Catholic books); issues of key, compass, and relative use of tonic and dominant are raised

1 Mother of Mercy (WH 102/1)

2 Terry's (under pseudonym) *Ave Maria! O Maiden, O Mother* (WH 126/1)

3 Eg *Sweet Sacrament Divine* by Stanfield, and *This is the image of the Queen* (WH 119).

4 The tune (WH 231) from Hémy's book now sung to *O Bread of Heaven* (known as *Tynemouth* or *St Catherine*) are representative examples.

5 WH 62.

6 I.e., with a preference for dactylic rhythms.

here too, as are historical questions about predominantly unison singing. There is a conscious avoidance of Anglican hymn and tune pairing associations⁷.

- (e) The influence of the words and their meaning must have had an impact on the way composers saw their task. But I suspect that a very small proportion of any hymn book was normally in active use.
- (f) There is a greater use of very long lines (and also multi-line verses), too, than in the Anglican books⁸. One might consider that many Catholic hymns were sung almost invariably in the evening (those for the Blessed Sacrament, of Our Lady and of the Sacred Heart in particular). This influence of the subject matter must not be overlooked and may be the most important influence of them all⁹.

Few Catholic hymn writers of the nineteenth and early twentieth centuries are well-known musical names. Even Hémy, R.R. Terry and H.B. Collins (better known as an editor of *English Cathedral Music*) stand out. But others popular were Maher, Richardson, Tozer and Sewell. There is no doubt that the work of the two most popular of these, Hémy, (through *Crown of Jesus Hymns*) and R.R. Terry (sometimes writing under the pseudonym *Laurence Ampleforth*) differ in a radical way from that of Anglican contemporaries of this period. And, significantly, Elgar's tune *Drakes Broughton*¹⁰ could surely never have been written under the influence of Anglicans of that generation.

Finally, there is another influence on RC hymnody at this time which is easily overlooked. It is the more predominantly female market which it seems to have served, when compared with Anglican hymnody. Whether this 'softened' the acceptable face of its musical language is a matter others may like to decide for themselves.

7 The tune now associated with 'Forty days and forty nights' was set to The Holy Innocents hymn, *Flowers of martyrdom all hail!*, and the Old Hundredth hidden in the translated version of *Jesu, Redemptor Omnium*. To sing what Anglicans were singing was, understandably, avoided.

8 Faber's 13-line verses set to the 'Keel Row' (WH 203) and Terry's fine 8.7.8.7.ter. to *Who is she that stands triumphant* (WH 135), are extreme examples of this.

9 There is a richness in the poetic imagery of this repertoire that is absent elsewhere in 19th-century English hymnody.

10 Elgar, immersed in Catholic musical culture, wrote this tune in 1878. It is in *New Westminster Hymnal* (1939/1958), no.177, and elsewhere.

RAISING THE TONE

Christopher Kent

It was just ten days after my return from a two-month examining tour of the Far East for the Associated Board that it all started to happen ... A Volvo estate car (of medium vintage) with a large white trailer in tow arrived at the front door of the Kent's residence. Curtains began to crinkle. The semi-occupied suburban minds behind them began to bulge and boggle when it stayed there for three whole days and nights. It all became just too much as two doubtful-looking characters (aided and abetted by the equally suspicious present writer) were to be seen furtively unloading metal tubes, heavy assemblages of timber, and multifarious muddles of strange tools. Then someone's imagination flew into overdrive; the trailer advertised its provenance to be Lisburn, County Antrim ... !

Two courteous gentlemen in uniform from the Thames Valley Police arrived at our front door to investigate. Whilst commending their vigilance, and that of members of our Neighbourhood Watch, I drew their attention to the upper half of the legend on the side of the trailer - "Wells-Kennedy Partnership - Organ Builders". It seems that as well as being concerned at the presence of a vehicle from a "sensitive" region of the realm some of our well-meaning neighbours were worried lest the "tone" of the court was being lowered. Little did they realise that the tone was about to be raised!

My decision to commission a small pipe organ with mechanical action for home practice from the Wells-Kennedy Partnership of Lisburn was confirmed two years ago after much careful consideration. Instead of advising others on courses of action and commitment of resources I was on my own. I had considered the market very fully indeed, and I had played and listened to examples of the work of Wells-Kennedy in Edinburgh and Northern Ireland with physical and aesthetic comfort. So the mould was formed and the die was cast, but very slowly, and with much detailed consideration and consultation.

The criteria which emerged were as follows; it would be an attractive piece of furniture and be compatible in size and design with the décor of our home. It would have mechanical action and be gently voiced so that its tonal output would be not more obtrusive than that of the upright piano it was to displace. Also, I was naturally conscious of our middle-of-terrace situation. The two-manual compasses would be CC-f''' with a straight and concave pedalboard CC-f'. There would be only two unenclosed 8' ranks, one for each manual, with the pedals permanently coupled to the lower manual.

The results are less Spartan than one might imagine. The case of red mahogany (designed by Christopher Gordon-Wells in association with the writer) stands 7'8" high, the two outer towers each contain three dummy pipes of 70% tin of Principal scale (made by the Belfast City Organ Pipe Works) with bay-leaf mouths gilded by Hyndman Milliken of Belfast. The pipe shades are carved from American basswood by Bill McCormack of Carryduff and depict apple trees and swifts. The keyboards (made by Ray Sharpe at Cardinal Keyboards of Brandon, Suffolk) have double-ruled

and chamfered naturals in maple with rosewood for the sharps. These are also decorated with a white bone inlay. The key cheeks are moulded to an English eighteenth-century design.

It was the sounds of the English chamber organ that guided my choice of stops: a Stopped Diapason of wood for the lower manual and a Dulciana for the upper manual. I had always been impressed with the delicately-voiced Dulciana of the Avery chamber organ at Finchcocks; the dulciana is still a much despised resource in popular quarters today, but it is worth bearing in mind that its initial promulgation was very much as a chamber organ stop. The pipes in this instance were made for Wells-Kennedy by Duncan Booth of Leeds in spotted metal with 50-55% tin. The initial voicing was carried out in Lisburn by Christopher Gordon-Wells and the finishing in Reading by David McElderry. The pipes of the Stopped Diapason rank have bodies of Norway Spruce with caps and stoppers of mahogany and were made in Lisburn by Trevor Furness. The mahogany feet are to the design and manufacture of Laukhoff. In this case the voicing was begun by Christopher Gordon-Wells in Lisburn and finished by David McElderry in Reading.

The components for the suspended tracker actions were supplied by Kimber-Allen and assembled to the design of David McElderry by Stephen Crozier. The soundboard was made in Lisburn by Ross Morrow and the wind is supplied from a Laukhoff blower at a pressure of 60mm (2³/₈")

Although a practice instrument, it also relates delightfully to much of the repertoire, particularly Frescobaldi, Sweelinck and English pieces of the Tudor and Jacobean periods. For Bach Trio Sonatas the balances and sonorities are most appealing. The suspended actions stimulate sensitivity and imagination in performance, and the fairly shallow drafts of the keys (deliberately following period examples) greatly facilitate the playing of ornaments. I hope it can be justly presented as "an honest organ" which speaks with voices commensurate with its environment, and it may offer an alternative to assemblages of electric circuitry linked to speakers or headsets.

