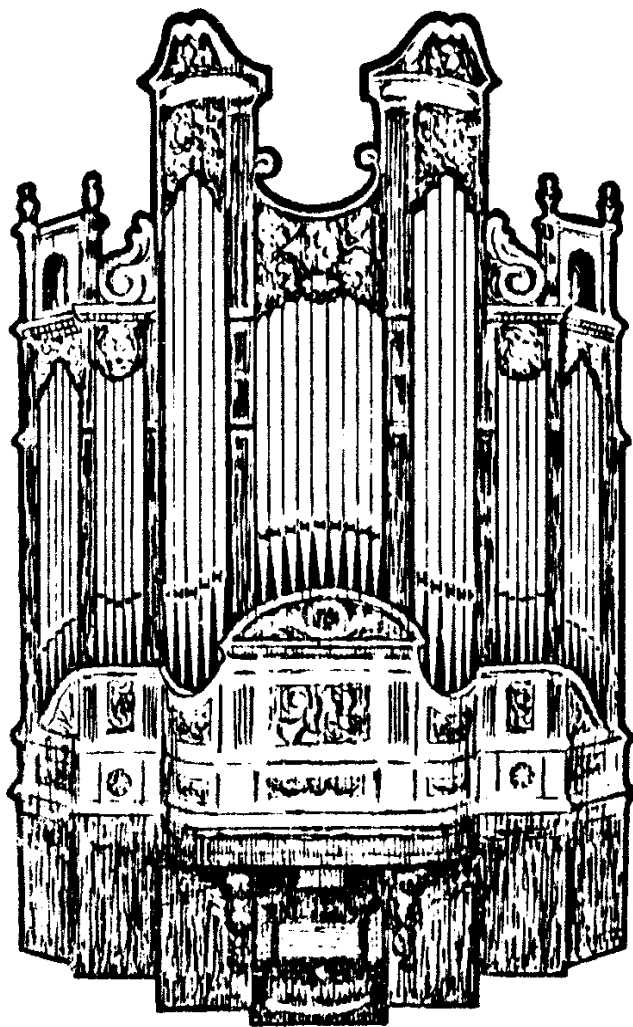


# *The Berkshire Organist*

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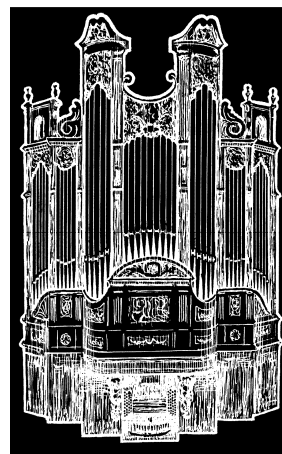
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# THE BERKSHIRE ORGANISTS ASSOCIATION

Registered Charity No 298088

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



Our aims as an Association are:

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

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

(a) Organising events for members.

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

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

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

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# THE PRESIDENTS ANNUAL REPORT

Presented to the AGM, May 1998

In making my report over the past year's activities of the Association it would be dishonest of me to say that it had been a year of total success - rather it has been a year of modest consolidation. We have had our high spots but we have also been balanced by less good fortune, and working on the premise that it is better to leave the good news until the end I will begin on the black side.

My major concern over the recent past has been the decline in membership - sadly and inevitably, some of our members have passed away - others have allowed their membership to lapse, and here I lament that my oft repeated plea, that people tell us if and why they no longer wish to be members, seems to have fallen on deaf ears. Unfortunately this wastage is not being replaced by new blood - we have had no new members this year although very recently we have had a few promising enquiries, and I hope that today's Conference might have sown a few seeds. Reduced membership does of course have a financial implication in that it reduces our income and I know that the Treasurer will have something to say about this. He will also refer to the fact that over the past year we have made a small loss but there are valid reasons for this and that itself does not cause me concern - basically we are still on a sound financial footing but we need to plan properly to maintain this.

Let us now look at the brighter side. There are several aspects where I think that we have made progress, and here I am looking not just at the last year but the two years that I have had the privilege of wearing this collar. One of the aims that I set myself was to increase our co-operation with other organisations and with neighbouring associations. We have made progress on both fronts - last year's conference was held in association with the RSCM with whom we have co-operated in other events, and this year we have involved the RCO. Incidentally both conferences, particularly today's, have been very ambitious challenges of which we can feel justly proud. Liaison with other Associations has been improved by the exchange of programme details and our September trip to Somerset will have the active participation of the North Hampshire Association. I hope that this co-operation will continue and expand under my successor.

I am happy to report that attendance at meetings has improved slightly - but there is still room for improvement. Strangely the AGM, not always the most popular event in any organisation's calendar, seems to drag more people out of the woodwork! I am also very happy to report that we have some new volunteers to join the committee.


One of my first challenges as your President two years ago was to field some very hostile comments regarding *The Berkshire Organist*. I am happy to say that we have just about got this back on the rails and that this year's

edition, the 50th, was a tremendous achievement. Philip Bowcock has taken a lot of stick over the past years, not all of it justified, so I am very happy to redress the balance and warmly congratulate him and his team for a job very well done. They are already hard at work on the next issue but to enable them to do the job properly they need to be fed the information they need in time.

Finally, in this report of the year I will refer briefly to the Town Hall organ. As you are aware, the Borough Council has received funding from the Lottery to support the Town Hall project including the organ, and the latest information is that it should be up and going before the end of the century. Plans are being made for the use of the Town Hall generally including organ recitals. The Borough Authorities have been reminded of the traditional involvement of this Association with the Town Hall organ and I was told last week that it was intended to involve us in appropriate planning forums at the appropriate time.

As I said a few minutes ago, it has been a mixed year but on balance I think there are more credits than debits. We all need to work hard to continue this progress and ensure that the revitalising process begun by my predecessor continues and that our Association thrives well into the next century.

I would now like to close on a personal note. When I became your President I promised to do all that I could to ensure that the Association continued to perform its designated functions and that its healthiness would improve. It is not for me to judge how successful I have been but will say that it has been a great privilege to hold this office and that I have been very proud to do so. I also said two years ago that I could not achieve anything without the support of the Committee. In singling out for particular mention the great help that I have had from Christine Wells as Secretary, Philip Bowcock for the Magazine, Derek Guy our tireless Programme Secretary and Mark Jameson for keeping our finances in control, I do not detract from the splendid support that I have had from all the Committee - thank you all very much. After the remaining reports I will be handing this collar over to my successor knowing that the support that I have received will continue to be there. If I can continue to be of service to the Association thereafter in any way I will be happy to do so.



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President, May 1998

## THE ANNUAL CONFERENCE 1997

The Speakers this year were Jonathan Rees-Williams (Organist, St George's Chapel, Windsor). and The Revd. Douglas Bean. Their talks, slightly edited, were as follows.

DOUGLAS BEAN: I consider it a great privilege to be asked to come, and thank you very much for inviting me.

It is not always a good thing to speak the truth. The Oxford group you may remember who sought to speak the truth soon found out that! Then the Church of England finally did not support it. You may say "Well I suppose that's understandable". Often charity goes out of the door when the truth is declared outright. Let me give you an example: I had the privilege of having a bit of a genius for an organist at St. Laurence's Reading, (you may know whom I'm talking about). I asked him to come to that church much against the will of the PCC committee (None of their business, I thought at the time!). He always spoke the truth, or what he thought was the truth and caused me considerable embarrassment. He was a loveable man and marvellous musician and loved by many he taught. One day, after evensong, he was playing a magnificent voluntary as he always did and when he had finished he came rolling down the aisle (he was a very big man) to the West end to be confronted by one of our outspoken regulars of the parish who said "Ooh, Mr. Griffin, I do think your voluntary was magnificent" "I don't care what you think.", said Mr. Griffin, "You know nothing about music". Well, you can imagine, that took me quite a while to deal with . . . but he did speak the truth . . . the person didn't know anything about music!

Without the organists of our parish churches our worship would be half dead. We Vicars are eternally grateful for the organists of our churches although, at times, we have had our differences. Let me quote from the Royal School of Church Music publication 1966; "Music has long been an integral part of public worship. Therefore the responsibility for the churches' effectiveness lies with the musician as well as with the clergy". So clergy and musicians must co-operate in the conduct of the public worship of the church. Remember that good services with good music are one of the most effective forms of evangelism. Billy Graham comes and Billy Graham goes, God bless him, but the parish churches go on week in, week out. It is there in the parishes that weddings and funerals, and celebrations of all kinds plus the liturgical worship of the church, be it 1662, 1928, or the *Alternative Services Book*, which Sunday-by-Sunday with the music and liturgy contributes most effectively to the Christian influence in this land today, as it always has.

I was interested to see in the Oxford Dictionary for the Christian Church that organs were first used in the eighth century, and in the tenth century organs are mentioned at Winchester. By the end of the middle ages organs were in common use in the larger parish churches. I'm afraid Cromwell did a lot of damage to the church for all his Godly zeal. He had all organs

destroyed in 1644. Rome used them, so out they went! King Charles II brought back the organs which have been with us ever since.

Now we all know that the liturgy is the act of worship of Almighty God and the church is most “itself” when it does the liturgy. It is to enhance the liturgy that music has its rightful place. Music exists in the Christian church to enhance the liturgy. It must not obscure it or overwrite it. Good church music enriches the liturgy and can make it inspiring and uplifting to the souls of the faithful (and possibly the unfaithful!)

Bad liturgical music, badly played or presented can kill the atmosphere of worship as we know to our cost at times. I have known church music in country parish churches that has moved me to an awareness of the reality of God’s presence. I have also recently been in a London parish at an Induction where the *Sanctus* we had then was Schuberts *Mass in G* which so swamped that holy time that it stopped all sense of awe and peace for me; it became a concert at the wrong time. We may have our views on that *Mass*, but the *Sanctus* went on and on which put a full stop to the flow of divine worship.

All worship in churches is ultimately, I know, the Vicar’s responsibility. If he is sensible he will co-operate with his organist. Usually the organist knows more about church music than the Vicar does, but not always. The Vicar may like to choose suitable hymns according to the church’s year, and now and then choose a new hymn or an older one from the *Revised Ancient and Modern* which has not been used before. There are many very good hymns in the A & M Revised that most of us who are traditional have not discovered. I remember looking through the A & M and finding some beautiful hymns I’d never heard of before. But these hymns should be chosen a good time ahead of the Sunday service. John knows what I am going to say in a minute. A month ahead is a good thing.

