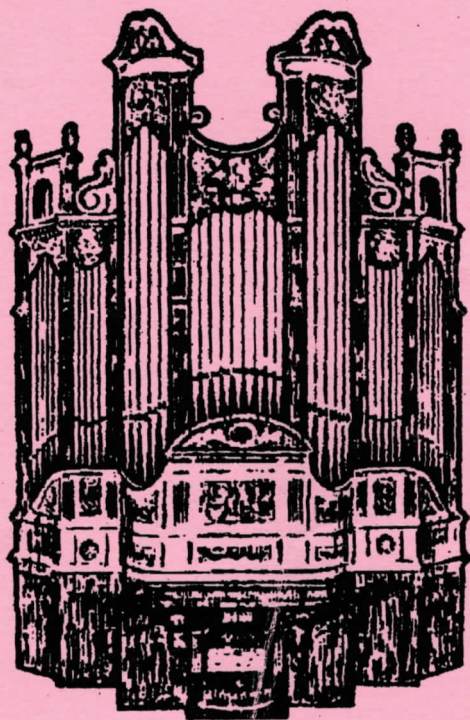


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THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity No 298088

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



Our aims as an Association are:

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

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

(a) Organising events for members.

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

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

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

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FROM THE PRESIDENT

By the time you read our next splendid *Berkshire Organist* I shall be half way through my presidential term of office. The first year has sped by, and, thanks to the loyal support of a hard working committee my previous fears about taking on the Presidency have certainly been allayed. In all of our endeavours this past year we have benefited too from the sterling work of Philip, our Past President, whose untiring efforts to raise the profile of the Association in the area from a thoughtful base have not gone unrewarded. We pay tribute to the part he has played in the moulding of this brief portion of the history of the Association, following in a long line of presidents determined to maintain the high ideals of our founder, Percy Scrivener, the centennial of whose involvement with St Giles' we marked in January this year.

Leslie Davis retired from Christchurch in December 1994, after a lifetime's service there. His musicianship and fine playing has been a veritable inspiration to us all. We wish him a less stressful period of music making in the future and hope that he will be able to play once again the "Father Willis" in the Town Hall. We give thanks too for the life of Harold Hartley, a faithful organist, supporter and Past President of our Association over the years. Their dedication to their art and the well being of the Berkshire Organists' Association should serve as an example to us all.

What of the future? We cannot afford to ignore the past, but we cannot stand still. Perhaps we feel that the preservation of our own milieu-orientated status quo should be our main preoccupation,. We need to maintain our standards of integrity in our musicianship, against prevailing tides of fashion which we find unacceptable, but we need to find some time to prepare for the future, by improvement and study, and passing our endeavours on to others, It is only by looking ahead that we can survive.

My best wishes to you all.

Graham Ireland

Footnote : It is ten years since we changed the format of *The Berkshire Organist* to its present A5 size, and technology has changed dramatically since then. The first issue was typeset on a PET computer and galley proofs had to be cut and pasted by hand. These days some contributions arrive on disk and others can now be scanned directly into the computer. What next – colour photographs perhaps?

Eds

OUTING TO WILTON AND AMESBURY

25 June 1994

Year by year those who are free of weddings, or are not away on holiday at the time, have enjoyed some excellent outings arranged by our indefatigable Programme Secretary, Derek Guy, and we are greatly indebted to him for all his exertions on our behalf.

This year's trip was no exception. The first call was at Wilton Parish Church near Salisbury, a huge over-elaborate Italianate edifice somewhat out of place in the charming old village adjoining Wilton House, and erected through the extravagance of Lord Herbert in 1841.

The organ is an 1874 Hill/1934 Rushworth, recently restored, with a comfortable detached console, proper standard pedalboard, stop jambs, etc., and none of today's fashionable clumsy archaisms. It fills the church with some splendid sounds in spite of being tucked away high up north of the chancel. We all enjoyed hearing and trying it before moving on to something quite different*.

The dozen mile drive from Wilton to Amesbury, through the three scattered Woodforde villages, must be one of the most supremely beautiful anywhere in the south of England. At the end of it, just at the entrance to Amesbury, is the little old Abbey Church in its peaceful rural setting. It is fresh and well kept, and its interior, something between Dorchester Abbey and Pamber Priory, has the same unmistakable atmosphere of an ancient monastic foundation. It was the home of the famous 13th century Amesbury Psalter, and it houses the primitive mechanism of one of the earliest known examples of British clock-making.

The organ, standing foursquare, dark and unadorned, at the back of the church, looks quite uninviting with its unwieldy old console, but it came from St. Edmund's Church, Salisbury and is, in fact, an unspoilt mid-18th century instrument by Green of Salisbury with additions by Koster in 1781 and J. Walker in 1867, ending up with three manuals and 24 speaking stops. In its open position the speech was very clear, and some of our number had quite some fun on it. It was fascinating to poke round the back of it and see the cumbersome mechanism and conscientious craftsmanship of those old days; also to see, lying about, the impressive resonators of a new Pedal reed to be inserted by Michael Farley of Budleigh Salterton. It is hoped to clothe the organ with a Samuel Renn case from the Chester Cathedral Festival of 1829. The sun shone on us, and we had a wonderful afternoon. Here's to next year's outing - don't miss it.

FGS

[*During these experiments by members your Immediate Past President was quietly trying some of the softer stops on the choir when all sound was obliterated by the noise of a vacuum cleaner at the rear. In order to be able to hear what he was doing the IPP pushed the next choir piston with somewhat unexpected results. The principal trumpet, which has the sort of power generally reserved for a Tuba suddenly came on and the vacuum cleaner was switched off with equal rapidity!]

CHANT

Peter Marr

FORTY years ago, in the autumn of 1955, I was privileged to attend the first of many Monday afternoon plainsong classes under Charles Kennedy Scott. I well remember the intense feeling of elation when returning across London from an experience I had never before known. For although I had, as an Anglican, taken the advantage of free summer Sundays to go to Roman Catholic churches and hear a whole congregation plough its way through *Missa de Angelis*, I had until then never heard, still less shared in, the chant as it properly should be sung and instructed. Soon after, in 1956, I stayed at Quarr Abbey for a week, enchanted by the Solesmes tradition of the chant that existed there. These were days before the Second Vatican Council. Some of reforms had been anticipated, especially on the continent, but by and large the losses of the next generation could scarcely have been anticipated¹.

Charles Kennedy Scott was a remarkable man. He had studied at the Brussels Conservatoire and returned to England at the turn of the century, becoming organist of the Carmelite Church at Kensington. A plainsong scholar, founder of the Oriana Madrigal Society and a champion of the cause of the music of Bach, he saw little point in the French organ music earlier this century. "That silly French school", he would say. So, on the one hand, here was an Englishman proud of the great tradition of English 16th-century music produced as a result of the Reformation. On the other he was a great respecter and perceptive musician of the Gregorian tradition. We participated in both, yet there was a tacit understanding that this was a matter of privilege. How was it justified that here was something greater than participation?

I cannot really speak of the madrigal tradition, but perhaps I may speak of the latter, the wonderful music and integrity of Gregorian Chant.

SHARING WITH THE PAST

The proper revival of Gregorian Chant in the Roman Church was due to the unstinting work of the Solesmes community in France in the middle of the 19th century. Nevertheless, only a few Roman Catholic Churches could rise to a full and regular diet of plainsong Propers. Indeed, the influence of the religious orders, the seminaries and some of the Roman Catholic Cathedrals where the chant was sung was, in practical terms, surprisingly small. And this notwithstanding the motu proprio *Tra la sollicitudini* of 1903, setting down unambiguously the pre-eminence of plainsong in the Roman Church. The re-emphasis of its principles some years later in 1928 in an Apostolic Constitution, *Divini Cultus*, brought some improvement - not least indirectly the widely-used publication *Plainsong for Schools* (1933/34). Thus with regional festivals and the work of the Society of St Gregory, some progress was made in persuading ordinary people of the beauty and the power of the chant. Such were still the intentions of Vatican II, thirty years ago.

¹ . See Annibale Bugnini, *The Reform of the Liturgy 1948-1975* (ET Collegeville, Minnesota, 1990) for an account of the taking apart of the Western Rite during those years.

In the Church of England, the revival of the Chant was a hall-mark of churches most strongly affected by the Oxford Movement, but except in a small number of churches its use was largely confined to the psalms. The enthusiasm and publications of the Plainsong and Medieval Music Society were - in liturgical terms - restricted by the needs of the Anglican Parish Service: not over-long, in English, and with a frequent distaste for unison singing among choir members.

THE BABY WITH THE BATHWATER

But the erosion of the chant by a vernacular liturgy, the popularity of slight, folksome song, of the feeling that something more "practical" had to be found, has all but destroyed the expectation of hearing Gregorian Chant when attending Mass². Those few Anglican churches that cultivated it have - for a number of reasons - sadly let it almost disappear. Its loss, even among many religious communities, was of greater effect than was understood at the time, especially in the 1970s. The negative effect that this had on religious communities is only just being realised. The Dutch writer, Huub Oosterhuis, in *Prayers, Poems & Songs*, writes:

The liturgy gives us forms of expression when we ourselves are formless and uninspired.. Liturgy is discipline and faithfulness against the forgetfulness of time and boredom...a dedication to values which are always being forgotten, a practice in useless wisdom. . Liturgy is daring to use old words which we would not have thought of or found ourselves, words which have been handed down to us in an incalculably old tradition which is often dubious.....

The words were not heeded over the chant. And it suggests what I am sure is the case: that there is a fundamental flaw in home-grown liturgies.

The re-discovery of the strength of the chant has not come through the church but only indirectly. The immense popularity of the singing of the Benedictine monks of Santo Domingo de Silos through the release of a double CD³ is one albeit very successful example of this re-found power of Gregorian chant. The sadness is that ordinary people have had to discover this through the popular media, and not through the first-hand experience of their local church (or, where it exists, their local religious community). It may well be that it was a promotion of Gregorian chant though the new age movement and outlets catering for their taste that gave the initial impetus to all this.