THE PRESIDENTIAL SERVICE AT SONNING

Sonning is quite special, and its lovely old church by the river has always been an inspiration. Musical standards have been maintained consistently, and the Duvall family continues to uphold them with taste and enthusiasm. It was therefore a happy occasion to go out there for our annual Presidential Service on 29 September, presided over by our new President, David Duvall, and accompanied on the organ by Chris Hood. The service was conducted by the Vicar, the Rev Christopher Morgan, who gave a most appropriate and encouraging address. Prayer Book Evensong was done full justice - and what a wonderful service that is! - with the ever fresh setting of Stanford in C for the canticles, superbly sung, and the anthem "Holy, Holy, Holy"

(Schubert). One felt that this was a sincere service of re-dedication for organists, choir members, RSCM supporters, and all of us who are involved in the rewarding field of Church Music, and not music merely for its own sake or for entertainment.

There is a naughty, but supposedly quite true, story about Sonning in the early years of this century, when a leading member of a highly respected Berkshire family, heartbroken at the untimely death of his young wife, had inscribed on the headstone of her grave "The Light of my Life has gone out". To everyone's surprise and consternation he suddenly decided to marry again, so what should happen but the anonymous addition of the irreverent comment "And now I have lit another match!".

The picturesque village of Sonning and its church bring back memories of the sprightly and kindly figure of Mr Sidney Paddick, who was such a devoted benefactor not so very long ago, and a happy spirit would certainly seem to prevail there still.

FGS

FROM THE PAST

The following contribution by the late J. Eric Few appeared in the second edition of this magazine in 1949.

Due to broadcast an organ recital at Gibraltar in 1943, I was asked 20 minutes before going on the air if, "instead of 1/2 hour, could I make it 1 hour?" Hurriedly searching out more music this was agreed, strongly emphasising that I could not guarantee where I should exactly be in any one piece at the time of the broadcast ending, as only the first 1/2 hour had been properly timed. Imagine my amazement and delight when, reaching the last two pages of music of the last piece there was only one minute to go. The Engineer signalled his intention of fading out the programme with four bars to go, but as to the last bar which was to have been - but wasn't - there is quite a little story.

Having arrived upon this bar, up came the Officer i/c Broadcast, who gave me a resounding slap between the shoulders yelling out - "Grand timing old boy" - knocked me off balance and off the stool where I landed on the lower registers of the Great keyboard with the result, no doubt, that anyone who might have been listening would have thought I had started on "The Storm". Luckily the Engineer had saved the day with a quick switch and we all had a good laugh - but what a reward for one of the luckiest pieces of timing?

Another laugh at a broadcast there was when the R.A.F. were giving an hour of light entertainment. After playing the piano with a five-piece dance band they gave a very important part to me in a short sketch which followed. During the course of this sketch the heroine "popped off" the villain. To me was given the great

opportunity to fire the shot, the effect being obtained by hitting an upturned chair with a walking stick. At the appropriate place I fired a real bulls-eye, giving the chair a grand "whack" with the stick but - consternation from all especially myself - the round seat *fell out*. bounced on the floor of the studio (no carpets laid, only wood), went careering round hitting every chair-leg it could, then subsiding in a noisy spin to silence. And what a silence! How the laughs were held back we never quite knew, but the Engineers were somewhat wild because, evidently the listeners at their loudspeakers, instead of hearing a revolver shot, with *one* bullet in the villain, no doubt thought she had set off a complete Alamain or London barrage, which is quite understandable I suppose.

Again at Gibraltar we found we were not getting good wind pressure and an examination revealed that the bellows had a hole quite 5 inches long in them. Being cut off from the world - so to speak - we had to rely on our own resourcefulness to mend it. The hole was only accessible when the bellows were fully inflated, and several methods of mending it met with failure. That eventually we did succeed was, I think, one of my funniest experiences out there. The Padre produced an honestly *brand new* pair of kid gloves, and amid protests at this wanton waste, they were duly scissored to produce a magnificent patch. Ordinary Secotine was also brought forth and everyone (it took four people!) went to "action stations". The bellows were inflated, the hole appeared, the patch was slapped on by me, the wind switched off, someone laid hands and arms on the organ which was set at full, making a horrible chord, but getting rid of the wind as quickly as possible. Twice before the bellows had deflated the patch blew off, passed out through the door into the chancel and landed in the choir-stalls. A third attempt was made, and this time the Padre decided to kneel down and give a hand at close quarters. Again it blew off - and what screams as it went slap, sticky side on, clean on the Padre's nose and mouth and what is more, *stuck there!* The fourth time - we never quite knew how - it stuck over the hole, and for the further 9 months I was there we never had trouble from that source again. I often wonder if, after another 6 years, the same patch is still doing justice. The crude but successful way it was mended must have been a sight worth seeing and I'll always smile when I remember twice we thought the hole was conquered, a patch went whizzing past like a huge butterfly (and the comments which followed it!) past our ears, and how once a perfect effort almost sealed the Padre's lips for ever!

And now to end - for surely it is someone else's turn to write this page next issue? - in Belgium with frost and snow and Army boots, I possessed terrible chilblains. Playing pedals was impossible with boots on, so played Evensong without boots, having 1/2 dozen handkerchiefs borrowed from Choirmen tied round my feet - three on each. Who can beat this experience? Maybe the next issue of this Magazine will reveal even stranger stories - who knows?

VOICE AND ORGAN RECITAL

St Mary's Church, Castle Street, Reading
20 October 1990

This was not strictly an Association event, but there was a substantial representation of members on the occasion. The recital was given by Valerie Nunns (Soprano), Fergus Black (Organ) and Elizabeth Nunns (Soprano). Elizabeth is Valerie's daughter, and is obviously following in Mother's footsteps musically.

Valerie was born in Reading and subsequently graduated in music at the University. She has subsequently been Director of Music at St Anne's Secondary Girls' School, Southampton, Conductor of the Southampton Youth Choir and of Southampton Amateur Operatic Society. In recent years she has sung with the BBC Singers and other professional choirs, and she is currently Conductor of the Lymington Choral Society.

Fergus Black is Administrator of the Bournemouth International Festival and assistant organist at the Civic Church of St Peter.

The concert was given in memory of Valerie's Mother who died the previous year, and who had been a regular member at Castle Street in recent years. It was thus a very emotional occasion, and this was reflected in the performance. It was given at noon, which enabled those visiting the town for other purposes to be present.