One of my organists was Christopher Miles-Broadbent, of some note. He used to ring me up and say “I haven’t got the hymns yet for next month, and I need to print them.” How right he was to push me on. I don’t know what an organist can do if he has a Vicar who turns up one minute before the service and then starts choosing the hymns. Or possibly the organist has chosen them and the Vicar starts to change them - enough to cause a row on the spot. I know one Vicar who used to do just that.

Vicars and organists must aim to co-operate in the planning of the church’s worship. It can be a difficult marriage. Obviously the organist should choose the chants and settings, but it would seem right or reasonable for the Vicar to choose the hymns, and to do this well in advance. Tunes, of course, are another thing. Congregations do like singing tunes they know, or once in a while have a hymn practice.

There’s quite an art to teaching hymns. Donald Swan who many of you will remember, (God Bless him, he has gone to Paradise), once thought he could teach a congregation of 500 at St. Pauls, four new difficult hymns he had recently written, in half an hour. I told him he would do well to teach



one in half an hour! Musicians should have temperaments or else they are not always the best musicians, and I know Vicars can be very annoying at times. Another Vicar I knew actually had a telephone in his stall and another one by the console so that, in the middle of a service, he could ring the organist and tell him to go slower! That was the Revd. Brian Brindley of Holy Trinity, Reading. Brilliant priest, but badly used by the press. No longer there, of course.

Hymns played by professional organists with many qualifications who can play brilliant voluntaries, often, in my experience, play hymns badly. They think hymns are beautiful pieces of music adding *rallentandos*, *crescendos*, etc., every so often, but the congregation can't cope with that.

I had to say to one of my very well qualified organists that hymns need a good regular pace and rhythm, and be played like a Salvation Army march. "Oh, that's what you want" he replied. These days organists do seem to be playing hymns at a better speed from the clergy point of view compared to days gone by. It is difficult for congregations to sing slowly, except possibly for a few dignified hymns that need a slower pace, like "Holy, Holy, Holy" or "O God, our help in ages past". But, not wishing to preach to the converted, since you know more about it than I do, please forgive me.

We all have to have tact, good humour and patience with each other in this business of co-operation. We are about the Lord's work, but things can get difficult at times even in exalted places. Dr. Inman Fellowes resurrected, for better or worse, Tudor music for cathedrals when at St. Georges Chapel Windsor. He was, for 47 years, a minor canon of St Georges Windsor. Now I don't think Tudor music, even in cathedrals on a Sunday, is suitable for public worship. Most congregations long for them to be over, except those who know about Tudor music, and there aren't many of them around. It comes from a different time and age when things were slower and there was plenty of time.

But, I must tell you about Dr. Fellowes. There came a time when a new Precentor of St. George's decided, for some reason or another that the choir should exit eastwards from their stalls. Now the minor canon's stall is at the far east end by the basses so Dr. Fellowes would have to move out of his stall in order to let the basses out. He refused to move - for 47 years he had not done so and he was not going to start moving now to please the new Precentor. So, he sat down with his legs up and the basses had to step over him one by one to get out. He caused a great deal of annoyance and some amusement.

At one of the most eminent cathedrals (I won't tell you which), the organist and choirmaster (two separate chaps) were on such bad terms that they could not bear to speak with each other. This caused a problem at a major event, which they had to resolve by getting another organist to take over. You see, things can get pretty bad in high places. It should not be so in the Christian church. It is not possible for us all to be saints and even blessed Paul and Barnabas had problems with Mark as recorded in Acts.

I have been lifted up high to heaven by organ voluntaries. I remember often being in the west end of Ely Cathedral after evensong when Sidney Campbell (known as “Noise”, in those days) played that great organ. It seemed to me that God was speaking through it. I have also been thrown into despair at times when, at sung Eucharist, after the Gospel has been proclaimed “This is the word of the Lord”, the organ then whimpers a little ditty of no consequence as the procession makes its way back to the high altar, whereas there should be triumphant music lifting the hearts of the worshippers up to adoration. The Lord has just spoken, God be praised!

Ultimately the Vicar is responsible for the worship of the church, but he should, if he is wise, seek the help and co-operation of his organist who, in turn, should diplomatically guide the Vicar in the right way regarding church music if, and when, it is needed. A difficult and tactful job that can be.

I have just reminisced in this talk and hope I have not digressed too much. I’ve been in the Church of England over 65 years, ever since I was three years old. and am eternally grateful for its worship and its organists and choirs who have helped and inspired me to worship and without which all of us would be very much impoverished. Music is the way the angels worship, we are told. Please go on lifting our hearts up to heaven as you have always done in the past. Please continue to do so in the years to come. God Bless you all.

JONATHAN REES-WILLIAMS: I would like to echo that enlightened view on how to run worship which involves organists. We must assume here that the organist is accepted as the person to enhance liturgy with music whereas other forms of music are used in certain places.

Given that, I am sure we would all wish to have such an enlightened situation to work in constructively. I think any organist needs to feel that he is doing the right thing and just feel appreciated for that. We’ve heard a bit about the top level basis which I think is very important, particularly when thinking of bad music which can kill the atmosphere of worship very easily, and possibly inappropriate music at top level .

I want to concentrate on one or two points, and the chief is communication. Talking to organists and clergy of various backgrounds, one hears all too often that there is very little communication and I’m quite certain that communication advances the success in getting the right sort of music, style, and approach. We have all experienced at some time a piece of paper on top of the music we are trying to play before a service which has some numbers scrawled on it, or something like that. That’s no good.

On the other hand, refusing to go and talk about music, is no good either. It doesn’t enhance the working relationship. One of the problems we have today is, as one hears stories of characters of the past, as a society we delight in hearing the stories but we’re not terribly good today at accepting the people who make music. We try so hard with our educational system to get over our concerns but if people stand out and show too much attention

it's not terribly constructive. Musical fashions do come and go, and there are instances where grief has come as a result of a fashion of music which may pass quite quickly.

I go further into how organists see themselves in the nature of the work they actually offer. For instance, we all know that playing the organ is a difficult thing to do. We have had mention already about the playing of hymns and I absolutely agree. I have heard some awful playing of hymns by eminent people with letters after their name etc, who can play a Bach Fugue like a whisp of smoke, but when it comes to playing a hymn no one knows where they are or what they're doing! When playing hymns, organists need to look at what they're doing and listen to what they do. I'm not being dismissive of the business of playing hymns; its not beneath anybody with practice, and it's the prime reason for being in a church.

Look at it another way. The first thing you want your organist to play is a hymn. Now many people will probably find great difficulty in putting two hands and feet together. As Vicar, you may have to make the choice of either appointing somebody like that simply because there is no one else, or resorting to having your congregation sing to a recording. It's a difficult choice. Some might think the latter was the sensible choice rather than have someone struggling away, who really can't cope.

But if you have someone who can cope to a point, what can you do about it. The first thing, I suppose, is to be careful what you choose for him to play. For instance, and here we come to fashion perhaps, the choruses which have come into certain places in our musical life are not easy. Part of the real problem of using these choruses is that most of them are highly unsuitable to the innate nature of the organ. Some people will recognise that and actually move them out of the sphere of the organist to some sort of music group. Sadly, in many places this is seen as driving a wedge between the traditional organist's role and the new way. Again, that is a matter of communication, because it's quite possible to use a music group if the organist is in charge of it, which is quite a good thing to do. You might well be encouraged and find that, if they are good enough, you will be able to use them in a different context from just playing choruses.

But what if you actually want these choruses on the organ? Many have inadequate harmonies, because the people who have written them have an idea about tune, but basically don't understand the organ, and you have something like a left hand piano vamp. Well, the least you can do, if you are absolutely convinced that this is what your congregation needs, is, with your organist, to find somebody (here we are, back to communication again) able to make an arrangement for the organ, which the organist can play.

We had just such a situation a couple of years ago in Windsor when I was asked to play at the United Reformed Church and they were all terribly upset about number 200 (It doesn't appear in the Anglican hymnbook) I thought it was rather a good tune, jolly strong, with a good rhythm which went forward. But, you couldn't play it on a piano, let alone the organ - it

was absolutely unplayable, It had triplets in it against quavers in the accompaniment, and that sort of thing.

But they wanted that hymn, come what may. On that occasion I had been primed, and I was able to break it down into something that we would all be able to learn and play. But with something like that we sometimes need help, and help should be offered. At the least your organist might be pointed in the direction of a course that he could attend. Very good courses are held these days by the R.S.C.M. and others, and to show there's a lot of goodwill and also that a result might be expected at the end of the day, the church might consider paying half the course fee.

Again, it comes down to communication. But also what the organist might do, about voluntaries which may or may not be appropriate. Any organist should be encouraged to practice, but it is difficult to do that if all he ever plays is beforehand, when the town or village has come for a social chat, with more chat after. This can be very dispiriting.. Now, we know that's part of society where we are today, perhaps more than it was in the past. People seem to be thoughtless. We all know what it feels like, struggling over that difficult piece which you've practised for hours on end.

But from time to time try to be in good communication with your Vicar, over perhaps a glass of something (!) which I used to do at one stage; a working lunch, where ideas can be thrown about some of which will be nonsense and some of which might bear further thought. Perhaps one of these things is that from time to time the organist might be invited to play a piece as part of the liturgy, for example, a short meditation following the intercessions. Or it might be a striking fanfare to follow the proclamation of the Gospel. Either way, the organist will have practised because the people will be listening. Why not? Similarly, if there is a music group and the organist has an input to that, might the members of that group play a psalm from time to time, or something else as part of their offering?

There is nothing worse than having to sit week-by-week and listen to the spot the choir does perhaps because the choir's always done the spot there, and they sing something out of place, half known, and a jangled mess. In situations like that you can bet your bottom dollar the Vicar doesn't speak to the organist, and if he did do, he would probably find that in fact the organist has a problem with Jack, and its not just a tetchy choir! Discuss the problems in the choir, because the choir's made up of humans who are subject to complications and problems.

A group may have limited talent depending on where it is, and I don't think the Vicar needs to be schooled in music to have ideas on what is likely to be effective in the liturgy. Think constructively on how this might work - is it a nice noise and does it elevate worship, or is it a nasty noise which distracts, I think it is quite clear that in the right sort of musical spirit the Vicar will feel free to say. "That doesn't work, that doesn't sound right." What can we do about it: would the choir be better off singing in unison for a

couple of weeks until they learn it themselves, and not something they do out of tune for lack of practice.