² How conscious this process was is well illustrated in the vast Roman Catholic church music literature of the late 1960s-early 1980s. Looking back, the sentiments were sincere enough, but all too easily the past was jettisoned because it was the past. A useful summary of Roman Catholic liturgical music during these years is contained in *English Catholic Worship. Liturgical Renewal since 1900*. Ed J.D.Crichton, H.E.Winstone and J.R.Ansley (Geoffrey Chapman, London, 1979).

³ Canto Gregoriano, EMI CMS 5 65217 2.

THE ANNUAL CONFERENCE

This year's Conference took the form of a lecture on Improvisation by Nigel Allcoat, who is renowned for his mastery of the subject. This was an excellent event which dealt with a subject of importance to all of us. The following is an extended synopsis of part of his talk and the remainder will appear in our next issue.

IMPROVISATION

Nigel Allcoat

All musicians, no matter how good or how indifferent, are able to play something without original music. Many people believe that there is a considerable amount of mystique about this subject. There is none - there is no mystique whatsoever about improvisation. In the past those that can do it have been put on pedestals, and one can imagine Widor being placed on one, Dupré on another, and Bach on another.

We learn very slowly how to speak, and then later on how to write. If you take the analogy of a child learning a spoken language, which in many ways is similar to our musical language, you have some idea of our ability. I had a phone call last week from a very eminent musician who said "I have applied for a job but my improvisation is terrible". I know that he plays well, but he compares his improvisation with his repertoire and thinks that he must be able to improvise to the same standard as a Vienne symphony, or a Widor symphony or a Bach prelude and fugue. After long discussion (as it was his telephone call) I was able to put him a little more at ease. This is frequently what happens. People know what they can play from their music case, but when the time comes to spontaneously create something they find it extremely difficult because it is not as good as the music they have just been rehearsing for a concert. So I start, at the very beginning, to give you some ideas so that when you leave today you will go away and think "Perhaps I could try that". And no doubt around Reading we are going to hear some rather extraordinary sounds and exciting developments in the form of an "Oh dear, my music has fallen off the music desk" style.

The beginning is very important and therefore we go right back to the very early days of learning. If you are a teacher I suggest this. When you have a young student starting to learn the piano, start by teaching them to improvise. Frequently we say "This is the thumb, and this is Middle C. OK, fine, Then the next step is "This is what it looks like on the paper", and they have to remember this when their reading vocabulary is limited. We begin immediately to suggest that they can only make music by looking at the printed page.

Instead, let them explore the keyboard with their fingers. Ask them to make a rhythm using their thumb on C so that their finger becomes at home and they have a greater feeling of security. They then can listen to the different sounds they can make from just one note by pressing a little harder; more gently; making a longer note; making a staccato note. It gives them the ability to be tactile with the instrument so that we are training their ears to listen instead of training their eyes to be attached to the music in front of them.

Then tell them to place their five fingers on the notes C to G. Just with those five fingers it is quite amazing what melodies and rhythms can be made. It doesn't have to be elaborate – it is allowing the student to feel confident in making sounds on the instrument. And so far the printed copy has not been mentioned. When learning to speak, the first words of the child are very simple, and this is the parallel of the thumb on middle C. In music, as they practice they become more adventurous, and more able to experiment with these five fingers.

You can also see the student's musicality because they begin to use their ears and think of the order of notes, and how a natural phrase comes from the player. Frequently they will finish half way through on a G, as if they had gone into the dominant. Of course we don't talk to them about this because they would not understand. If you start with these five notes you also have an opportunity to accompany them by playing just C and G in the tenor and bass.

On the organ a melody in the right hand with a rhythm in the left hand on C and G using a flute can become much like an old Renaissance dance. Try using a clarinet or a little reed or some mutations for the melody and you will find that each sound gives a different experience.

So far we have only used five fingers and one open flute in the bass, but these enable you to play simple yet effective pieces of music. The difficulty, even for experienced players who have never really done very much improvising, is in making something constructive without losing the way, and just going from one key to another.

We can then transpose our music into the dominant in a slightly calmer section. If you then return to your first section, you have created a piece of music in an ABA form, and all that you have used is two bass keys and five fingers. I suggest you have a try at that. The greatest players in the world should do this – we often use the same words that we first learned with our parents, friends, brothers and sisters. Just because they were our first words we don't discard them – we still use them. We should still play simple pieces, just as we still use those first words.

By modulating from C major to G major, we have an opportunity to hear the differing sounds and tonality of scales. After the resolution of the middle section, it is a natural progression to return to the first, and this gives us the satisfaction of feeling that the music has come to a good home – a good rest.

When we started to walk we didn't go out of the front door, and the garden gate, out into the street, twice round the block, and back home again – it wasn't like that at all. We went so far and our parents would say "Don't go beyond there" so that we would always know how to get back home. We went to the garden gate and looked out down the road. One day perhaps we would be able to go down there.

It is the same with improvising – you look around, but you always know where home is. We only begin to go further afield when we have practised so often, going a little further each time, but knowing how to get home. Therefore we must practice very carefully small scaled pieces which allow us to get back home very simply. There comes the time when we are out and about and can do whatever we like, when

we have the whole world at our disposal. We don't just go abroad because the neighbours have done it. We do it because there is some specific reason for it.

Similarly, there must always be a reason to improvise your own music. Primarily for me it is to become a better player and to understand repertoire of much music that has been written down by some of the more famous composers in times like Bach, Buxtehude and Beethoven. They were stupendous improvisers, and much of their music was probably even more wonderful when it was improvised than afterwards when it was written down. The personality of the musician frequently became more stereotyped because they did not want to offend or put people off. Improvised music would be much more difficult if it were written down as a composition. It becomes much more elaborate because the fingers do things that would take a lot of time and energy to practice. The composers of the past were great improvisers and this allowed them greater opportunities to craft their compositions. How many times were pieces improvised before they were written down? Just think – there is a story there.

You only need to play the first three notes of Bach's Toccata in D Minor and everyone knows what is coming next. Imagine a little choirboy in Leipzig perhaps, who was very enthusiastic when the great master had just finished playing this thunderous piece which started in such a gripping way. He would think "Oh I want to do that", and he would go and try to play this himself, and then he would say "Oh please, why don't you write it down as I would love to play it". Music has evolved because improvisation has frequently brought about composition for others to play. How many times did Bach play many of the preludes that we have before they were in fact written down? Most things were improvised at great length before they were written because it was natural, one of the things one had to do as a church organist.

I have digressed a little to put this subject into historical perspective so that you may feel that you are not sitting alone but are part of a great family, still learning and trying our best to speak the language without the written page.

After those simple exercises we have an opportunity to show our young student what music looks like on the paper, and the quagmire of notation and length of notes. These weird and wonderful symbols, which to us are second nature, are to them something absolutely new. In improvising, we have as a parallel to learning these notes, to understand the harmony, the keys, and their relationship to each other. When we know these we have greater ability to play music which feels happy. It feels at home. Often people have difficulty because they have not grasped the relationship of keys.

To make things as simple as possible it is better to play only a few notes with the left hand, and in the pedals, to make the music as open as possible. The more notes we use the more our fingers become "blue-tacked" to the keys. We become unable to move – if you have three notes down with one hand freedom is almost strangled. With the organ, the more stops we draw the louder it sounds so we do not need to play more notes. Let the stops do the work and not your fingers. There are many wonderful examples of this, and perhaps the greatest is a piece by Cesar Frank, the Grand Piece Symphonique, not very often played because it is an earlyish work. As

it comes to a conclusion it is almost a trio. There is one part for the right hand, one for the left, and one for the pedals, but because it is tutti everything is going flat out and it sounds fantastic. It doesn't sound like a trio, and you can hear it all because every single line is audible. If there were many clusters of notes this would not be possible.

One problem therefore is that when we want it to be louder we use more fingers. It is psychological - it comes from playing the piano where more notes create a bigger sound. The organ doesn't work like that, in fact it is worse if we play more notes when it is loud. As it gets louder, keep it open, keep the interest, and then you don't blast people out of the building because they are hearing blocks of noise instead of the effect of the music. We have to be careful with romantic organs in that respect.

So we are up to the playing of simple pieces, understanding the harmony. But on the piano we have to do something to keep the bass going. Nothing is better than movement for this - e.g.



Still five fingers just using this bass and making the interest in the melody!

Another example is Mozart's sonata in C. The bass chord is broken and becomes an Alberti Bass. If you look back at the written compositions of the period the music and the chords are so simple. Then we begin to understand the change where the chord becomes the second inversion of F :-



The simplicity we find in classical music we also find in the banality of some of the more popular of our radio music. The music for that is basically effect and rhythm. What we need for a musical personality is something with colour and shape. That configuration is one step further on, using the music to lead us forward to more open pastures. But all the time the simplicity has to be there. You can transfer that same technique to the organ. It sounds better on the piano but if you can imagine that you are in a baroque church somewhere the type of music works equally well.

The following is a snippet which you could use if you were having a lively service. The sepulchral music which we often associate with the organ is something which I think is hard to bear at times and which does not enthuse the congregation very well. I think improvisation has a greater ability to enliven the service than any printed music because you are able to capture the imagination of the people sitting there. You do not have to be fantastically complex.



Even the smallest figurations you can play yourselves and to go further is a luxury. We have scales and rhythm. Always think to yourself "What time I am going to use. When we use the written composition we look at the time signature. How many people before they improvise, actually say to themselves "Right I'm going to play in 3-time or in 4 or in 2-time. What key am I going to be in? - what is the key signature?" Give yourself all the information that you would want to see at the commencement of the written piece. How fast? Andante? How many think exactly "What am I going to play?". And how often is that after ten seconds "Oh where am I?". Well, if you haven't actually given yourself all the signposts and all the pointers then you've actually not got anybody else to blame. Treat every piece as if it a work that you have taken out of your bag. I shall play this little piece, OK I shall be in C, 1,2,3,4.