PROGRAMME

Toccata and fugue in D minor, BWV 565	J.S. Bach
<i>My Heart ever faithful from God so loved the world</i> BWV 68	J.S. Bach
Air on the G String (arr Karg-Elert)	J.S. Bach
Jesus, Redeemer, Our Loving Saviour	Anton Bruckner
Folk Tune	Percy Whitlock
A Child's Prayer	W.H. Anderson
Chanson de Matin	Edward Elgar
<i>Whither thou goest</i> (Ruth 1: 16-17)	Flor Peeters
Festal March	George Calkin
Duet : Pie Jesu (Requiem)	Andrew Lloyd Webber

OTHER RECITALS OF 1990

17 January - Angela Kelly (Oboe), Joanne Camplin (Violin), and
Christopher Kent (Organ)

St James' R.C. Church, Abbey Ruins, Reading
(jointly with Reading University Music Department)

Toccata IV	J.C. Keril
Sonata in A minor for Oboe	G.P., Telemann
Toccata Decima	Muffat
Sonata in A, s.1015 for Violin	J.S. Bach

7 February - Composite Recital
St Mary's Church, Castle Street

(Evelyn Fisher)		
Prelude		Ernest Bryson
Chorale Preludes	Quem Pastores	Healey Willan
	Song 13	
Folk Song		Armstrong Gibbs
(Gordon Spriggs)		
Intermezzo	Emi Sonata	Rheinberger
Little Fugue in C major	Bach	
Chorale Prelude on <i>Rockingham</i>		Parry
(Leslie Davis)		
Aria		Floor Peeters
Movement from Sonata in C minor		G.B. Pescetti
March on a theme of Handel		Guilmant

21 February - Cynthia Hall, Christopher Kent and Relf Clark
Holy Trinity Church

Organ concertos :-		
Op 7 No 1 in B flat		Handel
Op 10 No 4 in C minor	Stanley	
Op 6 No 1 in F		Corelli

15 September - Leslie Davis
Christ Church

Tuba Tune	Cocker
Allegretto	Wolstenholme
Benedictus	Reger
Toccata in G	Dubois
Prière	Messiaen
Andantino	Lemare
Grand Chœre Dialogue	Gigout
Elfes	Bonnet
Le Cygne	Saint-Saens
Prelude and Fugue in G minor	Buxtehude
Misty	Gamer
Ride of the Valkyries	Wagner

Other events included a recital by Graham Ireland in Holy Trinity, Reading, on 7 March and a "Trouble Shooting" evening for church musicians, jointly with the RSCM at Sonning Parish Church, on 25 June, with Murray Foulds, Tony Kemp and Christopher Kent.

FAIRFIELD ORGAN FESTIVAL

Mark Jameson

Saturday 26 January 1991 was the date of the fifth one-day Fairfield Organ Festival. Fairfield? You do not recognise the location? The Fairfield Halls are in Central Croydon - a location with good parking facilities (stacker and flat - 1370 places), near East Croydon station (BR) and near good shops - if you want to break your bank!

The Fairfield Hall is a smaller version of the Royal Festival Hall with its own 3-manual Harrison organ which has just been renovated with new piston action. In a similar layout to the RFH, there is a gallery where events take place, this looks out across to the Croydon Town Hall - one of the few remaining old buildings nearby.

The Festival caters for all tastes. You pay to choose, or nothing if you don't buy anything and don't attend the concerts! Starting with the "free" area - there were displays by the London Chapter of the American Theatre Organ Society - run here by Mrs Rawle (remember the evening with her at their home in Northolt a couple of years back?), The Cinema Organ Society, the I.A.O. (manned by members from the Bromley and Croydon Association), The Theatre Organ Club, West End Organ Society, The Organists' Benevolent League and Musicians Benevolent Fund. In the side corridors there were displays of photographs of theatre organists, a stand of the Royal School of Church Music, and an exhibition by Christopher Barlow showing a selection of early keyboard instruments for the period 1770 to 1820, and these were being demonstrated. The bar area was given over to a display of Lowrey electronic organs, keyboards, and pianos and a further display in the Terrace Lounge was given by another electronics supplier. At each side of the terrace there are two "transepts", and these were both given over to suppliers of CD's, tapes, etc. For this service Priory Records and Potts Compact Discs were doing good trade. At normal times the Fairfield has its own sales shop.

There were three major concerts during the event, though I only had time to get to the afternoon concert. The morning commenced with Ena Baga at 10.45 am playing the Hall organ to accompany silent films, dating from 1915 to 1927. I did not hear her, but was told by a "serious" pipe organ buff that she was very good. Lunchtime (12.30) heard the gallery resounding to jazz on a keyboard - played by Harry Stoneham. To me, the reason for going was the classical concert at 3.00 pm which lasted nearly two hours with an interval (£6.00 upwards). It started with a Royal College of Organists' nominee - John Hatton, who played three pieces - Vierne, Roger-Ducasse and Mulet. Dr Roy Massey followed with Hollins, Bach, S.S. Wesley, Widor, Lefebure-Wely, and Wills, and then the interval was followed by David Sanger with Guilman, Bach, Mozart, Olssen, Goss-Custard, Lindberg, and rounding off with two movements from Vierne Symphony No 1. A very good and rewarding concert. The audience numbered about 200.

The evening concert is their "Festival Organ Spectacular", more for the Theatre and Cinema organ interests, with 8 players, including Nigel Ogdon, Phil Kelsall. This is the popular part, which I'm told was good.

Next year it will be on 25 January, if you fancy a day out.

THE HALF DAY CONFERENCE

Thanks to the good offices of our distinguished retiring President, Dr Christopher Kent, the University Music Department made a most pleasant venue for the 1990 Half-Day Conference on Saturday 24 March. This was a real highlight, attended by visitors from neighbouring Associations, and addressed by first-class speakers on highly interesting subjects, and it was followed by our Annual General Meeting.

Dr Kent himself spoke of his work as Organ Adviser to the Oxford Diocese (in which appointment he followed Canon David Manship of Abingdon a few years ago), and told us of organs which had benefitted from his advice to churches faced with the problems of impossibly expensive restoration, and of organs happily re-housed - in two instances going out to Holland of all places!

John Brennan from Oxford, who is a leading light in BIOS and an outstanding expert on organ case design, gave illustrations of what is being done in the way of clothing instruments with logical and beautifully proportioned casework, enhanced by truly exquisite carving by a specialist in Oxford. This was such a relief to those of us who were revolted by the now fortunately defunct movement for lop-sided monstrosities and 'exposed guts' effects. A Diapason pipe is a thing of beauty in itself, but a row of pipes is not, and of prime importance in effective design is getting the relationship of metal pipework to its surrounding woodwork exactly right - as, for example, in our own Lainson case at Reading Town Hall. Mr Brennan kindly brought with him for display (and possible sale) a selection of the fine books recently published by the Positif Press, who specialise in top quality productions for lovers of the organ.