Also, if the organist can suggest more suitable repertoire and knows ways of getting people to sing effectively by conducting, etc., we can have good choirs in all places. Whatever level one is offered there must be a degree of striving for perfection, and it is important to get that level of striving right. If you have a good choir that sounds as though it's getting tired and bored, what about new music. It means the organist must consult with the Vicar. Perhaps there's a special occasion, or the liturgy can be slightly adapted so there's incentive all round to build in something that's new. That way people feel stretched and I think it's always important at the end of the day that any music should imbue an atmosphere of endeavour, rather than be just played, however technically brilliantly. Such endeavour should keep people who are not directly involved with the music alive to the worship.

I think that style of music needed to fit the occasion and the particular church comes from knowing your people's requirements. Your people, as the congregation, or that part of the congregation that can make music, what can they really do? Some village churches don't even have enough members and the organist is on his own. Do we have to say this or that music is not on the menu here? I believe one should.

I do know of situations where, for instance, remuneration is a very tricky one. When it comes to wedding fees, for example. I know of a church which has a nice organ but not a very good organist who, because he ends up playing live, picks up an enormous fee - far more than I get an hour, I mean in three figures! Why do they do it? Because the place is pretty, but if he played Widor's *Toccata* the flowers would be wilting! Whereas, down the road (and this is a true situation) where the factories are in the town, there is a church not nearly so pretty, but the organist and Vicar get about a third of that. And it seems, you see, that there are all sorts of inequalities resulting from lack of communication.

Another crucial issue is getting the right man, and when you've got him, keeping him. I think too, one also has to remember and help the organist. The fact that whether an organist takes choir or not, the choir is a big management job in itself; you have to be good with children, you have to be a teacher both to the children and the adults; you have to be a good administrator; you have to be diplomat, and then you have to be able to hear the line and conduct - quite an arduous job, I think. Where the clergy of the church understands that and is able to talk through various problems that arise, then that is likely to lead to a successful relationship between clergy and organist.

REVD. BEAN: I have listened to the various comments that have been made here. One comment I would like to make is that more of our clergy and organists appear to talk to each other, and what we have heard over the last half hour is very encouraging.

PRESIDENT: I'd like to put the ball into your court to ask any questions and make any suggestions you might want to make. I have been asked the following question: "We have been using the Gregory Murray setting for Parish Communion for several years, and would like to have an alternative. I have looked at several settings for the choir and they have agreed that they like setting A which is easy to play, tuneful, and has optional descants. The words are those of the ASB. The Vicar is strongly in favour of setting B which he used at a previous church which uses a Roman Catholic Mass with slightly different words, for which the congregation would have to learn both the words and the music. The choir is not in favour of this one even though, in its own right, it is quite pleasant to sing. There are three options: Please the Vicar and use setting B, please the choir and use setting A, stay as we are. What would you suggest?"

JONATHAN REES-WILLIAMS: I would suggest that both new settings were learnt and given a trial run in due course. So I would seize the opportunity for the choir to advance its act, and I would think then that it would be possible to float each setting for say a month to give the congregation a chance to pick them up sufficiently. If the church then prefers to use one rather than another, then so be it, but I would float that option. If the Vicar is on his own as it were with the choir on another side, then I can see divisions coming, and I think the choir should be encouraged a bit more: the organist can help in this situation to encourage everybody to use their expertise in their offering. Mind you, I don't think the Church of England ought to be using a Roman Catholic liturgy, I think first and foremost we should stick to Anglican liturgy.

REVD DOUGLAS BEAN: I remember Patrick Appleford wrote some ghastly music for the Mass, and Weinbergers said they had to publish it because he printed it! (He has written some other very nice music though.) Dom Gregory Murray is very singable isn't it. It seems a terrible shame that some of our leading composers have had to write unison music for the liturgy of the ASB. I suppose I would say to Jonathan "Go for it" Some of the Roman words are very good, of course. I have the distinction of having an Irish, Roman-Catholic, wife, so I have often' in Ireland, been to a Roman Catholic church. The words are very meaningful and understandable by the people.

It's worth perhaps saying that there is a problem anyway in that any unison setting is bound to be simple in some respects. There was a setting written by Richard Shepherd some 20 years ago when we were on the staff at Salisbury. It begins with a *Gloria* for the "non-choristers" as the congregation like to be known, terribly rumbustious, with a bit of repetition for the long text. He managed to get away with it using an upbeat down-mark type of march with a vocal swing to it: very good from that point of view. Something like that is quite successful.

## DISCUSSION

IAN NICOLL [from the floor]: I support what Douglas said about the purpose of church music being the worship of Almighty God, and that's why we are there. I question whether, and I may have misunderstood this, hymns should be played slowly if you really want to get hold of the meaning of the words. I don't think you can play a hymn that ends in the words "*a still small voice of calm*" the same way as ends "*so we cast our crowns before thee, lost in wonder, love, and praise*" I think they've got to be contrasted, and a contrast even within the verses and I think the organist must try and lead the congregation. Another question is, Are organists "performing" on a Sunday or "leading worship" on a Sunday?

DOUGLAS BEAN: I remember being taught that if you have a *rallentando* at the end of each verse the whole tendency is for it to slow down altogether, but by all means have a *rallentando* at the end of the last verse - is that what you were mentioning? I got the impression that you thought the hymn should be marchlike. I did say the last verse was the only one where I would recommend a *rallentando*.

Other questions from the floor raised a lively discussion and included the problem of the often unfriendly response to a request to play, or look closely at, organs in churches when on holiday.

JONATHAN REES-WILLIAMS replied that he felt it was unfortunate that some organists felt very possessive of their organs to the point of excluding access to any visitors. This was particularly the case with children, as the "*Learn the Organ Year*" had been designed to promote interest amongst young people.

The importance of communication between clergy and organists was stressed in response to a number of questions.

## THE 1997 ANNUAL GENERAL MEETING

Following the Conference, The 77th Annual General Meeting of the Association was held in All Saints' Church Hall, Wokingham with the President, Don Hickson, in the chair. During the meeting Don Hickson was re-elected President, Christine Wells was re-appointed Secretary, Ian May's membership of the Council was confirmed, and all other officers and Council members were re-elected.

Following the AGM, Jonathan Rees-Williams gave the following recital on the organ of All Saints, Wokingham.

Prelude, Fugue and Chaconne in C	Dietrich Buxtehude 1637-1707
Salamanca (1986)	Guy Bovet
Toccata and Fugue in F major (BWV 540)	Johann Sebastian Bach 1685-1750
Chant de Printemps	Joseph Bonnet 1884-1944
Le Jardin suspendu	Jehan Alain 1912-1941
Litanies	

### **THE PRESIDENTIAL SERVICE 1997**

The Annual Presidential Service took place in Waltham St Lawrence Parish Church on Saturday 20 September and was conducted by the Priest in Charge, the Rev David Cherry. Included in the congregation of Association members and Parishioners we were honoured to have the presence of the High Sheriff of Berkshire, Mr Roy Trustram-Eve. The service, which was preceded by a peal of bells under the direction of the Waltham St Lawrence Tower Captain (Mr Derek Titford) was as follows

INTROIT - Sons of Jerusalem	Pitoni
Bidding prayers	
Psalm 96	Havergal in C
First Lesson	
1 Chronicles 29 9-18 (Read by the President)	
Magnificat	Stanford in B flat
Second Lesson	
1 Timothy 6 : 6-19	
Nunc Dimittis	Stanford in B flat
Apostles' Creed	
Anthem - The Lord is my shepherd	Rutter
Hymn - Around the throne of God a band	Solothurn
Intercessions	
Hymn - Disposer supreme and judge of the earth	Hanover
Address by Rev David Cherry	
Hymn - Glorious things of Thee are spoken	Abbots Leigh
Blessing	
Organ Voluntary - Gavotte	Thiman

The service was followed by a reception in the side chapel of the Parish Church.



## OBITUARIES

DORIS GRIFFIN

Doris Griffin, who died on 28 November 1997, was one of the oldest-standing members of the Association. She herself discussed the most significant events in her life in our last issue, starting with her early years in St Giles followed by lessons with P R Scrivener and playing at St Agnes. She soon became an Association member, and was enthusiastic about the organ, although primarily a piano teacher. In latter years she was unable to attend many meetings of the Association but always retained her interest in the organ and church music.

Her funeral service was held in St Giles with a full Requiem and muffled peal of the bells. With her passing we have lost another link with the past.

ERNEST DAVEY, R.I.P.

It is with regret that we record the death, in April 1998, of Ernest Davey, at the age of 81. A long-time member of the Association, he was best known to all of us as the organ builder and tuner - the man we turned to when the organ "went wrong" - but his musical abilities were great.

He studied music in his teens under the tuition of Kate Gerard (a pupil of Cesar Franck). Then at the age of 18 he joined the firm of Willis where he studied and learned organ building. When qualified, he joined the firm of Hill, Norman, and Beard, for whom he worked for over 50 years. At one time he was responsible for the upkeep and tuning of over 200 organs in the South of England, and many of us have cause to be grateful to him.

He was a great friend of mine during my 65 years as organist of Twyford and Ruscombe. Apart from maintaining the organs he was always ready to step in and play for any service.

His pride in his family was notable, and I understand from his widow that a silver chalice is being donated and dedicated to his memory in St. Patrick's Church, Charvil where he played each week, the service is at 9.30 am on the 27th September.

Thank you, Ernest: may you rest in peace.

S.M.S.

VERNON KENYON OPENSHAW, LRAM LTCL

[25th June 1913 - 14 March 1998]

Members of the Association were saddened to learn of Vernon's death in March of this year.

He had been a regular member of the Association for many years at its conferences and other activities. Despite his long membership, we hardly knew him, for he seemed to be a very private man, courteous, well mannered, and impeccably dressed. When spoken to he engaged you in an interesting conversation, wholly to the point. Those people who attended his funeral at Rotherfield Peppard were reminded of Vernon's knowledge of music in the

liturgy from his order of service. I am indebted to the Rector of Rotherfield Peppard for his permission to reproduce in verbatim the tribute that was paid to Vernon in the April Church Magazine. It reads as follows:

The death occurred suddenly on Saturday, 14 March, of Vernon Openshaw who, for almost 43 years had been Organist and Choirmaster of All Saints' Church, Rotherfield Peppard.