When you are around the house think to yourself "1,2,3,1,2,3," and say it out aloud. That in itself, the actual pulse, is giving you the definition of where you're going to put the other notes. And just by sounding "1,2,3", the strength of 1 is going to make the music stronger. It makes hovering an absolute delight! All those things you can improvise in your mind. You don't have to have a keyboard - you can think melodies and when you think them and sing them out aloud - pom, pom - or la-ing or whistling, what do you do? You breathe. And when you breathe you are making a phrase.

When you speak to one another you don't go on and on and on without stopping. You stop because you have run out of breath, and then you carry on. You make your spoken phrase fit the amount of air that you have in your body. Punctuation always comes when you need to have a comma, so that you can go forward. All those moments you can find with an improvisation, if you go around thinking it, singing it, breathing it, and then the length and the natural quality of the music begins to have its own personality.

All those points are the fundamental areas which we all have to practice. We don't have to be contemporary, we can play our music in a different age so that when we play music by Pachelbel or Bach or Purcell we have a greater understanding of what goes into that music in order to create that identity which we can appreciate and understand.

Everyone has their own harmonic fingerprint. We recognise Brahms or Messiaen perhaps. They all have their own harmonic fingerprints. You might go to a person and say "Ah yes, I know your style". That person is the last to know his style. When you hear your voice recorded for the first time you think "Is that me?". We hear it from a totally different area and aspect and so therefore we are the last people to know in fact what we sound like. You can't see yourself unless you look in a mirror, and there you see the reverse of what you are doing.

When improvising you may think that it is not very good but it may in fact be far better than you give it credit for. Putting oneself down is not necessary nor is it helpful in improvising. Try things and say "Well I do my best - it's me", not "Oh I can't". Do small things and make them grow. You can experiment whenever you have to play, not just in the liturgy of the church, but at any time for your own benefit, to play to enhance your technique in some ways.

If you have a piece of music which has a difficult fingering, you can make up a little piece using that fingering to improve it. Take it out of context and make the piece of music work. When I was in the first years of learning the piano I remember a Bach 2-part invention. This went along quite merrily for two or three lines but when it got to the hard bit I much preferred to jump a few lines, but to make it possible I enjoyed playing what I thought ought to be in lines 5 - 7 and so made my own 2-part invention. I remember I did this once in a piano lesson much to the annoyance of my rather strict piano teacher. She couldn't understand what on earth had happened and why I had done this but now I look back and I could see that I wanted to be a real kid in the garden. I didn't want to be restricted by the garden gate. I wanted to get out, I wanted to go, and felt restricted by the written music. I wanted to play much more and I didn't want to sit down and work at what was in front of me. I found that to be an absolute bore. I preferred to play something bigger and grander than that which I had in front of me. And this proved particularly good in later life because I suddenly knew the style - I knew what made a two-part invention work.

In trios and other aspects of playing this can be very helpful when you have a difficult little section. Take it out of context and try just for a few moments to make a little piece around that difficulty and then go back to the written piece. Then you begin to find that it doesn't hold such terrors as you approach that line, because you have a greater understanding of the problem.

Other people might not have such a problem. If you find it difficult to go from one keyboard to another, forget the music and just play something, so that you are able to watch what is going on. If there is a difficult pedal part, play something which allows you to watch the pedals. Look and feel where they are. It is the ears and the sense of feeling and of touch that we need. I'm sorry to recall that fallacy of olden days - "don't look at the pedals". Why? We must play the music as well as possible. The music is all-important, and it is better to look and not make a mistake than to do the opposite. This will enable you to improve your playing during your improvising and your confidence at the organ.

[To be concluded]

THE ANNUAL GENERAL MEETING

Following the Conference, the Annual General Meeting was held at Caversham Heights Methodist Church, at which Philip Bowcock handed over the Presidency to Graham Ireland. The names of the elected committee appear on the inside front cover.

101 REASONS FOR PLAYING SOME REGER

Chris Hood

To most organists the name of Reger implies enormous pieces which are not only difficult to play, but are even difficult to listen to. This is a pity because Reger wrote a great deal of music for the organ which is fresh, attractive, and easy to listen to, and does not contain serried masses of demisemiquavers, or great chords which seem to contain more notes than most of us have fingers, many of them with accidentals to boot. Many of these pieces are not exactly easy to play, though they are much less demanding than the large-scale works, but I believe that the main reason for their neglect is a general unfamiliarity with the music. Partly, this may be due to the pieces having been available in scattered little (and expensive) volumes published by Peters. At least now the music is readily to hand in the splendid edition published by Breitkopf and Hartel. This is in 7 volumes, most of the more approachable works being in volumes 2 to 4. Although these are getting on for £20 each, they are splendid value for money, both in the quality of the editing and of the printing. Let's be honest, it's less than the fee for a wedding in most churches.

The 101 reasons of the title, however, refer to the pieces to be found in volume 7 of the Breitkopf edition, namely the chorale preludes. It is perhaps remarkable that Reger, a Roman Catholic, should have written chorale preludes in the Protestant tradition, but he was a fervent admirer of the treasures to be found in the Protestant chorales, and, as an organist, a lover of the chorale preludes of Bach. These pieces have two great advantages as an introduction to Reger's organ music. They are short, and most of them are not very difficult. Indeed, many of them are easy. Opinions as to the difficulty of pieces are inevitably personal, but, for what it is worth, my assessment of the 101 pieces is that 6 are very difficult and for experts only, 14 are quite difficult, 24 not very difficult, and 57 are easy or very easy. It is my intention in this article to suggest examples for you to try in each of these "grades", and give some indications as to their performance.

Before mentioning specific pieces I am going to make a few general comments which apply to all of Reger's organ music. He does use German for some of his musical directions, but this minor difficulty is easily surmounted by the intelligent use of a dictionary. In the chorale preludes this practice is almost entirely limited to the directions for tempo, other instructions being in the familiar Italian, and there are only a few of them. I shall give you a crib for the pieces mentioned.

Registration in the chorale preludes is much simpler than in the large works, though still sometimes given to impossible looking demands for large, prolonged crescendi. These always need taking, if not with a pinch of salt, at least in the context of both the music and the instrument. Even on the organs which Reger had in mind, which were equipped with a *rollschweller*, a literal realisation of some of these registration markings is not possible in practice. They are really trying to convey the spirit of the music rather than a physically possible scheme. Reger is known to have discussed various possibilities for new ways of controlling the stop mechanisms of organs, none of which came to anything. There is the possibility of an assistant. Registrants are used at times in many places, but, unless there is

constant familiarisation and practice, such an arrangement is likely to cause more worry than it is worth. On small organs, the addition of a single stop, or a touch of the swell pedal will achieve the required effect more musically than a doomed attempt at producing the kind of seamless change in power possible on most other musical instruments.

Modest tempi are quite sufficient in most cases, and the music should never be rushed. On the other hand, even in slow pieces the pulse of the music should be clearly projected. His frequent direction *doch nicht schlappend* which means "but not flabbily" emphasises the importance of this. Also, do not be led by the direction "ben legato" into failing to let the phrases stand out clearly. Remember that the listener does not have the score to help in knowing the rhythm of the piece.

As a very easy start, there is the prelude on *Aus tiefer Not schrei ich zu dir* - "Out of the deep I cry unto Thee" - Op. 135a No. 4 (page 124 in the Breitkopf edition). This tune has been used many times by composers, being one of Luther's best efforts. There is the enormous six part setting with double pedal by Bach, and it is used as a pedal cantus firmus in Mendelssohn's Sonata in A. In this setting, the melody is given out line by line solo in the tenor register and then repeated in a harmonised setting with pedal. The speed direction, not surprisingly, is *Langsam* (= slow). I would suggest about quaver = 80, and I further suggest that you do count in quavers rather than crotchets despite the C time signature, at least while learning it. The indicated manuals are II and III, but few of us have the two enclosed manuals which, strictly, the expression marks call for. The most important point to note, though, is that the solo marked for manual II is only pp, while the harmonised sections, despite the presence of a pedal part, are marked ppp. One alternative on small organs is to forgo the expression marks in the ppp and play these on a great dulciana. Another is to use the swell throughout, adding a stop for the solo sections and then taking it off again for the harmonised sections. Another problem to beware of in very small organs is that the ubiquitous bourdon as the only pedal stop is likely to be too loud for use with the quietest manual tone. If this is so, there is something to be said for using no pedal stop, merely coupling the pedal to the manual in use.

For a fairly easy example I have chosen *Jesus ist kommen*, Op.67 No.20 (page 49). The tempo direction this time is in Italian - *con moto*. This does NOT mean Allegro, and I think that crotchet = 72 is fast enough. This piece has the chorale soloed in the right hand, and the left hand is a nice exercise in two-part playing. The start is marked forte, but note two things in particular. Firstly, the manuals should not be coupled. The parts cross, and there are duplicated notes between the left and right hands that will be lost if the manuals are coupled. Secondly, Reger explicitly asks for 8 ft. tone in the right hand (great), but for 8 and 4 ft. in the left hand (swell). This is one of those points that have to be interpreted in terms of the particular organ which you are playing. The important thing is to make sure that the inner parts played by the left hand are always clear without detracting from the dominance of the solo. On most organs that I know around here it will be necessary to couple the pedal to the swell (left hand).

This piece contains one of Reger's *sempre poco a poco crescendo* markings. Assuming that you are playing the right hand on the great and the left on the swell,

one way of managing this is to start with the box open, then close and add to the swell at the second time bar (i.e. bar 16). The box can then be opened slowly to give the crescendo, with addition to the great during the rest at the end of bar 20. Do not be put off by the rather curious layout in the last bar where the right hand goes to the swell below the left hand, and at the same time don't overlook the p mark at the end of the final bar. Although there is no diminuendo marked, just close the box during this minuscule coda. The final line of the pedal part is marked ff, presumably to emphasise the canon between the right hand and pedal. However, this canon has been going on throughout the piece, and if no one has noticed it before they're not likely to notice it here either. Unless you have a resourceful pedal and adjustable foot pistons to control it, leave well alone. If you really want to rub the canon in, couple the great to the pedal right from the start!