That strange and much maligned figure, Hope Jones, was brought into focus by Relf Clark, who gave an extremely thorough and absorbing account of his career in England and the US. He told us of his ingenious experiments with electric action (just as unsuccessful as were his attempts to develop the Diaphone), the lovely tone of some of his stops, and his appalling tonal schemes, also his ultimate sad disappearance from the scene under a cloud. It took the genius of John Compton and his team to get all of those ideas right, and they developed them to perfection. Anyone who has lived for years with a Compton organ, and understands just how to use all that it has to offer, will realise that an unspoilt Compton extension instrument is now a rare and irreplaceable treasure. So we do owe a debt to old Hope Jones.

We have a long history of Half-Day Conferences in the Berkshire Association, and this was certainly one of the best. It was an excellent idea to hold it in conjunction with the AGM, and thus avoid a later hour on a separate evening for the latter.

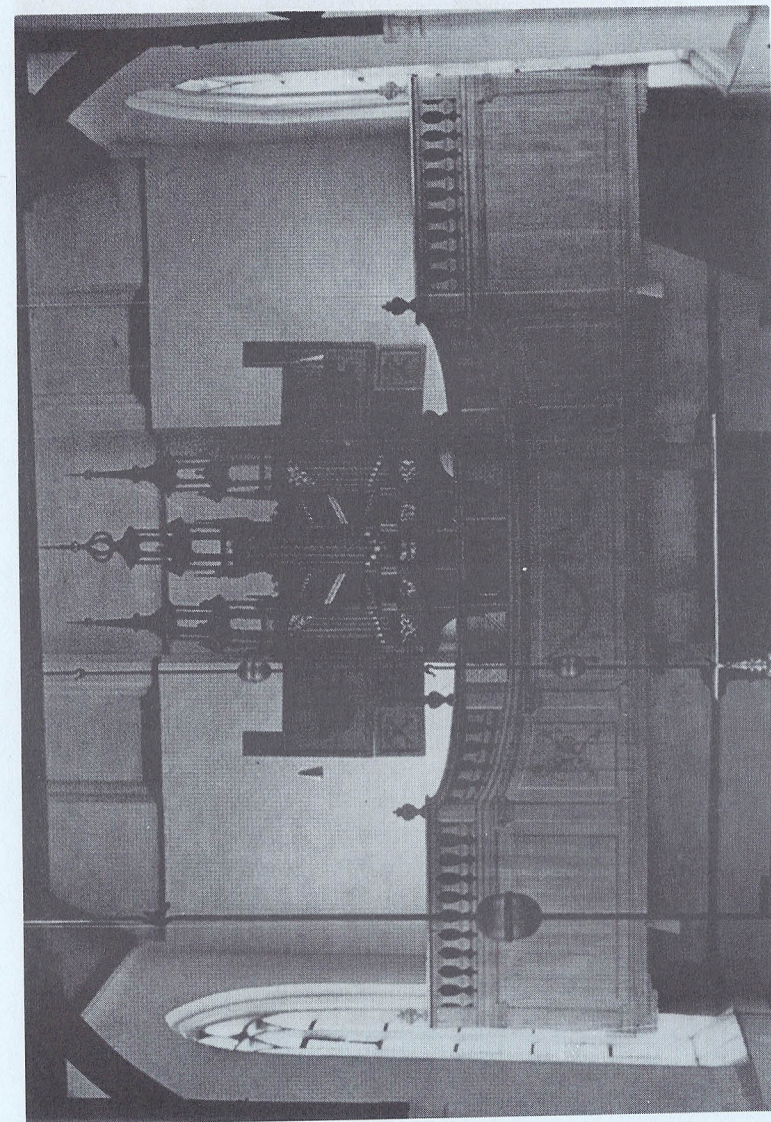
ORGANALIA

Graham Ireland

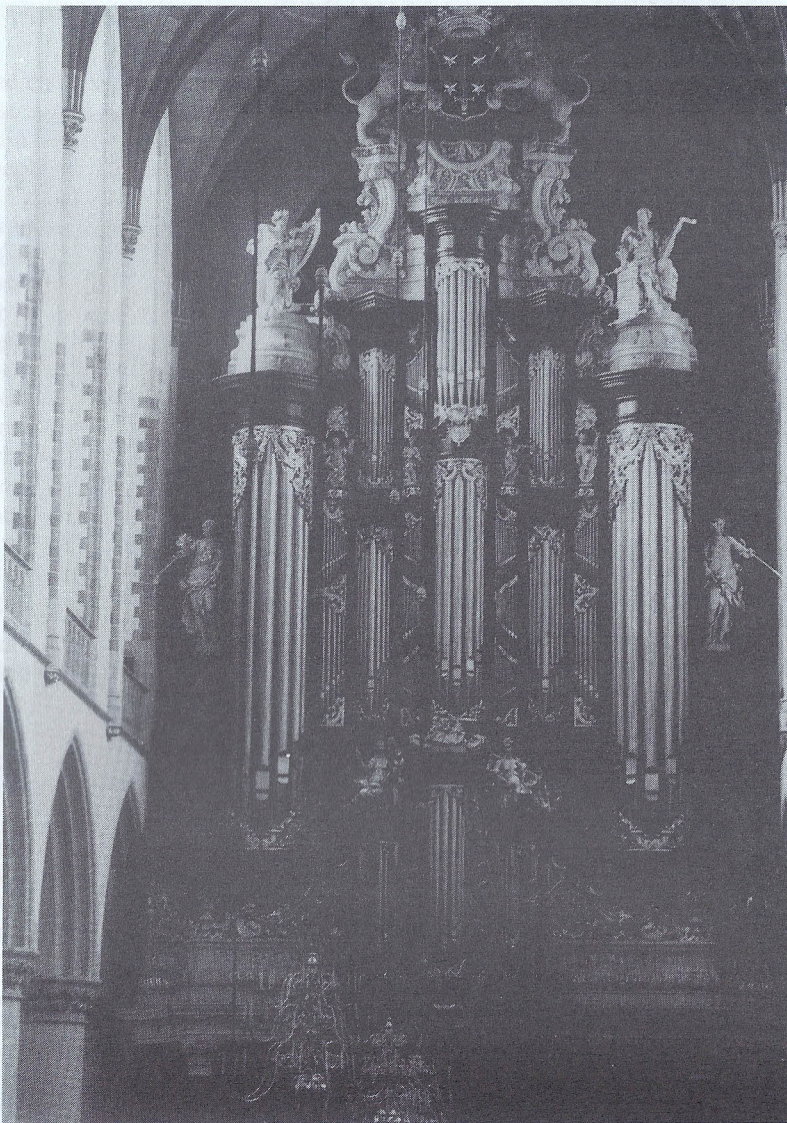
In the early summer of 1990 my holiday took me on a long-awaited return trip to Vienna, a city which on my first visit attracted me so much that a future return visit would be inevitable. The first morning took me to the "Steffl" as the Austrians call St Stephen's Cathedral, and to my delight there was an organ recital that evening given by Peter Planyavsky, the Cathedral organist. The organ is enormous, spread across an imposing gallery at the West end. It was no surprise to find the cathedral packed, (resting tired feet before dinner?) for the organist enjoys a well-deserved reputation throughout the world. Mr Planyavsky's programme featured early Romantic pieces and concluded with a stunning improvisation on a submitted theme. Unfortunately, the organ was very badly out of tune due to the heat wave, and various sections of it were suffering so badly from attacks of malfunction that a little investigation led me to find a large appeal under way to replace the instrument with a compacter Rieger. During my stay I heard the recently restored organ in the Karlskirche, and a recital in the Augustinerkirche (Augustinian Church) which boasts two organs, a splendid looking Rieger in the West gallery, white and gold with silver pipes, and a smaller one in the North transept on a moveable platform built by a Dutch firm, the Reil Bros, to imitate as far as possible the sound of an organ Bach would have played in Saxony. To hear these organs separately and then together was an unforgettable experience in the wonderful acoustic of the church.