Vernon was appointed in May 1955 by the Rev. Leslie Badham who was Rector at that time. Since then, he served throughout the incumbencies of the Revd. Richard Arch and the Revd. Patrick Tracey and, since 1976. of the Revd 'Bob' Butler-Smith.

Vernon was a native of Bolton in Lancashire. After assisting at a number of churches in his youth, his career in church music really began when he became Organist and Choirmaster at All Saints' North London. Following a move to Manchester, Vernon was appointed Organist and Choirmaster at Gorton Parish Church where he directed a boys' choir during the Second World War. In 1946, after a marriage to Joan, he accepted an appointment at St Michael's Tange, in Middleton, where he remained until moving to Peppard.

Vernon had worked in signal engineering in the railway industry, and in the 1960s and 1970s he was involved in a number of important resignalling operations. After retirement from British Rail his expertise was further in demand in Australia. These interests in electrical and electronic engineering and in transport generally were vigorously maintained throughout retirement. Another retirement activity in which Vernon served the local community, was that of volunteer driver for the Sonning Common Fish Scheme from 1981 to 1997.

Because of his leadership in the music of the church, All Saints' has a strong choral tradition, remarkable for a relatively small rural parish. Vernon was a strong supporter of the Royal School of Church Music, recounting, with affection, involvement with its founder Sir Sydney Nicholson, at Manchester Cathedral. He was an active member of the Berkshire Organists' Association and a former member of its committee.

Vernon's knowledge of church liturgy and of the wealth of church music was amazingly detailed, and generations of worshippers benefited from his important contributions to the content of regular worship. His qualities of modesty, thoroughness, conscientiousness and musicality blended in such a way as to make him a loyal servant of his rector, choir, congregation and the Lord in whose peace he now rests.

We extend our sympathy to Vernon's family and relatives.

R.N.N.

## TRINITY TIMES

Jim Wooldridge

I've never had any doubt as to when I first became interested in the organ, and I can remember quite clearly, as a small child, which must have been over 60 years ago, my father lifting me up on to the end of the organ stool at Trinity Congregational Church in Reading after a service. At the organ, of course, was Albert Barkus, and so my introduction to the instrument was ideal, with one of the best organs in the County (some have said it was the best!) and also the finest organist I have ever known personally.

Trinity was a huge Victorian building - I was told by the resident caretaker there that the official capacity was 960 - and that was after allowing extra space for the ladies who in those days wore crinolines! Enlarged over the years, the building eventually needed a bigger instrument, and this was provided in 1913 by Binns of Bramley, Leeds. A three manual instrument with 38 speaking stops, and more of a concert than a classical organ, it was capable of great power, and I remember being terrified when Bert, with his typical sense of humour, suddenly brought in full organ, causing the organ stool, on which I was perched to tremble. I never ceased to be thrilled when Bert came into the church before the service and switched it on. There was a noise like the first rumblings of a storm, until the reservoirs were full, the wind indicator, (a decorated cylinder of ivory on a string), slowly descended, and he began to improvise. Sometimes he would start with only the Dolce on the Choir, the quietest stop on the organ, with box closed, and you could hardly tell when he had begun to play.

As I grew older, I had piano lessons from another old personality in the musical life of Reading, Archie Lusty, and when my legs were long enough, I started to have a few organ lessons from him as well. Unfortunately, Bert Barkus didn't teach the organ, (or at least, not to such incompetents as me) but I was able, after much pleading, to be allowed to have lessons at Trinity, (at half-a-crown - now 12 and a half pence - an hour) which was fortunate as the examinations I took with the Guildhall School of Music were also held at Trinity.

Although many years have passed, my memory of those days is quite clear - the fortnightly organ recitals during the war, one of which was by G D Cunningham, who played his complete recital without a note of music, the cry of a visitor of "It's a Binns" when he entered the church, hardly stopping to collect a hymn book before dashing up to a very surprised Bert! Bert always used to get his closing voluntary ready just before the sermon, and I can recall the excitement I felt when I could see (at twenty paces - the only piece that I could recognise from that distance) those four large black diagonal lines on the score which told me that the Toccata and Fugue in D minor was coming up.

In those days the Minister was the Rev. Gordon P Smailes, a lovely man, but inclined to be a bit forgetful. Quite often he would announce a hymn with

the numbers in the wrong order ((364 as 346 for example) and at one Christmas service he said that during the offertory the organist (Bert) would play a medley on three different carols. Unfortunately he had forgotten to warn him beforehand, but we still were treated to a most amazing and enjoyable piece of music where the three themes were beautifully interwoven. I have heard many well-known organists, famous for their improvisations, demonstrate this particular art (I wish I could do it but I can't) but I have never heard anybody do it as well as Bert could. He would sometimes ask me to name a key when he was improvising after a service, and in two chords he was there, and there never seemed to be any artificial leap in the music.

I was told that he once, at no notice whatsoever, played a stirring march at the Town Hall after a Scouts service, which would have been well worth recording. How unfortunate that this was before the days of cassette recorders.

I also recall that, soon after the war, a performance that he gave with another well-known local musician, Muriel Bowman-Smith at the piano, of the Schumann Piano Concerto. On this occasion, the grand piano that was borrowed from a local music store was found to be well out of tune with the organ, which was a bit lower pitched than the now recognised standard, and the concerto had to be performed on one of our own church pianos which had seen many better days. But it was still an enjoyable performance, and I believe that Bert has also played the orchestral part of the Grieg on occasion.

Talking of the low pitch of the organ, many years ago the BBC decided to broadcast a performance of the Crucifixion, with the choral items being performed simultaneously by four churches, one in Brighton, Colchester and Wisbech, and Trinity Congregational in Reading, the whole thing being controlled from All Souls' Langham Place. A newspaper clipping of the time tells me that the soloists were Webster Booth and Heddle Nash and that it was conducted by Leslie Woodgate. It was an eerie experience because at Trinity we could hear nothing at all until Bert, who was the only one equipped with headphones, suddenly played the hymns (no playover - this was done at All Souls') and we had to start singing straightaway.

The following week, we all listened to a recording of this event made by Freddie Ruddle (a radio specialist who had a shop in Whitley Street, and who was a member of Trinity), and there was no doubt that Trinity's Binns stood out from the other four organs, not only because of its quality, but also because it was about a quarter of a tone lower than the rest!

Freddie is, of course, best remembered for leading the campaign for saving the Town Hall organ, so we have much to be grateful to him for. He was very interested in Trinity's organ, and once, on a rare occasion when it suffered a cypher shortly before a service he volunteered to go inside to rectify it. He was naturally in his best Sunday suit at the time, and knowing that the inside of organs are very dusty places, he removed his jacket and trousers before venturing inside. It took some time to clear the cypher, by

which time the service was about to start. Unfortunately, the door into the organ was in full view of the congregation and he had to make a hasty retreat to the vestry, grabbing his jacket and trousers as he went.

Once, the action of the Swell got so slow - (Binns Patent Tubular Pneumatic it proudly proclaimed at the console) that Bert joked that it would not be long before he could play the last hymn before the sermon and get off home early!

In 1956 I became the organist of St Andrews, (which had a much inferior and too small an instrument), but I did have the opportunity to play for services at Trinity sometimes, particularly during the period when St Andrew's was being rebuilt, and we joined forces with Trinity.

Now, alas, Trinity is no more, having been pulled down in 1979, and because no buyer could be found for Bert's beloved Binns, it was bulldozed into the ground. All that remains are a few odd photographs, and one of the pedal pipes which I keep at home as a souvenir. But I shall never forget this wonderful organ nor the man who could delight us all with his masterful playing of it.

I would like to thank Muriel Barkus for her help in writing these notes.

### **“CHURCH MUSIC IS MY LIFE!”**

Judy Martin

The excitement is mounting.... in less than three weeks we leave for Australia to conduct a month long tour of Sydney with some of today's best young English singers. This is the product of two years work and the realisation of a personal dream. And yet, I'm sitting here having just come out of hospital for the second time in two weeks after having a second lumbar epidural. Things were just going too well and my back decided that it was going to have a disc prolapse just so that I could be upgraded to business class for the long flight. I may not be able to conduct but at least I'll travel in style.

I have just completed my fifth year as a music teacher at The Abbey School, Reading where I have been Head of Music for the past three years. I live in Oxford and I spend my spare time conducting, singing and playing the organ. I have three major passions in my life: music, architecture and (watching!) tennis. I do nothing else really, these taking up every minute of the day.

I am always very interested in the reasons why people become passionate about music. So many children study instruments when they are young and soon give up because they find the whole business extremely frustrating. I have the greatest admiration for those who continue to slog at it, especially when they come from 'unmusical' families. In many cases, children are often constantly fighting against parental pressures to concentrate on 'academic' pursuits. At one Fifth Year parents evening last year, I presented what I believed to be a reasoned and educated argument to the parents of one girl

about the merits of the study of 'A' Level music. The pupil concerned already had one grade 8 under her belt and was desperate to take music further. The parents were adamant that she should take four academic subjects and I went home, my subject (and myself, I felt) having been rubbished completely!

I cannot tell you that I succeeded as a musician against all odds. My case is, in fact, almost the opposite. Music was fed to me intravenously from the cradle. I was immersed in the stuff, and, at the age of four when my parents were told that I had perfect pitch, the old piano was thrown away and a new one (at exactly 440Hz) was purchased - not a thought was given to the fact that the house had to be re-mortgaged to do this! I then fought my way through the early piano and violin grades and felt vaguely competent, certainly not in any way like a child prodigy - in fact I was average.

This continued until one day, at the age of ten, when I decided to try my hand at taping Choral Evensong from Radio 3 using our new timer switch. I was in at the time but determined not to listen to the service but to my wonderful technological efforts at a recording. Needless to say, it was a complete disaster - actually the timer and machine were programmed correctly. Stupidly, however, I had turned the tape over at the last minute because I panicked and decided that the empty spool should be on the left. This seemed totally logical and I was proud of my quick thinking. I wound the tape on with my fingers so as not to miss the announcements at the opening of the service, One hour later I went back to retrieve my tape and, of course, I had only about one minute of the recording. I cried for weeks after this, not because I was upset to be found to be totally incompetent but because the first two chords of the introit ('Locus iste by Bruckner) were the most heavenly sounds I had ever heard. I was smitten from that moment on and I can honestly say that on that miserable Wednesday afternoon my obsession with choral music began. From that day, everyone in the family was forced to listen to hour upon hour of choral music every day. I became somewhat of a loner - I couldn't really explain this interest to my friends as I would not have fitted in at all! I began to travel to every corner of the country to hear choral music. I would attend concerts and live broadcasts and always be the first in the queue armed with a book to read, ready for a two or three hour wait. As soon as I was allowed to travel by myself, my parents were spared the endless hours of travelling to weekly evensongs in cathedrals in remote parts of the country. My aim was to hear evensong in every cathedral in England, This was achieved by the time I was 15. I always wondered why my father was continually working on the car and I now realise that he was trying his hardest to maintain its value even though he was betrayed by the excessive mileage built up by our cathedral trips - thousands of miles driven for a few minutes of intense pleasure!