For my "not very difficult" grade I suggest that you look at Op 67 No.40 (page 78) on *Valet will ich dir geben*. This tune is well known, as we use it to "All Glory, Laud, and Honour". The tempo *Bewegt* means "moving", but again not too fast - about crotchet = 60. This gives plenty of time for the pedal basses to speak fully and impart a marching tread to the music. Note that there is a quiet ending. Three manuals are indicated, but two will suffice by using the open swell for manual II, and closing it for the pp manual III bits. There are some very "stretchy" bits in the pedal-less manual III sections. Most of these can be negotiated by transferring the upper left-hand notes to the right hand, but bar 16 is impossible as written unless you have the most enormous mitts. I shut off the pedal stops at the last beat of bar 14 and play the bass with my feet, reinstating the pedal in the last beat of bar 16. This is a little tricky and needs practice, but is better than moving the first two bass notes of bar 16 up an octave.

Rather more difficult is Op.67 No.43 (page 85), a splendid piece on *Wachet Auf. Ziemlich Bewegt* - rather moving, perhaps *con moto* would be a good equivalent. I put this into the more difficult class mainly because of the pedal triplets in bars 36 to 38. This is a good passage on which to base your speed. The piece requires a strong pedal, preferably with a reed. With no pedal reed, a swell trumpet coupled to the pedal while playing the manual parts on the uncoupled great can work well as the theme is mainly in the bottom octave where the reed is most telling. You can then couple the swell to the great half way through bar 47 for the final chorale phrase which appears in the top manual part. Supple thumbs are useful for the triplet figures in bar 46. This one is well worth the practice for use as an outgoing voluntary in Advent.

If you fancy having a go at one of the really difficult ones, I think that the two best are *Nun Danket* Op.67 No.28, and *Jauchz, Erd, und Himmel, juble hell* ("Heaven and Earth Rejoice") Op 67 No.15. It is interesting to compare the latter with Bach's *Valet will* which has the same layout (and key), with the chorale as a powerful pedal cantus firmus with rapid triplet manual figuration. However, if you are up to tackling these I don't think you need much advice from me!

Finally, I do hope that you will get these pieces and try some for yourself. As I said at the start, at least half of them are easy enough for anyone to have a go at, and they are all first rate music.

HAROLD H. HARTLEY MA BSc FRAS ATCL MBCS

One of our best-loved, most respected and active members, who played a large part in the successful running of our fellowship, helping to maintain its musical standards, and serving the cause of worship at many churches in the Reading area, Harold Hartley died on 16 December 1994 aged 60 after considerable suffering

A maths graduate of St Andrews University, he came to us at Reading in 1962, having studied the organ with O.H. Peasegood at Reading University, then at Christchurch Cathedral, Oxford, under Peasegood and at Hampton Court under Gordon Reynolds. His father at Dunoon High Kirk in Scotland was an FRCO, and his uncle an ARCO. His first appointment here was as Organist to the Christian Science Church in Kings Road, Reading; from there he moved to Binfield Church in 1966, and then to Englefield; from 1968-1973 he was at St George's Church, Tilehurst, before moving to Goring Church for three years. Then a short spell at St Paul's, Wokingham, and St Luke's Reading, before taking on the important post of St Laurence's, Reading. Finally, in 1988 he moved to Pangbourne Parish Church.

As a member of the Berkshire Conservatoire of Music he contributed organ lessons to its syllabus, and in due course married its lady principal. Mrs Jean Hartley, a highly respected musician in her own right, then became a tower of strength to him, particularly during his spells of ill health.

Harold was a member of the Royal College of Organists, and wrote in the 1965 *Berkshire Organist* about its centenary celebrations of the previous year. In 1975 he was elected a Fellow of the Royal Astronomical Society. A long-standing member of our council, he also served on our Town Hall Organ Committee throughout its fight to save the famous Father Willis organ, and he became our President for 1981-82. About that time it was thanks to his long-drawn-out labours behind the scenes that this Association achieved a satisfactory status as a registered charity (in 1988).

Of course we shall miss his modest but friendly personality, and we most sincerely wish his gallant widow everything that makes for happy remembrances of him.

FGS

THE ORGAN OF ALL SAINTS', DUNSDEN

Mary Guyon

Being not so much an organist or even a reluctant organist, but rather an ex-pianist who longs to be able to find the right pedal note at the right time, I found the instrument rather more daunting than first I anticipated.

I am told it is a genuine Holdich, probably built around 1890, with tracker action. I am also told that some major work was carried out around 25 years ago when the bellows and pneumatic action were re-leathered and an electric blower was fitted.

The pedals are very thin, worn and rattly. Some notes on the Bourdon do not sound due to perished leathers. Not good news for the novice. The manuals are extremely heavy when coupled and almost impossible when using the sub-octave; a vital prop if one is unable to get the pedal part together for the last hymn on a major festival.

Then there are the combination levers. Four of them. If you press the one on the left you ought to have full swell, but no! The Hautboy only comes half way out unless you remember to thump the pedal. You have just begun the last verse of the hymn and the only solution is to grab the offending stop at the end of the line and pull it out. To the uninitiated this is bound to lead to disaster as one then cannot get back to the keyboard in time and the choir are now doing their own thing - and you are forced to abandon the pedal part which you have been practising all week in the hopes that the congregation will think you are an ace performer.

Then there is the ongoing saga of the B above middle C on the Great, which, at regular intervals loses contact somewhere between the key and pipe. Re-uniting the two parts entails taking the front off the organ and reaching into the dust and woodworm to push a pin into a hole which has become so enlarged that I wonder why the pin doesn't fall out immediately, rendering the note permanently "dud".

Add to all this, the Bourdon which has a low hum and the swell pedal which is almost impossible not to rattle when opening and closing the box, and I imagine you will not be surprised to learn that we are fund-raising!

The bad workman always blames his tools so I have to say that this organ is growing on me. I do enjoy parts of it enormously. It would just be nice if £10,000 would arrive by yesterday.

We are asking for interest-free loans and are having a drawing made so that people can fill in the various parts as they give their donation, i.e. £10 per pipe, £100 per pedal, £10,000 organ pleno!

GREAT		SWELL		PEDAL	
Flute	4	Hautboy	8	Bourdon	16
Stopt Diapason/		Fifteenth	2		
Clarabella	8	Principal	4		
Gamba	8	Open Diapason	8		
Open Diapason	8	Gamba	8		
		Dulciana TC	8		
		Stopt Diapason T	8		
		Stopt Diapason B	8		
		Sub Octave			
				COUPLERS	
				Swell to Great	
				Swell to Pedal	
				Great to Pedal	

BRATTLEBORO, VERMONT

Mark Jameson

In May 1994 your Hon. Treasurer had the opportunity to take a holiday staying in Rudyard Kipling's former home "Naulakha", just north of Brattleboro, which is now owned by the Landmark Trust of Shottesbrooke. Brattleboro was also the manufacturing town for the Estey Organ Company, a manufacturer of reed organs whose instruments can still be found in churches in the UK.

Brattleboro is located in Southern Vermont, in good New England timber country, and the area is full of small craft industries. The Estey company is now history. The original site was affected by fires and floods, in 1870 a new location was set above the Westbrook. Over 700 people were employed at one stage. Much remains of these buildings, today in the care of Barbara George, who is also the agent in the town for Landmark. She now owns the former factories, and is overseeing a conservation programme to restore most of the surviving buildings, one of which will be used to house the Estey artefacts from over a hundred years of manufacture.

Estey was founded in 1846 by Jacob Estey; born 1814 in Hinsdale, New Hampshire. By 1835 he had moved to Brattleboro and owned a plumbing supply business. He later owned a lumber company which also dealt in slate and marble. He became part owner of the organ company in 1846, and organs made in the 1850's and 1860's are labelled "Estey & Green" or "J Estey and Co.". From c1870 organs bear the name "Estey Organ Company". The company was also involved in local civic engineering activities. In 1885 Estey established a piano company in New York City. By the 1890s the reed organs were losing market share to pianos. Jacob Estey died in 1890. The company also produced pipe organs and eventually over 3000 were built. Reed organs were made as late as the 1950's. In 1961 the name was changed to Estey Electronics Inc., but ceased trading soon after.

At the Brattleboro Museum there is a permanent collection of many types of the reed organs produced, some are playable.

At the First Baptist Chapel in Brattleboro, an imposing Victorian style building at 190 Main Street, there is a large three manual Estey pipe organ. The case, along the wall behind the table consists of three flat cases. The console was originally attached but is now detached and in a well to the right. The organ has been rebuilt at some time by "Hewett", but it was not possible to establish what was original or more recent; the specification, taken from playing and the console is as follows. The organ has stop keys above the top manual. The action is very sluggish. Compass 61/32.

On the opposite side of the road is the Central Congregational Church which also contains an Estey pipe organ but this was extensively rebuilt by S.J. Russell (dates not given), as his Op.4. Time did not permit playing this instrument

There are other churches in the town, but gaining access is no easier in the USA than it is here!.

SPECIFICATION

The stop tabs have block face print in black for the speaking stops and red for the

CHOIR		THUMB PISTONS	
Tremulant		Swell Manual -	Sw/Ped. 1 - 6, 1 O
Concert Flute	8	Great Manual -	Generals 1 - 7
Aeoline	8		Sw/Gt 1 to 5, 0
Vox Angelica (TC)	8	Choir Manual	Generals 1 - 4
Hohl Flote	4		Setter
Piccolo Cor	2		Ch/Ped 1 to 5, 0
Gloreaux	8		General cancel
GREAT		TOE PISTONS ETC	
Open Diapason	8	Generals	5
Grosse Flute	8	Pedal	5
Dulciana	8	Swell	5
Octave	4	Levers for	Swell to Pedal
Twelfth	2 ² / ₃		Great to Pedal
Fifteenth	2		Choir to Pedal
Tuba	8		
Chimes Mid-C- e'		Sforzando pedal	
		Balanced Swell Pedal	
		Balanced Choir Pedal	
		General crescendo Pedal	
SWELL		STOP TABS OVER CONSOLE	
Tremulant		Great to Swell	
Bourdon	16	Swell to Pedal	
Stopped Diapason	8	Choir to Pedal	
Quintadena	8	Swell to Pedal	4
Salicional	8	Swell to Pedal	16
Vox Célestes (TC)	8	Great to Pedal	4
Principal	4	Great to Pedal	16
Flauto Traverso	4	Choir to Pedal	4
Cornet	III	Choir to Pedal	16
Fifteenth	2	Choir to Pedal	16
Cornopean	8	Swell to Great	4
Oboe	8	Swell to Great	8
Vox Humana	8	Swell to Great	16
		Choir to Great	4
PEDAL		Choir to Great	8
Open Diapason	16	Choir to Great	16
Bourdon	16	Swell to Choir	4
Dulciana	16	Swell to Choir	8
Gedact	16	Swell to Choir	16

FROM THE OTHER SIDE OF THE MUSIC DESK (2)

Ernest Davey

As the Alexandra Palace organ appears to be in the ascendant just now some of my memories may be of interest and be a complement to Dr. David Wyld's talk⁴.