About a month later with the sounds of the organs from the Augustinerkirche still ringing in my ears, I spent a week in Holland with some friends. Hans, as I shall call my host, was a man of considerable ingenuity and energy, and had arranged for me to play and see as many organs in Holland as time would allow. We first heard a recital on the Müller organ in St Bavo's, Haarlem, which I found very thrilling, then imagine my excitement when Hans announced to me that he had arranged for me to play the organ the very next day. The instrument (Page 20) is a three-manual with 61 stops, all pipes made of metal, situated in the West end gallery. I found selecting the stops baffling as it was quite impossible to hear what I was playing with the Hauptwerk and Oberwerk so far above me. You need two assistants to change the stops as these were impossible to draw in and out whilst playing. (One wonders how the diminutive Mozart managed to overcome this problem!) As a special surprise Hans took me off to Oosthuizen in North Holland to hear the legendary Gustav Leonhardt play the organ in a local church. You can imagine our amazement when inside the church we saw tucked up on the West wall a tiny little organ (opposite) reputed to have been built in 1414, and placed in the church in 1521. The specification was as follows :-

Bourdon	16	Mixtuur	2-3 sterk
Praestant	8	Sesquialter	2 sterk
Octaaf	4	Discant	
Quint	3	Tremulant	
Woudfluit	2		



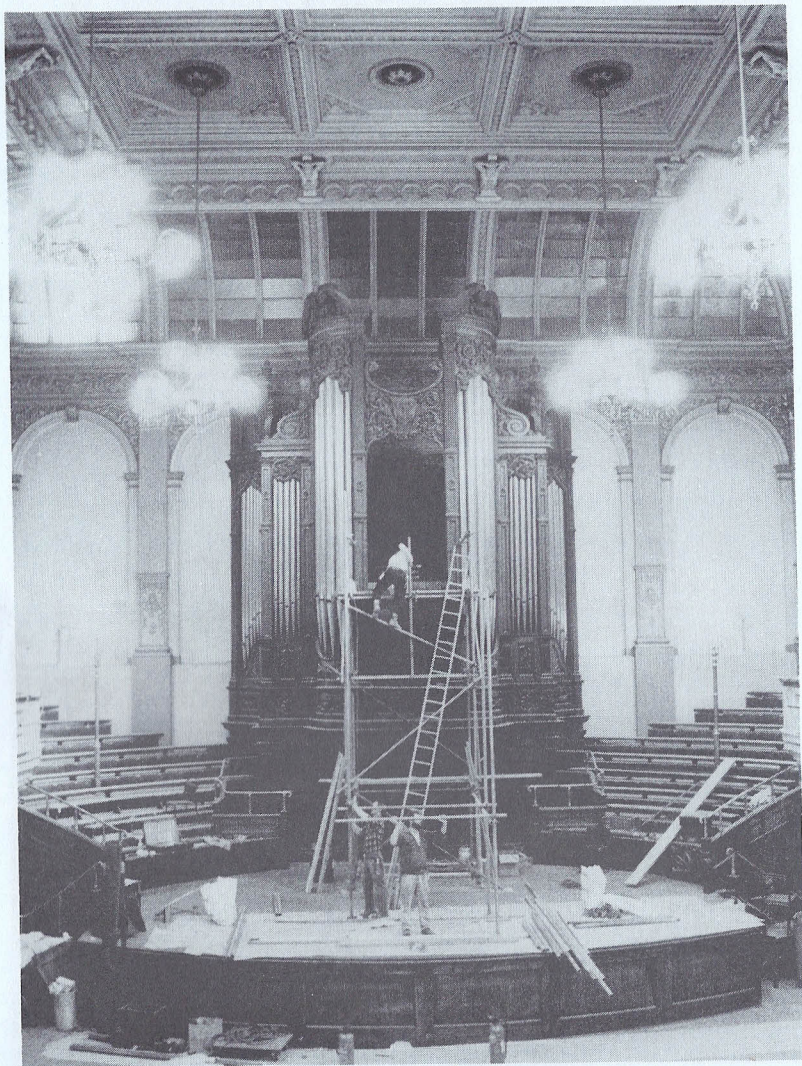
The organ at Oosthuizen



The Müller Organ, St Bavokerk, Haarlem



Graham Ireland at the console of the organ in St Laurents, Alkmaar



Dismantling the Town Hall Organ
(see Editorial)

Picture from the Evening Post, Reading, reproduced by kind permission.

I must confess that the programme left me quite unmoved as it was a little early for me. Other people must have enjoyed it as the church was absolutely packed, and were prepared to sit on uncomfortable seats to hear the clear sounds of this tiny gem. We did not stay to try this one as the journey back was long and it was already quite late. As though this was not enough the enterprising Hans arranged for me to play the great organ in St Laurent's Church, Alkmaar. The organ has a long history and has been altered many times but its sound is quite indescribably thrilling even for someone finding his way around it (Page 21). For this visit I had done some homework on the layout of the organ and the disposition of the stops so that my playing felt more worthwhile. With 44 stops to choose from, colour changes were fantastic provided the stop "changer" was active; and the clarity of the pedal line impressed me considerably. I began, dare one admit it, to long for some modern organ music, and this I heard, this time without Hans, on a visit to the Cathedral Basilica of St Bavo, also in Haarlem. Here there was a large three-manual with some sort of electric action, built for Vierne, Guilmant and Duruflé. We had stumbled on a recital given by a lady of some charm whose programme began with, at the earliest, late nineteenth century Rheinberger.