Musically, my teenage years were spent playing the organ in churches all over Berkshire, conducting the church choir at St Johns Mortimer (as assistant to my mother who was the organist at St Johns) and singing in

various choirs in Reading and for the RSCM. Even though that kept me busy, my preoccupation was with listening to live and recorded choral music. Those who were steering me towards a career in performing were worried by this but I was never happier than when I was listening to perfect choral sounds and conducting the record player in front of the mirror. I wanted to perform, but as the creator of choral rather than organ or vocal sounds. I wanted a perfect choir of my own and I needed an organ scholarship to enable me to be able to do it.

I went up to Selwyn College Cambridge in 1986 as organ scholar and this proved to be the perfect choice of college for me. The chapel choir consisted of 18 choral scholars and 6 volunteers and the two organ scholars shared the direction of 3-4 choral services per week under the watchful eye of the Director of Music. The training was invaluable and I was in my element!

I am now in my 31st year and I have been living in Oxford ever since I graduated in 1988. I have the best of all worlds; a teaching job in a school which I love and a life in Oxford, a city which sustains several excellent choirs. I formed my own choir, Voces Sacrae, in 1989, originally from past and present choral scholars from Selwyn and people whom I had met in Oxford. The aim of this choir was to sing for services in cathedrals during cathedral choir holidays. As you know, this is not a money-making venture, it is simply done for the enjoyment of spending a week with friends singing in beautiful buildings.

In 1984 I decided to take the choir more seriously. Many of the singers had now graduated from singing courses at conservatoria. I had enlisted men from Christ Church and New College and the sound was now starting to become extremely good - no longer did we sound like a choir of Oxbridge choral scholars (those of you who read Gramophone will know how patronising this description of a choir is!!). I persuaded my best friend, Peter Parshall, himself an organist, to join me as my business partner to help me with the administration of the choir. My Father retired and thought he would now have time for gardening, playing with computers and generally relaxing - not so - he was enlisted also. We recorded a CD of Robert White (d.1574) in 1994 and, as a result of glowing reviews received, we started to take on paid engagements. Things then just snowballed and we found that, although we had over 100 singers on the books of the choir, it was extremely difficult to get a balanced choir to be available for concert dates, especially as they now lived all over the country. We decided to form a smaller choir of singers, mainly based in Oxford and this was also called Voces Sacrae, supposedly a subset of the larger choir.

With this small 'choir' I have, at last, realised my dream to conduct a world-class vocal ensemble. Actually, the choir consists of several members of Voces Sacrae who started to sing for me in 1989 but they are now all professional singers and together they make such an amazing noise that I am transported back to childhood days of standing with my eyes firmly shut listening to excellent choirs on vinyl and imagining myself to be the

conductor. We have been given some excellent reviews and my favourite one was written by the *Church Times* about one of our contemporary concerts. This stated that Voces Sacrae was “a valid rival to the Tallis Scholars”! Unfortunately, the idea of having an Oxford based choir has not really worked. These singers, sadly, all feel the pull towards London and, year by year they leave Oxford behind. We do, however, have a real bond of friendship with each other and they seem to like singing for me (its probably a refreshing change to have a female conductor!), and the choir is going from strength to strength. Two of the nine singers sing with the Tallis Scholars, one at St Pauls Cathedral, two at Westminster Cathedral, two with Henrys Eight, ‘I Fagionlini and ‘Flarilegium and many many other well known choirs. In fact, one of my tenors will be singing the amazing tenor solo from Mendelssohn’s *Ave Maria* on a live broadcast of Choral Vespers from Westminster Cathedral in a couple of weeks time and one of my basses has been chosen by Howard Goodall to record his music for solo voice and synthesiser (mmm.. . interesting!),

I actually hate the word ‘professional to be given to a choir. Yes, it means that the singers will be very good but it doesn’t necessarily mean that the choir will be of a good quality. Time and time again I hear of new ‘professional’ choirs which are being conducted by people whose only qualification for the job is that they have money and time on their hands. Any singer will sing for you if the money is of the right colour! So often I hear singers commenting that the conductor is useless and that they only sing with the choir because the fees and the touring are good. As a conductor, I also continue to enjoy conducting unpaid choirs, it is always a joy to know that your singers are singing for you because they really want to be a member of your choir and because they enjoy singing for you.

I actually have the best of both worlds. I still conduct the larger choir of Voces Sacrae. In fact, 25 of them gave a performance in Keble College Chapel, Oxford, recently which included Mendelssohn’s *Hear my prayer*, Bairstow *Blessed City*, Parry *Blest pair of sirens* and *Hear my words*. This was possibly the loudest choral noise I’ve ever heard apart from the 90-voice Durufle *Requiem* I conducted a few years ago (well we were all young and over-ambitious at some point in our lives!) and I’ve sent the tape to the BBC who are going to give this unprofessional, (!) choir a broadcast at some point. This repertoire would not have suited the smaller choir of Voces Sacrae. On the Saturday before the Keble concert, I conducted the small choir in a pre-Australia tour concert in which we tried out some secular music for the first time (including some close harmony). This repertoire is perfect for these singers and they love crooning numbers such as ‘If a picture paints a thousand words’ and ‘My funny valentine’.

To finish this rambling account of the pursuit of my obsession with choral music, I should mention the third Voces Sacrae choir. Actually this one is officially called the Choir of St Mary Magdalen, Oxford. This is Oxford’s first fully paid church choir and it sings all year round (10.30 am



High Mass on Sundays and 7.00 pm on Feast Days). It is an eight-voice choir and singers are drawn from the ranks of Voces Sacrae. The fact that I am now conducting this standard of choir on a weekly basis has led me to a new-found confidence in my conducting ability and it gives me great pleasure. To raise the money to fund this choir, Peter (who is the Director of Music at St Mary Magdalen - "Mary Mags") and I have started to run a concert series in the church. The money will then go towards the West End Project. This project will take out the organ and thus expose the West window. A new organ, to be built by Matthew Copley, will be put in a West End gallery and the choir will also be accommodated there. We have promoted weekly concerts since January and have featured groups such as the Holst Singers, The Clerkes Group (winners of the Gramophone "Early Music" award this year), Chapelle du Roi, Radley College, Abingdon School, St Mary's International School, Tokyo and the Reading chamber music group 'Trillium'. The series is still very much getting off the ground and audiences have numbered from 30 to 240, These concerts are continuing and we are looking for more groups, soloists or schools to entertain us over the next year.

In case any of you have music loving Australian relatives, Voces will be giving concerts in Sydney and Newcastle throughout the month of August. We will be based at Christ Church St Laurence and I can give you a copy of our itinerary.

If you would like to get in touch with me, whether you wish to book Voces Sacrae, give a concert as part of our series, receive our mailshots about the series, or if you would like to come to Oxford to try out any of its organs, please contact me.

## **BERKSHIRE ORGANISTS VISITS**

7th June 1997

Mark D. Jameson

### **PART 1 :RADLEY COLLEGE AND ITS CHAPEL ORGAN.**

The Summer outing for 1997 planned with meticulous care as usual by Derek Guy commenced with a mid-morning visit to Radley College which can be found to the west of the village of Radley now in Oxfordshire once in Berkshire. Our visit was confined to the College chapel dedicated to St. Peter. The parish church of St. James was not part of the agenda.

The college was founded in 1847 by Robert Singleton and Dr. Sewell who had previously founded the College of St. Columba in Ireland, two clergymen with strong leanings towards the Oxford Movement. The original building was Radley Hall, built between 1721 and 1727 by William Townsend of Oxford. The gardens were also originally planned at that time. After the college opened, a chapel and Campanile was added in 1848, and further buildings soon followed. The odd-shaped Campanile was designed by

the architect Mr. Howard. The extra supporting buttresses were added in 1855 by Dr. Sewell to facilitate ball courts for the game of fives.

The first organ cost £1,000 and was ordered from Mr. Telford of Dublin even before the original chapel was built. In due course the instrument was shipped to Bristol, thence by rail to Abingdon. In order to follow the standards set at Oxford and Eton, the organist was given the title of Precentor, and the custom continues to this day, our host, Robert Gower being the holder from 1982 to 1996.

The 1848 organ was set on the rear gallery and was of the following specification:-