The "Ally Pally" organ was virtually sister organ to the Albert Hall organ - both organs were constructed in the same period by Father Willis. I think that the Alexandra Palace made a far more thrilling impact on the listener, probably due to the more resonant building which housed it. To sit at the console playing and adding the tubas and trombas to full organ was to hear a sound never to be forgotten. This wonderful sound travelled down the Great Hall and on its rebound from the end one had the feeling of being lifted off the organ stool by some giant hand.

The organ suffered from the 1914-18 war. During the war many German internees were incarcerated there and some people laid the blame at their door for the subsequent damage to the organ. This was most unlikely as most of them were professional people and quite a number of them were artists and musicians who would have revered such a work of art. Unfortunately many British troops were billeted there prior to being de-mobbed. The organ was broken into, pipes were smashed and many were taken as souvenirs but many of these were discarded and thrown from the train windows and were later recovered from the line between the Palace and Finsbury Park.

Eventually, after much pleading and cajoling, money was raised to have the organ completely restored and the worn and damaged mechanism replaced with electro-pneumatic transmission. There was a grand re-opening in December 1929.

As mentioned in my previous article in issue No.47 of The Berkshire Organist the organ was originally tuned to Old Army Band pitch (Knellar Hall) which was A452 (C535 which when I first heard it, it was more like C540). Band contests and concerts were a regular feature there and of course the organ had to be used with the bands. After a great deal of haggling over pitch internationally for the next ten years and Knellar Hall having called it a day and climbed down both ethically and practically over the pitch it left the poor old organ high and dry; particularly the former. There had been Philharmonic and New Philharmonic in the interim but in 1939 British Standard Pitch was decided on world wide which is A440 or C523.3. (The point three is rather like the point o-one pence on petrol.)

Henry Willis III, G.D. Cunningham and other famous people influenced the powers that be to such an extent that sanction was given for the work to be undertaken and the mammoth task of lowering the pitch was put into operation.

I began my apprenticeship with Willis being a couple of years older than the usual starting age and in 1939 I was just reaching the end of the six years required. Being a

voicer's assistant I was sent to the Palace in company with an army of organ builders and metal hands. There were over eight thousand pipes to handle. Some went back to the Rotunda Organ Works in Brixton. In most cases a new four foot C was made for each stop and the other pipes transposed so that C became C sharp and so on, the top note of each stop being pensioned off. The reed stops were quite a problem as there were thirty stops of reeds. Some pipes were lengthened and some were fitted with long tuning slides. The smaller scale string tone stops were a problem too as pipe length and voicing are more inter-dependent than in larger scale pipes. Some of the large wooden open pipes had boxes (without topses or bottoms) slid down inside them and were fixed at the new tuning point. Every available and relevant form of modification was resorted to. Every pipe after transposition had to be re-marked with its new note on the foot and on the body and then fitted into its new rackboard hole. As the difference in pitch was not quite a semitone all pipes had to be trimmed to length and regulated for power and speech.

Most of the work was carried out inside the organ which was like a vast room after the scrapping of the old space-consuming mechanism. Lunch times we used the electric fires and rings to boil kettles, heat food and make toast. There were two dart boards and plenty of players for both - all this inside the organ. Very few ladders were necessary as most departments of the organ were reached by a wooden staircase; luxury indeed!

On completion of the work in the Summer of 1939 there was a grand concert with a choir of one thousand and an orchestra of one hundred and fifty. Sir Henry Wood conducted and I well remember the afternoon rehearsal, for every time Sir Henry paused for a breather his wife took his white sweater to him and insisted that he put it on. On the day of the concert, and being constructed mainly of glass, the Great Hall heated up due to the glorious sunny day, and the organ which I had spent several days tuning became very sharp. I told Sir Henry Wood of the problem and he replied that so long as it was sharp and not flat it would be all right. Mr. G.D. Cunningham played for the concert; he had been organist there in his early days before becoming City Organist at Birmingham Town Hall. Between the rehearsal and the concert there was a special tea for the important people and I was privileged to be invited to have tea with Mr. Cunningham and Mr. Alan Brown - another front rank recitalist of that period.

The following diversions may be humorous or even interesting:

When rehearsing the Handel Plague Choruses for the concert Sir Henry Wood was most meticulous over the word 'fire'. He said that the word should be pronounced differently on repetition and the end result was 'fire, far'. With such a large choir and such a resonant hall it came over well and was very effective.

Soon after the grand opening Reginald Foort gave a recital. Included in his programme was Ketelby's 'In a Monastery Garden'. His story was that during his

⁴ Given on 18 February 1995 - to be reported.

afternoon rehearsal a blackbird trapped in the hall sang for that piece of music only and during the evening recital sang again; but only for Ketelby's music. Well!!

In the early days of the Palace organ it was blown by steam engine and potential players and organ tuners had to give good notice so that steam could be raised. When I first went there as the tuner's boy the hall was heated by steam pipes beneath the floor. As pipes and floor were in a rather parlous condition the heating on a cold foggy November day presented a scene similar to that at Kings Cross Station in the days of steam trains.

Early mornings during the pitch lowering work an army of organ builders arrived by tube at Turnpike Lane station and headed for the cafe close to the bus stop for the Ally Pally bus. We all had a go on the penny in the slot pin table. One morning I won the jackpot of £1.00 (probably worth about £40.00 in today's money). The proprietors had insufficient money to pay up that morning and for several mornings they dragged their heels. Eventually one of the more pugilistic metal hands said "Pay up or else". The money appeared and it was tea and cakes all round, still leaving a worth while sum of money. The pin table was given a greater angle and no one else won.

The Alexandra Palace Organ was acclaimed everywhere "As the finest Concert Organ in Europe".

In my early days in the Willis voicing shop some of my work left quite a bit to be desired. One day Henry Willis picked up one of the pipes I had been working on and said "If a thing looks right it is nine tenths of the way to being right and this pipe does not look right." A lesson to be learned here'

After the enormous undertaking at the Alexandra Palace I will move on to smaller things. Several years ago I received an urgent phone call from the organist of St. John the Baptist Church at Eton Wick to the effect that the organ was hopelessly out of tune and could I come and put it right. When I arrived I too found it hopelessly out of tune. To conserve vestry space both the bellows and the electric blower are sited just below the ceiling behind the swell box. The bellows was jammed between the blower support timbers with many articles of clothing, numerous books (including a Lady Chatterley), a dozen eggs, biscuits, nuts, raisins and many other items. I moved things around to prevent the jamming and left a note asking for their removal and in future to see that the organ was not used as a larder, wardrobe or library. Soon after this I received another phone call explaining what had happened. Apparently, before my note was read, the young lady treasurer returned to the vestry late one evening after a P.C.C. meeting to put the books into the vestry safe and found a man just preparing himself to 'doss' down for the night. Both the man and the young lady fled; the man never to return to his bed and breakfast accommodation and the young lady running down the road "ollering blue murder".

For many years I tuned and serviced the organ in St. Stephen's Church, Gloucester Road, Kensington. I was intrigued by the large beautifully printed notice pinned above

the swell drawstops. I cannot remember the precise wording but the following will suffice:

"A man was brought before King Louis the fourteenth who could sing, dance and play three airs at the same time. The King, on seeing and hearing this said "what this man does is truly wonderful but it is a thing most dreadful to see and to listen to". Sometimes when listening to the music of modern composers and an organist taking up the challenge, for challenge it must be, I feel that a few copies of the King's statement should be distributed.

St. Stephen's has always been a famous Anglo-Catholic Church and when I took on the tuning there the vicar was Father Cheetham. He was a most popular priest and could fill his large church with congregation to such an extent that chairs had to be brought in to accommodate everybody. His sincerity and charm attracted the wealthy and the poor alike so that not only did the collection produce large sums of money but quite precious articles of jewellery were also given. I feel sure that the vicar had something to do with the notice above the swell stops. I suggested once to him, after the organ had been cleaned and overhauled that a few organ recitals would not be amiss. He said "I provide a congregation and not an audience". Organ recitals can be on Sunday afternoons while I am resting". The music at the church was usually of the best; the organist was well paid and so was the professional quartet of singers. The set-up was quite odd for the organist and organ were in a gallery on the north side of the chancel and the choir in a gallery south side of chancel. Whether or not semaphore signalling or the like was in operation I never found out.

At St. George's School for girls at Ascot, before the new chapel was built, the small one-manual organ stood in what would be classed as a tin tabernacle. It was blown by a contraption consisting of an electric motor which pumped the organ via pulleys, overhead shafting, leather belts and cranks which were affixed to the organ feeders supplying the bellows with wind. The whole thing was set in motion by a tilting mercury switch. Attached to the arm of the mercury switch was a shoe lace (brown) with a heavy metal nut tied to the end of it. When the bellows was down the nut dangled and the switch came into play. The noise from this contraption had to be heard to be believed - groans, squeaks, slapping noises from the leather belts and other vulgar noises issued forth. Once when the chaplain was absent, the headmaster from nearby Papplewick boys' school took a service there. He told me how worried he had been because he thought that the large lady playing the organ had been taken ill. The electricity board renewed the blower motor when there was a voltage change but the shoelace and nut were retained. At one time St. George's was a Prep. School for boys and Winston Churchill attended there.