How do I sum up my reactions to my organ crawl? At first I was disappointed and rather put off with the Dutch organs because they were in a Reformed Church completely devoid of altar, decoration of any sort, seats facing West, or in what we would today call a redundant church. Secondly I found it quite inconceivable that a stop changer should be required even for the smallest colour change. However, on reflection, I realised that by a careful choice of music and infrequent stop changes ignoring the purpose of the building in which I was playing, these instruments drew out the genuine character and spirit of the pieces, revealing a clarity of texture unheard of by me before and as far as I can ascertain, imitated not entirely successfully away from Europe. Thirdly, my visit has given me a keener insight into my own performance of such music in England where a just compromise would seem to be the best answer.

ROUND THE CONSOLE

Derek Guy

On Wednesday 17 October we had a joint meeting with the Royal School of Church Music for an evening arranged by Martin How. This meeting was primarily concerned with organ playing and Martin How ably demonstrated various do's and don'ts of service playing. He also introduced us to his anthem *Arise, shine for thy light is come* - for choir and congregational participation. After the meeting we were able to browse through some of the RSCM publications. It was a very enjoyable and instructive evening and those who attended were grateful to the clergy and officers of All Saint's Church, Wokingham, for allowing us to use their church.

58 YEARS AS AN ORGANIST

Sybil M. Stephenson

58 years as organist of St Mary's Twyford, and St James' Ruscombe - I don't know where the years have gone, but there it is - it must be about 57 years since I first joined the Berkshire Organists' Association - a youngster of 17 - and what changes have taken place in the Church during those years. Our forefathers couldn't have believed it! Two wonderful words have almost disappeared - Reverence and Respect - and what is now deemed to be music sometimes passes comprehension! Let me tell you how I started as organist. As a child I was taken to Church on Sundays. My father was in the choir and a bell-ringer and I used to watch the organist walk across to the organ and I longed to play it one day. (I could always play the piano) so in March 1932 I started work in the Civil Service in London and my first task was to save money for organ lessons. This I did, and in June 1932 Reg J. Brind who was organist of Twyford (he had studied under P.R. Scrivener and Gustav Holst) took me on as a pupil.

In November 1932 I received a letter from the Vicar saying that the organist of Ruscombe was ill, and would I play the Service (hymns only). I still have the letter and of course I duly went - and have never stopped. In those days the vicar had two parishes, Twyford and Ruscombe, and so he appointed Reg Brind as Organist of both, and me as assistant because nobody could be in two places at the same time. There was a curate. Things went on like this until 1939 when Reg Brind left and went to Earley, and I took on both churches. By this time we had a new vicar, Rev Dowland. He was tone deaf and had no interest in music, and the pattern of services changed with the result that my Sundays were like this -

10.00 am	Sung Eucharist, Twyford
11.15 am	Matins, Ruscombe
2.30 pm	Children, Twyford
4.30 pm	Evensong, Ruscombe
6.30 pm	Evensong, Twyford

We did however have a super choir and there were never less than 18 boys and 12 men, and together we kept the Church Music at a very high standard. I well remember the lovely Choirs Festivals we used to have. Mrs Dawn, organist of Sonning and Leslie Pratt of St Andrew's Caversham, (later St Peter's Earley), used to join in these wonderful times. There were always boys with super voices and men in great strength in the choir whose loyalty to the church and indeed to me never faltered. Of course it would take a book to tell of all the things which happened to me when young. The wedding where the vicar forgot to come - an hour's organ recital there while the verger found another clergyman - funerals with no vicar - a gentleman committing suicide in the stoke hole while I was practising in church. Surely I was never as bad as that!

After 25 years of Father Dowland we then had a vicar Rev Hartley - a curate from St Giles'. He again was not interested in music. Matins became an important social event but at least full congregations listened to the music and the show was able to continue. My favourite service of the whole year was always Christmas

morning matins with its well-known psalms and canticles. Surely the people of today are missing out when they no longer even hear the psalms, Te Deum, etc. The next vicar (after 8 years) was Rev J. Tewn. It was a difficult task to work with him, especially as his advent coincided with what I considered the decline of the choir. It was becoming increasingly difficult to get boys with voices so the standard went down and he introduced girls into the choir, and after over 100 years that was the end of a good choir, but we have survived. This vicar would arrive on a Sunday morning and say "I've a new hymn for this morning. No music - it goes like this" - and I would have to do my best - or "The tune is 'Match of the Day' ". Well, I'm no footballer but nevertheless I worked with him - guitars and all - and kept the choir going for services.

After 18 somewhat difficult years my present vicar, Rev G. Harbourn, arrived. When I saw him first he said his only musical ability was to play the guitar, and so the introduction of guitars and instruments, clapping of hands, etc. has been introduced, mainly for the young. At Twyford I now accompany them on the organ. My times playing Gang Shows have stood me in good stead.

But the tables have turned because this Vicar loves Festal Evensongs - anthems, introits, anything to encourage the choir - and on four Sundays each month we now have Evensong with a good congregation. Even Stainer's Crucifixion was revived last year. It is however no good playing voluntaries. Nobody listens and the noise is terrific. Apart from that, with the coming of the nave altar in church nobody even knows I exist.

I suppose in hindsight it is easy to see that perhaps it was a mistake to play for all these years, but there was God's work to do, and it has been rewarding.

I've met marvellous people - musicians, clergy, bishops' pads, and my life has been enriched by the music. I've been asked to conduct some odd things. "Come Together" and "If my people" were adventures into 'modern music' but there was always Handel's *Messiah* left. Since the age of eleven I have been playing the piano for people and even until now I still sing and entertain, conduct choirs, and go wherever I am wanted, which fortunately is often. My choir for the *Nine Lessons and Carols* 1990 numbered 26, and it was traditional!

I suppose I have played over 1,000 weddings and now I find people coming back to celebrate their golden weddings and saying "Do you remember you played for us?". Names do escape me. I was indeed fortunate in that my husband of 27 years was involved with me in all the church work and in the choir, and together we did our best to enhance the music of our churches.

One thing which has stood out for over 50 years is the friendship, help and advice I have received from my friends and colleagues in the Berkshire Organists' Association. Some are with us today and never fail to encourage - Leslie, Gordon, Evelyn, Roy and many others - Thanks.

Someone found out that I had a celebration for 50 years as organist here, and I had an invitation to Buckingham Palace - wasn't that nice?

God bless you all.

Sybil

MUSIC REVIEWS

As in previous years we have received copies of other works from Oxford, and Rachel Walker has reviewed some of these below. Reviews of the remainder will be published in the Newsletter in due course.

BOOK

Making the Grade : How to pass your music exams - Paul Harris

A useful book, attractively presented and on the whole well-written, on preparing for, taking, and passing practical music examinations. With chapters on each stage of the exam process, and with sensible practical hints in each section, this book provides many helpful suggestions for pupils for this part of their playing development. Amusing cartoons and checklists/summaries at the end of each chapter reinforce key points. Perhaps most useful for the 8-14 age group, and/or Grades 3-6 level, and especially if read in conjunction with the teacher. A welcome publication.

SERVICE MUSIC

The Lord's Prayer John Harper SAATB unacc.