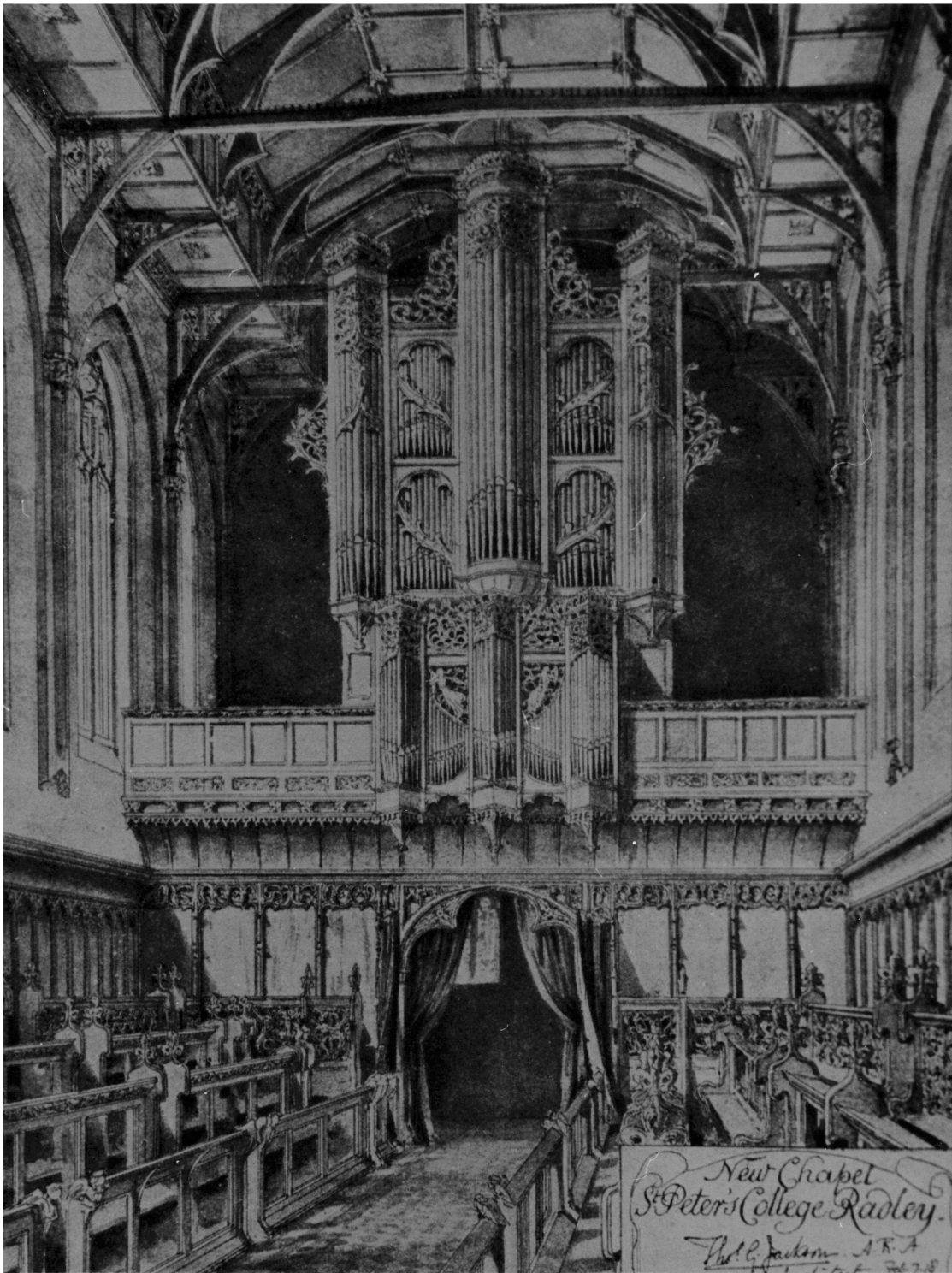
Manual compass: CC-C; pedal CCC-G ( $2\frac{1}{2}$  octaves). Six composition pedals, four couplers and 45 stops. The Great had 1146 pipes, the Swell 947, Choir 356 and Pedal 384.

#### THE 1848 ORGAN

GREAT		SWELL		CHOIR	
Double Open Diapason	16	Double Diapason	16	Stopped Diapason	8
Open Diapason	8	Open Diapason	8	Dulciana	8
Open Diapason (small)	8	Dulciana	8	Viol di Gamba	8
Stopped Diapason	8	Stopped Diapason	8	Principal	4
Quint	5	Principal (great)	4	Wald Flöte	4
Principal (great)	4	Principal (small)	4	Fifteenth	2
Principal (small)	4	Twelfth	$2\frac{2}{3}$	Cremona	8
Tenth	3	Fifteenth	2		
Twelfth	$2\frac{2}{3}$	Twenty-second	1	PEDAL	
Fifteenth	2	Sesquialtera	III	Double Open	
Sesquialtera	IV	Comet (Dulciana)	III	Diapason (M)	16
Mixture	III	Trumpet	8	Double Open	
Double Trumpet	16	Oboe	8	Diapason (W)	16
Trumpet	8			Open Diapason	8
Clarion	4	COUPLERS		Principal	4
		Swell to Great		Twelfth	$2\frac{2}{3}$
		Swell to Choir		Sesquialtera	IV
		Swell to Pedal		Double Trumpet	16
		Great to Pedal		Trumpet	8

A somewhat unusual event in 1852 was the borrowing back of the organ by Telford who dismantled it and shipped it back to Ireland for the Dublin Exhibition of 1852. There cannot be many organs of this size to have been borrowed for an exhibition let alone crossed a sea three times! The addition of the 32 foot extension to the wood Open Diapason on the Pedal came as a 'thank you' for this activity.

From the very beginning the chapel was heavily used for services including full Matins and Evensong on a daily basis. Dr Monk, the first Precentor, built up a first class choir and a brass band in addition to his work



The Organ and Case in 1899

as organist. In 1859 Dr. Monk left the college to succeed Dr. Camidge at York Minster.

From 1862 the organs history was bound up with the Rev. George Wharton, its Precentor who retired in 1914, but continued to live at the College. He seems to have been responsible for numerous changes. In 1868 it was placed in the care of Walker of London *for a thorough cleaning and repairs*. The work included new keys, couplers, work on the action (the 32

being difficult to hear) and the Solo division of two stops, added in memory of two old boys. Other alterations were replacement of the Great Tenth by a Harmonic Flute, and on the Swell the twenty-second was replaced by a Clarion, and the Sesquialtera by a Double Trumpet - with the lowest 12 pipes outside the Swell box as they were too large to fit inside. The Choir had similar changes. At the end of the changes the organ had four manuals with compass of 56/32 and sixty-four stops.

Despite all this work, there were still complaints that there was no Vox Humana. The Revd. Wharton made a collection and this was ordered from Cavaille-Coll, of Paris. Walker inserted this stop. In 1872 a tremulant was added to the Swell. During this time choral activity flourished, the choir being drawn from members of the school. Further work was done in 1883 by Martin, organ builders of Oxford. This work added a fifth manual for an Echo organ and the whole organ was revoiced.

Further major building works ensued in the early 1890s and part of this work was a new chapel in 1895 and new dining hall, with linking buildings. These were all designed by Sir Thomas G. Jackson.

Martin of Oxford carried out a full rebuild for the transfer of the organ to the new chapel in 1896. It also gained an impressive new case by Sir Thomas G. Jackson which was displayed at the Royal Academy in 1895 prior to delivery to the college. However, it did not meet with the approval of the college authorities causing the design to receive unspecified alterations. There were now a great many changes to the original 1848 specification, resulting in a very different look to the instrument. The 1896 specification is opposite.

How long the organ lasted without change is not clear but the continued alteration by Mr. Martin and Revd. Wharton began to have an effect. The gas engine was obviously noisy, and quiet pieces were affected by the engine. Electric blowing was introduced to the organ in 1926.

In April 1928 Harrison & Harrison were called in to report on the state of the organ. Increasing numbers of pupils were also having their effect on the organ as more seating had to be found for them. This is still a problem today!. A proposal was made to split the instrument, with the organ being moved from the rear gallery to speaking from behind a grille on the north side and a smaller part in the east end, again behind a grille, on the south side. The Jackson case was removed. Part found its way to the Berkshire church of East Hagbourne but the rest has vanished.

Sometime in the 1930s Rushworth & Dreaper came onto the scene, gaining the contract to rebuild the organ yet again, with rebuild completed in its split format in 1938. The longest 32 foot pipes were relocated to underneath the tiered seating on the rear gallery, and totally enclosed. This is still the position of these pipes. The rebuilt organ was dedicated on January 28th 1939.

# THE 1939 SPECIFICATION

PEDAL		GREAT		SWELL	
WEST END SECTION		Double Open Diapason16*		Open Diapason	8
Double Open Diapason	32	Open Diapason	I	Stopped Diapason	8
Open Wood	16	Open Diapason	II	Echo Gamba	8
Violone	16	Open Diapason	III	Voix Célestes	8
Bourdon	16	Hohl Flöte	8	Principal	4
Octave Wood (ext)	8	Stopped Diapason	8	Stopped Flute	4
Bass Flute (ext)	8	Octave Diapason	4	Fifteenth	2
Ophiclide	16	Principal	4	Mixture 17.19.21.22	
Tromba (ext)	8	Twelfth	2 <sup>2</sup> / <sub>3</sub>	Contra Oboe.	16
EAST END SECTION		Fifteenth	2	Oboe (Ext)	8
Lieblich Bourdon	16	Mixture 15 17 19 22		Tremulant	
Dulciana (Choir)	16	Posaune.	8	Double Trumpet.	16
Lieblich Flöte (ext)	8	Choir to Great		Trumpet	8
Octave Flute (ext)	4	Swell to Great		Clarion.	4
Double Horn (ext)	16	Solo on Great only		Suboctave	
Choir to Pedal		Solo with Great		Octave	
Great to Pedal		SOLO (floating section) (E)		Unison off	
Swell to Pedal	4	Concert Flute**	8	Choir to Swell	
Swell to Pedal	8	Viole d'orchestre	8	Solo with Swell	
Solo with Pedal		Flute Harmonique	4	Stops with * - totally new	
CHOIR(East End) (E)		Cor Anglais	16	Stops with ** remain	
Contra Dulciana(unit)	16	Clarinet	8	prepared for	
Geigen Diapason	8	Tremulant		only.	
Leiblich Gedackt	8	Tuba		Thumb pistons:	
Dulciana	8	Sub octave		6 double touch with Pedal	
Gemshorn	4	Octave		to each of Gt, Sw, Ch.	
Lieblich Flöte(unit)	4	Unison off		4 to Solo, under Choir keys	
Nazard	2 <sup>2</sup> / <sub>3</sub>	Balanced Swell Pedal		6 general adjustable,	
Flagelot	2	Balanced Solo Pedal		whole organ	
Tierce	1 <sup>3</sup> / <sub>5</sub>	Balanced Choir Pedal		Toe pistons:	
Horn	8	3-way switch governing		6 duplicating Swell	
Tremulant		expression pedals		6 to Pedal organ	
Sub octave) acting also		Wind Pressures:		Reversible pistons	
Octave through		4" Great, Swell flues &		(thumb):	
unison		oboe:		Choir to Pedal	
Unison off couplers		5" Solo except Tuba, Pedal		Great to Pedal	
Swell to choir		flues; all East End organ		Swell to Pedal	
Solo on Choir only		7" Great Posaune, Swell		Swell to Choir	
Solo with Choir		Reed 16/8/4 unit.		Swell to Great	
Reversible toe buttons:		17" Solo Tuba		Choir to Great	
Great to Pedal		Setter with lock for pistons		Solo with Swell	
Swell to Great				Solo with Great	
				Solo with Choir (double	
				touch variable)	
				pp piston on whole organ	
				General cancel piston	
				Stop cancel switch for	
				practising.	
				Cancel to double touch	
				Drawstop coupler : Gt &	
				Ped pistons	



The Organ today  
The horizontally mounted trumpet pipes can be clearly seen.