Whilst on the subject of boys, how better to end this offering to *The Berkshire Organist* than this from Eton College? During the reign of Kenneth Forbes organ pupils printed, framed and hung on the console of the chapel organ a quotation from Psalm 94 v.18. "But when I said my foot had slipped, Thou Lord in Thy mercy held me up". Help is at hand indeed.

WISE PERCEPTIONS

A recent compact book, a commentary on the Santo Domingo de Silos recordings, entitled *Chant. The Origins, Form, Practice, and Healing Power of Gregorian Chant* by Katharine Le Mée⁵ draws attention to the power of this music. It tells us in particular that there are specific musical and objective reason why the chant is restful, truly elevating and unique in its power. Moreover, it is completely self-less. It engenders goodness.

Dr Le Mée does not contrast the chant directly with other kinds of religious music in use today. However, if we consider the atmosphere and the music of many of those events associated with - say - what is termed The Toronto Blessing, we shall find something very different. In my experience, such music there is not restful, not elevating, and is purposely directly related to secular musical language. It is often self-centred because the spirituality it represents is centred on the desires of the individual. Whether it engenders goodness, I should not like to say.

As for Gregorian Chant, Katharine Le Mée reminds us that the emerging field of sound therapy has to be taken seriously by musicians. As church musicians, we have a particular role to play - however difficult - to use the power of music for good. Sadly, some branches of both evangelical and Catholic Christianity in the west are bent on - or at least prone to - misusing it.

My first music teacher told me (many years before my happy encounter with Charles Kennedy Scott) that plainsong was poor music, having no time and incomprehensible tune. Some still think it is to be avoided simply because they think it is "Roman Catholic". But read Katharine Le Mée's excellent book, short though it is, and - assuming you have done your listening as well - you'll feel all the better for it.

CARLO CURLEY AT READING SCHOOL

On 7 October Carlo Curley, possibly the best-known international organ recitalist, again visited Reading, this time to play on the new organ in Reading School. As always, his performances are different from anything which you would normally find in a concert, starting with a personal welcome at the door by Carlo himself - "Thank you for coming - I hope you will enjoy the evening".

Although not strictly an Association event, it was nevertheless very well supported by members who were not disappointed with the entertainment. Carlo was just able to negotiate the narrow access to the organ and from the position of the console took every opportunity to address his audience on his programme which was undoubtedly intended to include something for everybody.

At the end he again took the opportunity to speak to everyone individually on the way out, and insisted on autographing every programme in his usual flamboyant style.

⁵ 4. London, 1994, ISBN 07126 7442 X, price £7.99.

PROGRAMME

To a Wild Rose (arr Curley), No 1 of Woodland Sketches Op 51	Edward MacDowell
Sinfonia in D (arr Curley) from Cantata No 29 BWV 29/1	J.S. Bach
Largo (arr Curley) from Xerxes	G.F. Handel
Concerto in A	John Stanley
Toccata, Adagio and Fugue in C, BWV 564	J.S. Bach
Elves	Joseph Bonnet
Andantino in D flat - Moonlight and Roses	Edwin H. Lemare
March Militaire in D (arr Curley)	Franz Schubert
A Surprise	Curley
Fantasy in F Minor K 608	W.A. Mozart
All Through the Night (arr Curley)	Welsh Folk Tune
Marche Militaire (arr Curley) from Suite Algérienne Op 60	Camille Saint-Saens

LUNCH-TIME MUSIC AT ST. MARY'S THE VIRGIN, READING

Gordon Hands

The lunch time "interludes" in St Mary's have now been going for over three years, and during that time approximately £3,000 has been raised from the retiring collections towards the upkeep and eventual restoration of the organ. This year they were given by :-

Don Hickson	Philip Aspden
Christopher Kent and Zdenka Zovharaova	Gordon Spriggs
Graham Ireland	Malcolm Stowell
Richard Line	Elizabeth Cooke
Michael Howell	Frank Brooks
Raymond Isaacson	Christine Wells
Evelyn Fisher	Katherine Lloyd and Melvin Bird
Christopher Hood	Leslie Davis

The Vicar and Churchwardens wish to place on record their immense gratitude to those musicians who have freely given of their skill and time in this worthy cause.

I think that it should be mentioned again that these are *not* formal recitals. When the Vicar first approached Leslie Davis to see if something could be arranged they were construed as "interludes" in the hope that people passing by might hear the organ being played and be encouraged perhaps, to come into the church.

This is still the intention, and there is absolutely no objection to walking round quietly. Complete informality is the order of the day

We are very fortunate that, in the continued absence of the Town Hall organ from the scene in Reading, this very fine large Father Willis instrument is available. These "interludes" also help to keep the work of our Association in the public eye. We would welcome much more support, and hope that those who have not attended before will be able to come occasionally at 12.15 pm on a Friday.

The dates are published in good time in the notes, and in the *Reading Chronicle*. These are official Association events, and a larger attendance would undoubtedly encourage the artists and organisers to keep the series going.

CAVERSHAM BAPTIST FREE CHURCH ORGAN CENTENARY, 21-24 JANUARY 1994

In 1860 Caversham was a tiny village connected to Reading by a narrow road with hedges and trees on each side. There were some of the shops on the north side of Bridge Street and cottages on the other side, and the old "Griffin" public house. The parish was devoid of any illumination at night and the roads were very poor - so much so that the place was jokingly referred to as "Caversham-on-the-Mud". In addition, there was only the Parish Church available for worship. Nonconformists walked to Reading as there were no Sunday buses or trams, and in 1865 it was suggested that some sort of building should be erected for evangelical preaching.

The first Baptist church was built in Gosbrook road and opened in 1866 - the building which is now a dance centre. However there was enthusiasm for a new building seating 400 and the present building was erected in 1877. At first music was lead by an *Alexandre* harmonium but in 1893 it was decided to purchase a pipe organ

The Berkshire Chronicle, Saturday January 27 1894 p.5 reported :-

"OPENING OF A NEW ORGAN A new organ has been provided at Caversham Free Church and in celebration of the event a service was held on Tuesday evening, a large congregation being present. Mr F.G. Goodenough (Organist of Trinity Chapel) rendered some excellent selections on the new organ including Andante in D (Simus) and Allegretto Marcia (Cappocci) The Kings Road Chapel Choir under the conductorship of Mr E.P. Collier J.P. were in attendance and performed selected choruses with spirit and expression. Goss's anthem "O taste and see" being especially good as was also Handel's Halleluia Chorus. The Rev W. Armstrong gave a short address. A collection in aid of the organ fund was taken at the close."

The specification of the organ appeared in the 1993 *Berkshire Organist*. Past generations of pumpers have left their mark, more or less readable, in the form of their initials and dates, most of which are around 1913 and 1925. Though at the time they would doubtless have been regarded as vandals, the marks are an interesting commentary on the blowers of the time. "Headrest" marks would seem to suggest that the luckless pumper had a habit of putting his feet up when his services were not required! One set of graffiti indicates that pumpers were paid 10/6d (about 52p) per quarter for their services!

On 22 January 1994 the Association and the Church met to celebrate the centenary of the opening with an excellent and most memorable recital by Graham Ireland, which was also attended by the Mayor and representatives of Reading Borough Council. This meeting had easily the largest attendance of any during the year.

During the weekend the church was open for the public to inspect the organ and several classes of school children also visited.

The organ is still in good working order though following the resignation of Philip Bowcock there is at present no regular organist.

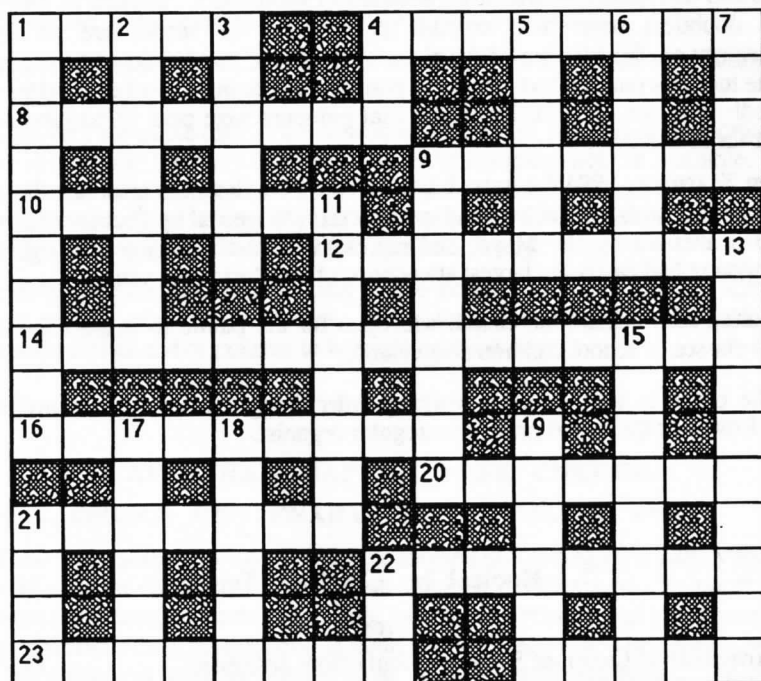
Recital by Graham Ireland

Programme

Arrival of the Queen of Sheba (Sinfonia from <i>Solomon</i>)	G.F. Handel
Fantasie op de Manier Van Een	J.P. Sweelinck
Echo.	
Voluntary No 9	J. Stanley
Largo Allegro.	
Largo, Allegro, Aria and Two Variations	M.C. Festing
Concerto del Sigr. Meck, Appropriato all' Organo	J.G. Walther
Allegro, Adagio, Allegro.	
War March of the Priests.	F. Mendelssohn
Three pieces for Musical Clocks	F. Haydn
Presto, Menuett (Allegro), Allegro.	
Suite for Organ	F. Tuma
Minuet, Siciliana, Gavotte.	
Postludium and Fugue in F# minor.	M. Brosig
Sonata No 3	F. Mendelssohn
Grave, Adagio, Allegro Maestoso Vivace, Fugue.	