Those Choirmasters who use Tudor settings of the Præces and Responses will welcome this setting "composed for use with Byrd, Ayleward, etc, or as a separate anthem". Stylistically it would fit well with these, perhaps to the extent of rather too many 'borrowings' of characteristic phrases. Probably a little tedious as an anthem, but a useful addition to the service repertoire.

ANTHEMS

O King of the Friday and Christ's Love-Song Francis Grier SATB with div.

Nos 2 and 3 of the "Three Devotions to Christ our Redeemer", the first being for Passiontide use and the second for Eastertide, these anthems demand choirs (with competent soloists) with a well-developed sense of pitch, who are not put off by the somewhat angular shape of many of the vocal lines. The stark nature of the melodic and harmonic progressions in "O King of the Friday" reflect the nature of the season and its theology, but doubtless an effective piece for those who can bring it off successfully. "Christ's Love Song" is more pastoral in nature, based around a simple melodic idea presented first as an unaccompanied tenor solo, which goes through various metamorphoses, but always remains recognisable. The music builds in intensity, volume and complexity of texture, until the climax, (unison choir and tenor and soprano soloists), carries it through to a rousing end. A splendid anthem for choirs who have any energy left on Easter morning!

This joyful Eastertide Arr. William Llewellyn SSAATTBB unacc.

Another setting of this popular Dutch Easter carol, this time in a style somewhat akin to Stanford's Ascensiontide anthem "Coelos Ascendit hodie". Here Llewellyn has the text in short phrases, with interjecting "Alleluias" in an imitative fashion. The division of the ensemble into two choirs remains almost throughout; there is an effective short section for the men for verse 3 ("Death's flood hath lost his chill ..."), and the final Alleluia, for the full choir, brings the piece to a triumphant ending. This setting gives a new look to a well-known piece, and one that would be well within the reach of a good parish choir.

The strife is o'er Richard Shephard SATB

More familiar words for Eastertide, this time set by the headmaster of the Choir school at York Minster. Although appearing promising, with harmonic variety and strong rhythms, this piece suffers from rather trite resolutions. I am not convinced that the unaccompanied semi-chorus setting of the fourth verse ("He brake the age-bound chains of hell ...") is in sympathy with the style of the piece. However, the Ground bass-like treatment of verse 2 ("Death's mightiest powers ...") is perhaps the best part of the whole anthem, with its gradual building up of voices, and the transition back to the more buoyant theme of the beginning. Those looking for a new setting of these well-known words may find this satisfying, and within the capabilities of a good parish choir.

Yr Arglwydd yw fy mugail The Lord is my shepherd William Mathias TTBB

A setting of Psalm 23 for men's voices and piano, in Welsh, although with a rather free English translation. In a typical Mathias lyrical style, suited to the pastoral words, this quiet piece moves along gently, but with some surprising moments. The fortissimo treatment afforded to "the valley of death" may appear unusual, but is an effective device. The underlay of the English translation is not always successful, and so it may be worth facing the challenge of the Welsh language. A rather sentimental ending, with vocalising, and the piano instructed to play *quasi campanelli*, does not however detract from the overall effectiveness of the piece. Possibly an anthem for funerals.

Mass : Qui creavit coelum Edward Harper SSAATTBB

The Universe Edward Harper SSAATTBB unacc.

Qui creavit coelum Edward Harper SSA unacc

As one might expect from a commission from Stephen Darlington for the Choir of Christ Church, Oxford, this mass setting has a limited appeal and usefulness for the parish musician. The musical material is derived from the two carols of the same name (listed above), and the Latin text for the mass is used throughout. Difficult both in its melodic and harmonic progressions, and in its rhythmic patterns, this mass setting is however a well-constructed and exciting piece, but definitely best left to cathedral choirs and others of that ilk. The two carols, however, are much more within the reach of less accomplished groups, but they still require a secure sense of pitch and rhythm. The SSA setting is uncluttered in texture throughout, with the alto line having the main text, and the two sopranos accompanying with a 'Lully, lu' figure, until the end, when all parts have the main text, and the final "Gloria" as a unison, imitative phrase. The setting for mixed voices takes more of the text from the same source and from Walter de la Mare's poem "The Universe", and uses a similar format, the Latin text being taken by the alto part and the English poem text being taken by tenor and bass. Once again, difficult intervals and the lack of a clear tonal centre make this beyond the reach of all but the very best parish choirs.

Rachel Walker

I LISTEN - THEY PLAY

Mark Jameson

The live organ recital or concert is not an everyday affair. To find one well attended is often a miracle! Too often the location is a cold church - not only in the sense of heat (vital!) but also the welcome, often on a night/day when there are other pressures on one to be elsewhere. I do not know the answer on concerts, but I do know that I like to hear good music played well in comfortable conditions.

The answer therefore is recorded music. The Radio - well the BBC recently broadcast the two Royal Festival Hall concerts on Radio 3, but only by chance was I aware of it. They were broadcast in reverse order of the performances - Gillian Weir then Simon Preston - odd that! Other recitals also seem to happen when I'm working - not much good normally. The T.V. - well Kingston Parish Church had a programme to itself on its new organ and its merits. That was a rare event! Otherwise one is back to buying, or hiring from a local library, recorded disc/CD/tape. I must admit I do not care for library tapes or records as the condition is sometimes suspect. However CD's are normally OK.

Records, like it or not, are now hardly made. Tapes stretch, therefore we have CD's. Careful buying can get the best prices. Direct dealing with Mr Potts or Priory (sometimes) can get a discount. New issues from Faringdon Records (now part of Our-Price Group) and 84 Charing Cross Road also qualify by up to 10%. Organ CD's cost from £5.99 upwards. I prefer those which include an organ specification, and these tend to be around the standard price of £11 - 12.

You may like to know about some recent releases I have bought.

- 1 *Edward Bairstow : Complete Organ Works.* Dr Francis Jackson on the organ of York Minster. Dr Jackson was a pupil of Bairstow, and followed him as Organist at York. Recorded by Mirabilis in April 1990, Ref MRCD 902.
- 2 *From Stanley to Wesley, Vols 1 - 4.* Jennifer Bate on the organs at Adlington Hall, St Michael's Mount, Kenwood, Killerton, The Dolmetsch Collection, and Everingham Chapel. Recorded by Unicorn-Kanchana in 1990.
- 3 *18th Century Organ Music.* Margaret Phillips on the new Mander organ of St Matthew's, Westminster. A mixed programme recorded in June 1990 by Gamut, Ref GAM CD 514.
- 4 *Great Postludes.* John Scott on the new organ in the Loretto Chapel, Scotland. What I call "pops", a very nice selection - nothing requiring heavy concentration. Recorded by Priory in August 1990 Ref PRCD 345.
- 5 *Great European Organs.* Series 21 - Jonathan Bielby on the Binn's Rochdale Town Hall organ with a selection of English Organ Music including the complete works of John Ireland, recorded late 1989. Series 22 - Naji Hakim on the Cavaille-Coll of the Sacre-Coeur, Paris, with Franck and the players' own compositions, recorded in April 1990. Refs Priory PRCD 298 and 327 respectively.