I have nothing further on record until 1968 when the *Organ Club Journal* (issue 1968/5, page 87) records that Rushworth & Dreaper were to make some alterations to the organ.

## THE PRESENT SPECIFICATION

GREAT		SWELL		CHOIR	
Bourdon	16	Open Diapason	8	Stopped Diapason	8
Open Diapason	8	Gedact	8	Principal	4
Stopped diapason	8	Gamba	8	Chimney Flute	4
Principal	4	Voix Céleste	8	Nazard	2 <sup>2</sup> / <sub>3</sub>
Wald Flute	4	Flute	4	Gemshorn	2
Fifteenth	2	Gemshorn	4	Tierce	1 <sup>3</sup> / <sub>5</sub>
Sesquialtera	III	Piccolo	2	Cymbal	IV
Furniture	III	Larigot	1 <sup>1</sup> / <sub>3</sub>	Regal	16
Posaune	8	Mixture	IV	Cremona	8
Tremulant		Contra Fagotto	16	Tremulant	
Swell to Great		Cornopean	8	Trompeta Real	8
Choir to Great		Tremulant			
Great to Pedal		Swell to Pedal			
Great pistons 1 - 5		Swell Pistons 1 - 5			
		General Pistons 1 - 5			
PEDAL		EAST END			
Double Open Diapason	32	Dulciana	16		
Open Diapason	16	Open Diapason	8		
Bourdon	16	Flute	8		
Sub Bass	16	Gemshorn	4		
Principal	8	Fifteenth	2		
Flute	8	Mixture	III		
Quint	5 <sup>1</sup> / <sub>3</sub>	Trumpet	8		
Fifteenth	4	Octave			
Nachthorn	2	"On" button			
Sesquialtera	III	"Off" button			
Trombone	16				
Trumpet	8				
Clarion	4				

Again, there is a period of silence in the magazines until 1979 when the March issue of *Musical Times* recorded that a new tracker action instrument was under construction by Hill Norman and Beard with the case designed by Mr. Herbert Norman. It is this instrument that Robert Gower excellently demonstrated to us, and we were allowed to play.

Changes incorporated since 1979 have been that the Swell Vox Humana is now stored within the organ its place being taken by a Flute 4 from the East End. The Choir shutters have also been removed to give a greater impact of sound to the main body of the church, they are stored within the organ. However, its north side position still does not give the required volume of sound into the body of the chapel when required to support a full chapel of male voices. The restoration and incorporation of the R&D east end organ has helped, but not fully solved the problem. A second hand Rushworth & Dreaper Trumpet from a Liverpool church and a new Mixture has been added

to the East End. This division is played on the Choir manual and connection is made by use of a reversible toe piston, which also lights up a red warning light over the right side of the Swell manual. In 1985 Hill Norman and Beard added a 7-stage memory to the organ, to assist with tuition. There are currently seven organ pupils.

The chapel is now over a hundred years old and onto its third organ - it is interesting to see how the fashions of style affected specifications - the current design is more like the original 1848 design, but having to serve a far larger number of pupils. It will be interesting to see what changes occur in the future.

My sources for this article come from Hopkins & Rimbault 3rd edition 1877 (page 589), both Musical Opinion and Musical Times issues for 1896, The Organ, Issue 91 dated January 1944, Organa Britannica (Vol. 3), Hill Norman & Beard advertisements placed in Musical Times and Organists Review for 1979/1980, the Organ Club Journal, some notes prepared for the Somerset association visit in 1993, and not least, our hosts comments. From a personal note, during a brief "go" it felt heavy compared with other modern tracker organs I have tried, and the noise of the blower at the east end was very noticeable. However I very much enjoyed my visit here. Eight other Berkshire members, four with their partners also were able to attend this part of the visit. Unfortunately other commitments prevented me joining the afternoon visit to Oxford.

## PART 2 :OXFORD, WESLEY MEMORIAL CHURCH

The afternoon visit was to the Wesley Memorial Church, in New Inn Hall Street. The church was built in 1878 to the design of Charles Bell in basic Gothic style. Pevsner makes no further comment. Early organ data is sparse. There is a two line entry in Mate, *Dictionary of Organs and Organists*, 1921" but one has to wait for the Positif Press editions of *Organs of Oxford* before specifications became known.

The original mechanical action organ was by Nicholson & Co. of Worcester and had two manuals and pedals. This was altered by Nicholsons in 1892, with a rebuild in 1913 by Jackson of Oxford. By 1921, Mate recorded it as *1893 Nicholson, 3m, 38ss, 7 couplers, pneumatic action with hydraulic blower*. An original case of pine was replaced by the current one in 1936, but any other work at the time is not recorded.

In 1950, it was once more rebuilt, this time by Willis. With the post-war shortages, second hand actions and part of a console believed to have come from All Soul's, Langham Place, London, W1, were used. The specification is given in the first edition of *Organs of Oxford* except for the fact that 6 thumb pistons to each of the Great and Swell, with 5 to Choir, and 6 toe duplicating Swell, and 6 to Pedal were not listed. Likewise, reversibles for





The Organ of Wesley Memorial Church, Oxford

unison manual couplers were fitted along with reversible toe Swell to Great and Great to Pedal.

## The Current Specification

GREAT		SWELL		PEDAL	
Bourdon	16	Open Diapason	8	Open Diapason	16
Open Diapason	8	Gedeckt	8	Bourdon	16
Stopped Diapason	8	Salicional	8	Principal	8
Principal	4	Céleste	8	Flute	8
Flute	4	Principal	4	Fifteenth	4
Twelfth	2 <sup>2</sup> / <sub>3</sub>	Fifteenth	2	Mixture	IV
Fifteenth	2	Mixture	IV	Trombone	16
Seventeenth	1 <sup>3</sup> / <sub>5</sub>	Contra Fagotto	16		
Mixture	IV	Corno pean	8		
Trumpet	8	Oboe	8		
Clarionet	8	Clarion	4		
Swell to Great		Reversible pedal : Great to Pedal			
Swell to Pedal		Reversible pedal : Swell to Great			
Great to Pedal		2 mechanical pedals - Pedal			
		4 mechanical pedals each - Great and Swell			

By 1980 the action had become unreliable and there were many other faults with the organ. A decision was eventually taken to rebuild the organ with mechanical action and this was done including reducing the organ to two manuals, by Bishop & Sons in 1992/3. As the original specification is unknown a restoration to “original” was not feasible, but new action on lower wind pressures was incorporated. The mixtures were recast; on the Great a new Twelfth and Seventeenth were added, a new Swell Contra Fagotto and Oboe, the Corno di Bassetto moving to the Great as Clarionet. The organ currently lacks a screen.

## **THE RESTORATION OF THE ORGAN IN HOLY TRINITY, THEALE**

Michael Thomas

The Parish Church of Holy Trinity, Theale, is a building of outstanding beauty, and is a focus of attention and a landmark in the surrounding countryside. Considered by many to be a unique part of our architectural heritage, it took nearly fifteen years to build and was consecrated on 21 August 1832.

The building is Grade 1 listed and highly evocative of Salisbury Cathedral. Many writers on church architecture have acknowledged its position as a significant forerunner of the Gothic Revival, and it was sketched by John Constable in the year of consecration.

Holy Trinity has over the years maintained a high tradition of Church Music, and this is partly due to the quality of the organ which had fallen into a bad state of repair, and was in urgent need of restoration. By embarking on

a scheme of restoration the church authorities hope to conserve this important part of our tradition for years to come.

Situated on the right of the chancel, the organ was built in 1933 by George Foskett, who served his apprenticeship with J C Bishop of Ipswich. In 1920 Foskett started his own business, helped by the Reverend Noel Bonavia Hunt, author of *The Modern British Organ*, who carried out some of Foskett's voicing and fine tuning. It is a very compact instrument, with a fine tonal quality greatly enhanced by the excellent acoustics of the building. It contains certain parts of the previous Victorian organ built by Robert Rouse of Summertown, Oxford. This organ was situated in the west gallery. It is conceivable that the painted pipes on the front, parts of the oak case, and the manuals came from this organ. No provision had been made to site the organ in its present position by the architect, and it was found necessary to demolish an internal wall in the chancel, and support the wall with a beam to accommodate the organ.

It is a two manual instrument with fourteen stops with tubular pneumatic action, of good quality and deemed worthy of restoration by those bodies concerned with its interests. The proposed work would involve dismantling, cleaning, renewing perished leather components, overhauling the worn moving parts, and finally reassembling, tuning and voicing, at a cost of £25,000.

After some consultation the work was entrusted to the firm of Bower & Co, of the Wellgrove Organ Manufactory, Norwich, who had recently erected and restored the Hill Organ in Reading School Chapel. There were the inevitable teething problems involved in such an undertaking. These have been now rectified, and the instrument sounds magnificent in the church, with enough air to feed all of the pipes.

Many events were organised to raise the sum required for the restoration. One of the most recent fund raising events was a sponsored Hymn-Sing, involving the singing of every verse of every hymn in the AMR (636 in total). The task was completed in 23 hours 5 minutes. I should like to express my special thanks to the choir of Theale Church, and all others who supported us, in particular the organists, some of whom belong to our association. The organists were Christine Wells, Andrew Boseley, Martin Pottle, Ian Westley, Gwen Martin, Roy Nash, Ian May and Liz Barter.

You will notice that I have omitted to give the specification of the organ or to describe any of the stops. This is a deliberate action on my part. Come down to Theale and try the organ yourself. It says volumes for itself. If you cannot make it, buy a CD of Music from Holy Trinity, each priced only £5.50 from me. My telephone number is in the back of this journal.

## **ST. MARYS CHURCH - TWYFORD**

### **150TH ANNIVERSARY, 1997**

Sybil Stephenson

#### **THE FLOWER FESTIVAL**

St. Mary's is the building with the grey square tower, which can be seen from whichever direction you approach the village of Twyford. In 1997 this church was 150 years old.

Until 1847 the place of worship was a small chapel situated in the little hamlet of Twyford in the Parish of Hurst, but the railway came and the hamlet grew as workers started to arrive, and so a larger building was needed. In 1846 a foundation stone was laid on the site of the present church, and a church [known as a Chapel of Ease] was built and consecrated in May 1847. In 1876 Twyford became a separate parish and it became necessary to extend the church further.