CROSSWORD NO 4

Graham Ireland



ACROSS

- | | |
|---|---|
| 1 Famous church in Reading (5) | 16 Deluge (4,5) |
| 4 A pair of pruning clippers (8) | 20 An Australian toothless burrowing animal like a hedgehog (7) |
| 8 Notice of Death (8) | 21 Mozart wrote several examples in this genre (7) |
| 9 Study it hard for examination (3,2,2) | 22 Composer 1557-1612 (8) |
| 10 A type of flute (7) | 23 A lung complaint (8) |
| 12 Inspired with love for (9) | 24 Many a motet written in this language (5) |
| 14 Watlington Street surface? (11,4) | |

DOWN

- | | |
|--|--------------------------------|
| 1 A Three Choirs Cathedral (10) | 11 Cries aloud (5,3) |
| 2 Throws open an office to laymen (8) | 13 Devotion (10) |
| 3 Disdains (6) | 15 Submissive to (8) |
| 4 Do pigs get this as well? (3) | 17 This "Hung by the wall" (6) |
| 5 A musical term (6) | 18 Gelatine or dog! (6) |
| 6 Bach wrote one for Christmas and one for ? (6) | 19 Sung by choir (6) |
| 7 Slope (4) | 21 Sarcastic remark (4) |
| 9 Happens normally four times a day (4,4) | 22 Poet of "Beggars Opera" (3) |

LIGHT CAVALRY ON THE HILL

Graham Ireland

On 11 June 1994 a Grand Organ Concert was given in St Mark's Church, Reading, by Nigel Ogden, who has for the past 15 years presented the BBC's Radio 2 programme "The Organist Entertains". A large audience had gathered to listen to this very talented performer noted for his entertaining remarks as much as for the excellence of his playing. To be able to see the artist was an added bonus. There were some people who were concerned that the ailing Hill would not be able to cope with a demanding programme, but below the gallery stood a Hammond Organ ready to show its paces, and stand in if necessary!

From his extremely wide repertoire, Nigel Ogden showed us how the Hill could cope with items, for example, from the waltz, the ballad, the minuet, and, having played several Strauss waltzes on the Hammond in contrast, ended the first half of the programme, back on the Hill, with a selection of numbers from Bizet's *Carmen*.

Once back in our seats after a short interval, we heard on the Hammond Suppé's "Light Cavalry", and "Forgotten Dreams" by Leroy Anderson. Then on the Hill a selection of works by Bach. With no end to his imaginative choice our minds were lightened with a delightful interpretation of Dvorak's "Humoresque", in readiness for a selection of choruses and solos from Gilbert and Sullivan. Nigel Ogden finished his programme with "Finlandia" by Sibelius.

It was indeed an excellent evening, for we had been truly entertained by an artist at his incomparable best, on an organ which "pulled all of its stop out" for every style of piece it was called on to play.

Since writing this article, Roy Nash, the resident organist informs me that the organ has undergone a complete restoration. This has included, amongst other things, cleaning and re-setting of the pipework, replacing aged tuning slides, re-leathering of action motors, and giving the console a face-lift. The restoration work has been undertaken by Robin Rance, whose workmanship Roy praises highly. Roy says that "the organ deserves to be better known in the town", and issues an invitation to members of the BOA to contact him if they would like to take up his invitation.

CD PURCHASING AND REVIEW

Mark Jameson

On February 18th 1995 we enjoyed the company of Dr. David Wyld of Mirabilis Records accompanied by Henry Willis IV. The meeting at Grayfriars was most interesting, and threw some extra care points on collecting CD's. Having carefully stored LP's in purpose made cases I followed on with storing CD's in vertical manner - not so good, they should be kept flat, a point worth noting!

I have a simple specification when buying CD's. If possible, the CD must include the organ specification, and the rest must be attractive! To purchase recorded music, you can go to the local music shop where any serious organ music is liable to be basic, or non-existent; Hickies, when I last went there had more of a selection. Catalogue purchasing is another choice - Organist's Review does a brilliant job here. However, for a really good selection go to London where there are 3 stores having racks of both organ and choral music. Tower Records at Piccadilly open to at least 10pm; "84 Charing Cross Road" is all classical, open to 7pm, and offers a voucher system where after 10 full price CD's the 11th is free (time limit 1 year) or go to Farringdon Records, now located in the City's Leadenhall Market where there is a similar purchasing scheme. In the latest "Organists Review" there is an advertisement by the Organ Historical Society of the USA, who have an extensive catalogue covering all aspects of organ music, recordings and books. It is very easy to order from the USA if you have a VISA or similar card, even easier if you have access to a fax, and delivery is prompt. By buying through the OHS it also helps swell their funds, they are a similar organisation to BIOS here.

Now, to a selection from the CD's that have been bought by me in the past 12 months, all can be obtained from one or more of the above. I will start with the most recent purchases.

"Lancastrian Organ Gems" (PRIORY PRCD 400, £12.49) played by Malcolm Archer on Lancaster Town Hall features composers linked with or born in Lancashire. It is the first recording of this 1909 Norman & Beard 4 manual instrument. A wide range of music is presented over 73 minutes and includes two pieces by Norman Cocker other than the Tuba tune.

"In Classical Mood" (OS207, £9.99) played by Nigel Ogden on the Manchester Town Hall organ. Lighter music shows the sound of this rarely heard organ of 5 manuals dating from 1893 by Cavaille-Coll, rebuilt 1912 Lewis and 1970 Jardine. Recommended.

"Dutch Royal Organs" (NM Classics, 92031; £15.99) is music from the Royal Dutch archives, played by Gert Oost on 5 organs and a selection of Dutch music from 1746 to modern. A very interesting recording on instruments I did not know about, but a bit pricey for a single CD. The comprehensive booklet is in English and Dutch.

"Organ Music for Fun" (Priory PRCD378) Jonathan Rennert plays some lighter pieces on the much rebuilt organ at St. Michael's Cornhill in the City of London. The recording fully exploits all the organs resources plus extras by speech in "The Battle March of Delhi" and a boiling kettle (by Helen Ferguson, who runs the Priory office) in Clokey's Fireside Fancies for Pipe Organ. This is a fun recording, but as always with Jonathan, great to listen to. A change from the more serious side of music.

"In a Quiet Cathedral" (Delos DE3145, USA, c£13) is a double CD played by Todd Wilson on the Aeolian Skinner at St. Philip Cathedral, Atlanta. It is basically a quiet and very varied programme of music for the organ. I think that it could be a suggestion guide for the interlude - no very loud trombas on these discs. The discs are purple on top, so we hope that the ink does not ingress the sound!

"Tour de Force" (Melcot MCT12 CD 012, £10) is a recording by Carol Williams of organs rebuilt by B C Shepherd & Sons, of 12 Mill Ridge Edgware, from whom the recording can be bought (also available in tape cassette). At 79-30m it is one of the longer recordings with 23 pieces. The music includes several items I have never heard before, and I believe the whole is good value for money.

"Die Grosse Walcker/Aeolian-Skinner Orgel in der Methuen Memorial Music Hall" (Motette CD12031, £12.99) This 1994 recording by Heidi Emmert is on an organ in a building built to house an organ! The organ is located in Boston, MA, and features regularly in publicity material received from the area. There are regular recitals there and this recording has works by Reger, Bach, Rudlinger and Rheinberger.

"Ian Sadler - L'Orgue de La St. James' Cathedral, Toronto". Canadian CD's are rare here (but seen in Tower Records, London). Ian is an ex-Brit having gone out to Canada in 1980. I bought the CD in Tower Records, Boston (\$11) and it features the 1853/1889 Warren rebuilt 1936/66 Casavant Freres last rebuilt 1979 J W Walker organ. The programme is a varied English and Canadian 65-42m disc. Published in 1994 by the Canadian Broadcasting Corporation (MVCD1068) it is interesting.

And finally, from the OHS, **"A Centennial Celebration"** (AFKA SK520) features the Sacred Heart Church at Waterbury, Connecticut which has an 1892 Johnson (Op.778). Susan Armstrong-Ouellette starts with C.M. Widor's twenty minute exposition called Bach's Memento, based on Bach themes, but in Widor terminology. Next is Horatio Parker's 25 minute Sonata in E, Op.65; Dudley Buck's Home Sweet Home and concludes with Rheinberger's Sonata No.18. This recording was achieved by many sponsors who are listed in the text. This disc is played often and is recommended.

NEW MUSIC FROM O.U.P. IN 1994

ORGAN MUSIC

Favourite Organ Music Book

1 Nine Easy Pieces – Lefebure-Wely (£5.95)

2 Five Concert Pieces (£7.50)

A Finzi Organ Album (£7.50)

Voluntary J.C. Pepusch (£5.95)

These two volumes of popular 19th century Parisian organ music by Lefebure-Wely here edited by David Sanger with sensible fingerings and helpful manual lay-outs are a good buy if you do not already have the Sorties in Bb and Eb. They are contained in Book 11 with the addition of an Andante nicknamed 'The Nuns Chorus' owing to the broad easy progress of the L.H. chords and a Marche in Eb which is a lengthy crowd pleaser. The Nine Easy Pieces are all short, colourful and contrasting and even the cloying harmonies can be made to sound attractive with the right registration. Most welcome is the Finzi Organ Album. Gerald Finzi wrote no original organ music so the compiler Robert Gower has performed a great service to the church and organ recital going public in bringing this exquisite English music before them. The book contains arrangements of two of the Bagatelles for clarinet and piano, the marriage anthem 'My Lovely One', the Intrada from Finzi's masterpiece the cantata 'Dies Natalis', Prelude and Romance for string orchestra and Eclogue for piano and string orchestra. The latter pieces would undoubtedly have been performed by the Newbury String Players which Finzi formed in 1939 and it is a real pleasure now to be able to play them on the organ. The Voluntary by Johann Christoph Pepusch (1667 - 1752) again edited by David Sanger but this time without the sensible fingerings is in eleven movements, an amalgam of almost all the available voluntary styles and registrations of the period. Each movement requires a different sound being headed Flute, Cornet, Stop Diapason, Bassoon etc.. A couple of movements together provide a voluntary in themselves. The complete work presents exciting opportunities for mixing or matching fundamentals and overtones and is a valuable addition to the 18th century English organ