I intentionally have not commented about the playing and registrations - this is always a personal opinion!

ST LUKE'S, MAIDENHEAD

In the 1990 issue we reported work proposed on the organ, with Christopher Kent's assistance and advice. All the restoration work was completed, and the organ restored to its original glory. A report of this work is even covered in the Inland Revenue's magazine - Wendy Watson works for the Service in Windsor.

On the night of Saturday 20 January 1991 disaster struck - vandals smashed through a stained glass window, ransacked the church and vestry, and then set the vestry alight. The heat of the fire behind the organ is reported to have reached 430° C, causing £50,000 damage to the church, destroying many historical objects, and rendering the organ unusable. I am advised that a further complete rebuild of the organ is required.

It is a great sadness to hear of such attacks, and all those at St. Luke's are heartbroken - such a shame after so much effort.

[We have subsequently heard that the damage may not be as bad as was first anticipated, although major cleaning will be required. Apparently the fire was halted a matter of inches before really serious damage was done. - Eds]

FESTIVAL OF CHRISTIAN MUSIC

Derek Guy

This Festival took place on Saturday 2 June in the Central Hall, Westminster. The choir of over 300 was drawn from churches in London and the Home Counties. Lindsay Colquhoun was the conductor and the organist was Jonathan Rennert, an international recitalist and Director of Music at St Michael's Church, Cornhill, London. There were soprano solos from Anne Linstrum who had trained as an opera singer and since her conversion now sang a lot of Gospel songs.

The choir sang music for all tastes - Sir David Willcock's setting of the *Old Hundredth* was followed by S.S. Weley's *Blessed be the God and Father*. There was a delightful setting of *All things Bright and Beautiful* by John Rutter, and B.F. White's *The Morning Trumpet* which was immediately followed by the choir and congregation singing *Mine eyes have seen the glory of the coming of the Lord*. There were anthems by Richard Shephard, Herbert Sumsion, Mozart and others.

Interspersed among the anthems were hymns, readings and organ solos. The whole service blended together perfectly and with the Central Hall almost full the hymn singing was equal to the finest Methodist tradition. It is hoped to hold another Festival in 1992 and it will be well worth going to.

PUBLISHED ORGAN SPECIFICATIONS FROM THE PAST

As part of the listing of organs by source and location, specifications of instruments come to light, where for one reason or another, no later data has been reported. It may be that the organs are extant without change, however the chances are that the building has changed use, been demolished or some other fate has befallen the instrument. Unless one is very familiar with a local area, probably having lived there most of one's life, the answer is unlikely to be known. The following reports date from 1871 to 1912

READING CONGREGATIONAL, Castle Street

Published in *The Musical Standard* in May 1871

Organ rebuilt and enlarged by Robert Allen.

GREAT 54 notes		SWELL (TC)	
Open Diapason	8	Double Diapason	16
Stopped Diapason Bass	8	Open Diapason	8
Clarabella	8	Stopped Diapason	8
Dulciana	8	Principal	4
Keraulophon	8	Twelfth & Fifteenth	II
Flute Harmonic	4	Piccolo Harmonic	2
Principal	4	Hautboy	8
Twelfth	3	Cornopean	8
Fifteenth	2	Stopt. Diapason/Principal Bass.	

PEDAL		
Grand Bourdon	16	Swell to Great
		Great to Pedal
		2 composition pedals

COLD ASH : Church

Published in *Musical Opinion* for May 1896.

Organ by Charles Martin, and was not complete upon opening.

GREAT		SWELL	
Open Diapason	8	Horn Diapason	8
Stopt. Bass/Wald flöte	8	Lieblich Gedackt	8
Dulciana	8	Gemshorn	4
Lieblich Flöte	4	Oboe	8

PEDAL		
Bourdon	16' tone	
2 composition pedals to Great		Swell to Pedal
Concave Pedal Board		Great to Pedal
		Swell to Great

Opened with a recital by Mr. G.J. Fyfield, ARCO :-

Prayer in E	Beresford.
Postlude in E Flat	Batiste
Sonata in G Minor	F. Capocci
Fugue in C Minor	Bach
Final March in B flat	Silas

READING : WYCLIFFE CHAPEL

Published in *Musical Opinion*, in December 1895

Organ built early in 1895 by Nicholson & Co and placed in a case of pine with "selected pitch pine panels".

GREAT		SWELL	
Open Diapason	8	Open Diapason	8
Dulciana	8	Gamba	8
Clarabella	8	Lieblich Gedackt	8
Keraulophon	8	Voix Célestes	8
Principal	4	Principal	4
Harmonic Flute	4	Wald Flöte	4
		Oboe	8
		Cornopean	8

PEDAL		
Bourdon	16' tone	
Pedal Superoctave		
3 comp pedals to Great		Swell to Great
3 comp pedals to Swell		Swell to Pedal
		Great to Pedal
		Manuals : CC/g'''
		Pedals : CC/f

THATCHAM CONGREGATIONAL

Given as being near Didcot? Published in *Musical Opinion*, August 1905.

Organ by Alfred Monk - this time the layout of published material is as follows :-

GREAT		SWELL	
Open Diapason	8	Open Diapason	8
Claribel	8	Gedackt	8
Harmonic Flute	4	Gamba	8

PEDAL		
Bourdon	8	Swell to Great
		Swell super*
		Great & Swell to Pedal

* Note : no Swell 4' stops!

READING : ST MARK

New organ by Messrs W. Hill & Sons, placed in the west gallery, with console in the Choir. Action stated as electro-pneumatic. [technology advances - *Musical Opinion*, September 1912.]

GREAT

Open Diapason	8
Dulciana	8
Lieblich Gedackt	8
Harmonic Flute	4
Flautina	2

PEDAL

Open Diapason (prepared)	16
Bourdon	16
Flute	8
Compass not stated	

SWELL

Bourdon (prepared for)	16
Open Diapason	8
Echo Gamba	8
Voix Célestes (TC)	8
Rohrflute	8
Principal	4
Fifteenth	2
Horn	8

Great to Pedal	
Swell to Pedal	
Swell to Great	
6 combination pedals	

We are indebted to the Editor of the *Daily Telegraph* and the writer for permission to reproduce the following which appeared in that newspaper on 15 January.

Sounds Right

SIR - Might I please add to your readers' diverting reports? Many years ago I read that somebody wrote to the great English Folk-song collector Cecil Sharp who was living at Seascale, Cumberland.

The envelope was promptly delivered. I never discovered if there was a mail choir in the sorting office.

(Mrs) J. BEAUCHAMP
Maidenhead, Berks



PAST PRESIDENTS

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

HONORARY FELLOWS

Dr Francis Jackson

Martyn Reason Esq