OXFORD ANTHEMS (SATB UNLESS OTHERWISE STATED)

Ye Choirs Of New Jerusalem –Michael Rose (£1.60)

The Light Of The World – Andrew Carter (£1.60)

The Lord's Prayer William – Mathias (£1.60)

The Peace Of God (SSA) – John Rutter (£1.60)

I Will Sing With The Spirit – John Rutter (£1.60)

An excellent new setting of the ancient Easter Hymn 'Ye choirs of New Jerusalem' comes from Michael Rose. It is written mainly in 5/4 time but the composer finds comfortable rhythmic patterns within this framework. There are broad sweeps of diatonic unison and some colourful chromatic harmony that should not offend the ears of anyone. 'The Light of the World' was written by the York based composer Andrew Carter for a Presbyterian church in Illinois, U.S.A.. It is a gentle piece with a distinctly ethereal quality especially in the middle section which gives solos to all four parts in turn over a continuous semiquaver accompaniment. The

words from Revelation and St. John have not been over set and this factor adds to the feeling of freshness. William Mathias' succinct setting of the Lord's Prayer was originally written for a Welsh male voice choir. The SATB version probably makes it sound less sombre. There are beautiful extended cadences on the words 'heaven' and 'bread' and a magnificent build-up to 'for Thine is the Kingdom, the power, and the glory'. The accompaniment is for organ or piano duet. Many choirs now know John Rutter's 'I will sing with the spirit' written for the RSCM appeal. It is instantly singable and has an equally instant and favourable effect upon listeners. The part writing is simple and intended to be within the reach of all RSCM choirs. A two-part version is also available. There are no rhythmic difficulties here and none in John Rutter's 'The Peace of God', a beautiful setting of the 1662 Book of Common Prayer blessing, for upper voices. It flows along in 3/4 time and only divides into 3 parts for the Amens.

The Church Anthem Handbook – Lionel Dakers (£4.95)

A companion to the one hundred anthems in the New Church Anthem Book. The New Church Anthem Book contains fifty or so anthems not included in the Church Anthem Book published in 1933. These are mainly motets and those by modern composers such as Carter, Mathias, Rutter, Shephard and Piccolo. Thus the music represented covers five centuries. It is asking much of parish church choir directors to have a detailed stylistic knowledge of such a span of music. Lionel Dakers' handbook is therefore of great value. The notes are in two sets for each anthem. The first sets comprise general information for those on the receiving end of a performance - useful for churches who produce a Sunday service hand-out. The second sets are notes on performance for choir directors. Examples are as follows:- of Purcell's 'Thou knowest Lord' "only a small rall is needed at the end, while Amen, to gain full effect, should be sung in strict time." Of Greene's 'Thou visitest the earth' "This anthem is frequently played and sung too fast, with the rhythm hurried. It then becomes perfunctory and loses its dignified impulse". Of Bruckner's 'Locus iste' "the intensity of utterance is the more remarkable as the composer has produced an impressive weight of sound through relatively simple means". Of Anthony Piccolo's (b.1953) 'O come let us sing unto the Lord' "He presents new insights into familiar words sung Sunday by Sunday to Anglican chants - guaranteed to produce a new dimension".

OXFORD CAROLS

Es Ist Ein Ros Entsprungen (SATB) – Arr. Donald Cashmore (£1.60)

Mid-Winter (SS Or SA) – Bob Chilcott (1.60)

Quittez, Pasteurs (SATB) – Arr. Stephen Cleobury (£1.60)

Rise Up, Shepherd, And Follow (SATB) – Arr. John Rutter (£1.25)

Praetorius' lovely harmonisation of 'Es ist ein Ros' entsprungen' is used in the first verse of Donald Cashmore's tasteful arrangement. He keeps the same flavour throughout introducing a little more movement in the part writing and some well worked imitation. His own translation of the German is printed beneath. Another setting of Christina Rossetti's words comes from Bob Chilcott in 'Mid-Winter'. With

piano accompaniment he uses simple devices to produce a cool pastoral effect, a key-change at the words 'Angels and archangels' and instead of working up to 'Give my heart' the words are repeated and fade away. This would be a lovely piece for a girls school choir. The arrangement of 'Quittez, pasteurs' by Stephen Cleobury is conventional and rather ponderous. John Rutter's harmonisation of the spiritual 'Rise up, shepherds and follow' is also unadventurous. The melody is given to a solo tenor or baritone accompanied by SATB singing 'Mm' and 'Aw'.

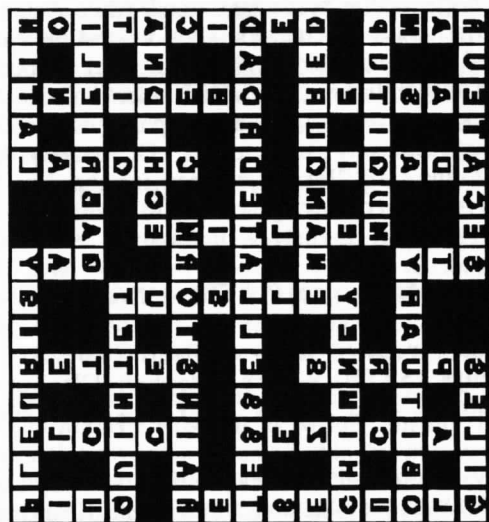
COMMUNION SERVICES

Edward C. Bairstow in Eb (£3.95)

Richard Wayne Dirksen in C Minor (£3.95)

Bairstow's fine unison setting of the 1662 words (or perhaps more correctly 1928) demands sustained singing, accuracy on tricky entries, a huge dynamic range and assured organ playing. It is not suitable for congregational singing, but it is highly recommended even to SATB choirs. Interest can be maintained by antiphonal singing and apportioning various passages to high voices and to low voices. A ninefold Kyrie has been adapted, by Francis Jackson as an alternative to the responses to the Ten Commandments. Richard Wayne Dirksen in C minor is a gloriously festive choir setting of the Episcopal Church of America's Rite II (equivalent to our Rite A). It is in two parts, high and low, but is fairly complex and obviously requires large forces. Instructions such as 'with clarity and elegance' and 'with more and more verve' abound. The Agnus Dei is based on the spiritual 'Listen to the lambs'.

SOLUTION TO CROSSWORD NO 4



Hold this sideways in front of a mirror to read it more easily!

THE PRESIDENTIAL SERVICE

This was again held in the Chapel of Reading School following the School Speech Day events, and singing was led by the School Choir. Following the Service, the President, Graham Ireland, gave a recital of the following programme on the organ, together with Bernard Hazelgrove (Trumpet).

PROGRAMME

Fanfare	Dietrich Buxtehude arr Hazelgrove
Suite for Organ - Minuet and Trio, Siciliana, Gavotte	Frantisek Tuma
Romanze	Max Reger
Prelude and Fugue in F# minor	Moritz Brosig
Petite Pièce Concertante	Guillaume Balay
Voluntary No 9	John Stanley
Serenade	Giacomo Perti

THE BENEVOLENT FUND, 1994

The amount donated during the year was £86. This was £30 more than in 1993, and was collected at only two meetings — £15 at the A.G.M. and a record £66 at the Presidential Service. The other £5 was a donation sent direct to the treasurer.

I do thank everyone who has supported the fund and I know you will continue to give generously when you have the opportunity.

E.A. Fisher

THE ANNUAL DINNER

The Association Dinner was held at Ye Olde Rose, Wokingham and was again a great success enjoyed by all. This event has now hopefully been re-established as an annual occurrence and we look forward to regular socialising in the future.

PAST PRESIDENTS

1921 - 23	<i>Percy R Scrivener, FRCO FTCL</i>
1924 - 26	<i>A C P Embling, MusD FRCO</i>
1927	<i>Percy R Scrivener, FRCO FTCL</i>
1928 - 30	<i>F G Goodenough, FRCO</i>
1931 - 34	<i>B Probert-Jones, MusB FRCO</i>
1935 - 37	<i>Albert Barkus, FRCO</i>
1938 - 42	<i>A Yould, FRCO ARCM LRAM</i>
1943 - 45	<i>Archibald H Lusty, ARCO HonFTCL</i>
1946	<i>Percy R Scrivener, FRCO FTCL</i>
1947 - 48	<i>W Hugh Rowe, ARCO</i>
1949 - 50	<i>Albert E Rivers</i>
1951 - 52	<i>A Warren, FRCO</i>
1953 - 55	<i>Prof H C Barnard, MA DLitt</i>
1956 - 57	<i>F Gordon Spriggs</i>
1958 - 60	<i>Leslie Pratt, FTCL</i>
1961 - 63	<i>Roy N Nash</i>
1964 - 65	<i>Miss E G Goodship, ATCL</i>
1966 - 68	<i>H D Anthony, MA BSc PhD FRAS</i>
1969 - 71	<i>Leslie F B Davis</i>
1972 - 74	<i>R P J Pepworth</i>
1975 - 76	<i>J C Lawes</i>
1977 - 78	<i>Donovan L Jones</i>
1979 - 80	<i>Mrs Evelyn A Fisher</i>
1981 - 82	<i>Harold H Hartley, MA BSc FRAS MBCS</i>
1983 - 84	<i>Peter B Marr, PhD GTCL FRSA ARCO</i>
1985 - 86	<i>Derek M Guy, AFCM</i>
1987 - 88	<i>Christopher Hood, BA</i>
1989	<i>Christopher J Kent MusB MMus PhD FRCO ARMCM</i>
1990 - 91	<i>David Duvall, MA FCA</i>
1992 - 93	<i>Philip Bowcock, BSc ARICS IRRV</i>

HONORARY FELLOWS

Dr Francis Jackson
Martyn Reason Esq