Over the years extensions and additions have been made to the church and so, in 1997, we come to 150 years after, and to commemorate this event, there were celebrations of different kinds, but two superb ones are worth a mention: a 3-day Flower Festival, and a Son-et-Lumière. I have always been in favour of a committee of one, because then one can invite some of the most wonderful and knowledgeable people to take part, and the result is stupendous: so that is what I did with the Flower Festival!

The church was filled with the heavy scent of flowers, and each arrangement of flowers miraculously depicted an event which happened in the church during 150 years. The following is a list of the arrangements:

- |      |        |                                       |
|------|--------|---------------------------------------|
| (1)  | 1846-7 | Building - Consecration of the Church |
| (2)  | 1876   | Induction of First Vicar              |
| (3)  | 1878   | Original Organ installed              |
| (4)  | 1883   | North Aisle & Choir Vestry dedicated  |
| (5)  | 1909   | Tower foundations laid                |
| (6)  | 1913   | Dedication of Bells                   |
| (7)  | 1919   | Stained-glass Window dedicated        |
| (8)  | 1928   | Installation of Electric Light        |
| (9)  | 1928   | Reredos dedicated                     |
| (10) | 1932   | Dedication of Lady Chapel             |
| (11) | 1947   | Centenary of Consecration             |
| (12) | 1985   | Font moved                            |
| (13) | 1994   | Church Centre opened                  |
| (14) | 1997   | Present Day: Future                   |

On the second day of the Flower Festival the Waltham St. Lawrence Silver Band gave a Concert and, almost now a tradition, at the end I gave one of my poems as a thanks to all who had helped with this wonderful Festival. Here it is:

The Flower Festival 150 Years

Dear Lord, how faithful and good Thou art  
You've been with us from the very start.  
In 1847 - just a gift of land  
But transformed thro' the years  
By your generous hand  
So that tonight we can proudly belong  
To a beautiful church three jubilees strong!  
In concert we thank You with music and flowers  
And count our blessings just showers and showers.  
Thank all who gave precious hours away  
And lent expertise in every way.  
Flower people, musicians, singers sweet  
Those kind folks who ensured we had something to eat  
Last night's handbell ringers and their pleasant chimes  
Thanks, each person who gave up your time.  
But to our Dear Lord most praise is due  
St. Mary's future is safe with You.  
Continue to work with, and trust, Him my dears  
And St. Mary's will flourish for many more years!

Here is some of the music played:

Wesley: Air &: Gavotte  
Elgar: Chanson du Matin  
Elgar: Chanson du Nuit  
Beethoven: Excerpts from Pastoral Symphony  
Crueger Winkworth: Now thank we all our God  
Handel: Zadok the Priest  
Britten: War Requiem  
Britten: Sinfonia de Requiem  
Glenn Miller: Moonlight Serenade  
Wesley: Choral Song &: Fugue  
Bach: Toccata & Fugue ..... and more!

To all members of the Berkshire Organists' Association - Thanks for all the kindness, etc., you have shown me since I joined in 1932 - it's been lovely knowing you all.

God Bless and thanks for all your good work.

And so to the Son-et-Lumière. This all started by our Curate knocking on my door and saying ‘I’d like to do a Son-et-Lumière in Church’. Not knowing what was needed - neither did he - I took up the challenge’

The theme was to be how the village and villagers had worked with, and for, St. Mary’s over the years, and how the church went out to the people. After much thought I wrote a script, and the result was unbelievable. The church was packed for two nights, and lighting and music were superb.

The narrator took the audience through the major events in Twyford’s and the Church’s history. He related how Twyford, as an old village, centred round the old Mill until the railway came and the population grew.

A young couple, alighting from a train around 1850, saw St. Mary’s newly built, and decided to settle in the village, both becoming involved in church work. Subsequent generations of their family were portrayed and all played their part in church life -working for the additions to the church up to the present day - through peace and war.

All this was illuminated at different parts, and the wonderful music echoed round the Church. Altogether something beautiful happened in St. Mary’s Church that night.

### **THE ANNUAL DINNER**

The 1997 Dinner was held at the Ship Hotel, Reading on Saturday, 4 October when the Speaker was Dr Harry Bramma, Director of the RSCM.

Dr Bramma opened his talk with an invitation to all members to visit, when the opportunity presented itself, the new premises of the RSCM at Westhumble, Dorking, which was formerly the home of Susi Jeans, and which would be ready in 1998. Formed in 1928 by Sir Sydney Nicholson, the RSCM had found it necessary to move to better premises in order to improve the services it offered.

He emphasised the importance of organ builders being also musicians, and cited the example of J J Binns, who was a church singer, and of Father Willis, who was a good organ-player. By contrast, J S Bach was responsible for the design of many organs in his time.

Dr Bramma also commented that organs built in recent years displayed the originality of voice of each builder more noticeably, quoting the Harrison and Harrison instrument in All Saints, Margaret Street, London as an example. He stressed that it was important to realise that one of the main requirements of an organ was for the accompaniment of singing, and that, in his opinion, there were no organs at all in Oxford which satisfied this.

His next point was that those of us who have the ability to do so should be ready to teach the next generation of organists, and encourage them to

play for services, even if the meant just starting with the accompaniment of a single hymn. It was generally agreed that the teacher learnt as much as the pupil in this exercise, if not more. He also suggested that great care should be taken in selecting the most appropriate music (which need not necessarily be technically difficult) to accompany the services, since the organist played an important part in setting the atmosphere of the occasion.

He went on to advise us to encourage children to appreciate the finer type of music, and related the story of a young pupil of his who could not understand why he was being persuaded to listen to Palestrina, as he did not enjoy it very much, but Dr Bramma told him that he would love it in years to come, and that when that happened, the pupil should buy him a pint. Some years later, when they met again by chance, he got his pint!

In the open discussion following Dr Bramma's talk the question of girls in the choir was raised. While it was generally felt these days that this was desirable, it was noted that there had been instances where the introduction of girls has actually caused some of the boys to leave, so that there had been no net benefit in numbers.

In proposing the vote of thanks, Philip Bowcock reminded us that the organ is still probably the instrument most frequently played in public, and that we all have a duty to keep as high a standard as possible. When new churches were being built or old ones modified the organist should wherever possible get involved in the design stage so that proper provision could be made for the siting of the organ. In too many cases an architect had regarded this as a minor detail, sometimes with very unsatisfactory results.

### **ST. MARYS CHURCH, WARGRAVE**

This was a very pleasant afternoon when about a dozen members visited St. Mary's and saw the two-manual Walker organ. We were welcomed by Michael Humphries who invited us to play it, and everyone had a go, with pieces ranging from Bach's D Minor to a modest voluntary.

This was followed by tea at Sybil Stephenson's home. As usual, Sybil plied members and spouses with a fine selection of sandwiches and cakes and very welcome cups of tea. It was a joy to be with Sybil once again, giving us all an opportunity to talk over past times, and she was very pleased that so many could come and share the afternoon with her. This was a very pleasant get-together with fellow members where we could have a chat in the garden or the conservatory. Philip Bowcock passed round some of the BOA Archives for all to inspect and discuss.

Thanks are due to Sybil for the tea, and Revd. Canon John Ratings, Vicar of Wargrave, and Keith Dukes, Organist, for permission to use the church and organ.

## **LUNCHTIME MUSIC AT ST MARYS, READING**

Gordon Hands

Lunchtime music continues to be played in St Mary's and the series is now in its seventh year. The church authorities are very grateful for the support given by all those who have taken part. Their time and skill has been instrumental in raising a considerable sum for the maintenance of the organ.

It may be of interest to give a very short history of this instrument.

It was built by Father Willis for the 1862 Great Exhibition in Hyde Park. Little was done to it until 1926 when the action was converted to tubular pneumatic. Unfortunately high pressure wind (15in) was used throughout (for the action) and in 1935 it quite literally blew itself to bits. It was rebuilt by Willis III in 1936 with an all-electric detached console and many tonal alterations (alas) were made.

In retrospect some of these were not very successful, and the organ is but a shadow its former glory. It is being well maintained by Robin Rance & Co of Chesham.

Nevertheless it is still a magnificent instrument, and it is fortunate that we have the use of it during the continued absence of the other Reading four-manual Father Willis which is currently in Durham awaiting restoration before being returned to the Town Hall.

Incidentally, things are moving in the right direction and we hope to have the Father Willis organ up and going before very much longer. It has been out of action for seven years!

The following gave recitals in the Lunchtime Series in 1997.

Christopher Hood (twice)	Malcolm Stowell (twice)
Jeremy Plummer (twice)	Frank Brooks (twice)
Cynthia Hall	Evelyn Fisher
Michael Howell (twice)	Christine Wells
Ian Westley	Derek Guy
Ian May	Elizabeth Cooke
Gordon Hands	

## **THE ROYAL SCHOOL OF CHURCH MUSIC IN BERKSHIRE**

David Duvall

As you will know, in 1996 the RSCM moved its headquarters from Addington Palace to Cleveland Lodge near Dorking - by the generous bequest of Susi Jeans whose home this was. The premises are at the moment much smaller than Addington - although we have been very fortunate to get a



£1.1 million lottery grant to create more space - and this has meant that many more courses and events are being run in the regions than before.

David Jaques is still our Berkshire District Chairman, and I am Education and Training Officer for Berkshire, assisted by Hilary Haynes as Administrator. We have a small committee of which Don Hickson is an invaluable member. Our remit is to organise events which have an educational value - but they must be fun as well, or people won't come again. We cover seven main areas of church music, and you must come to our events and judge for yourself whether these seven correspond most nearly to steps to heaven, churches in Asia, or deadly sins.

The areas are:

- Organists and keyboard players
- Choir directors
- Adult choir members
- Children
- Clergy and worship leaders
- Music groups
- General interest events.

We have had a very successful year in 1997/98, with well-attended events including a two-day choristers' course, a workshop for adult singers with Ralph Allwood and a composer's evening. There will be similar events in 1998/99 - watch your BOA newsletters if you aren't a member of an affiliated church (and if you are, make sure that your RSCM correspondent shows you the information).

Our big project for 1998/99 is three ecumenical day conferences on liturgy and music. You will receive a brochure with a future newsletter. The Reading day is Saturday 6 February 1999, we hope at Reading School. This will be a very exciting day and we are inviting the BOA to be involved.

Like the Berkshire Organists' Association, our overall aim is to fulfil our members' needs (and like the BOA, we know where to put our apostrophes!). Do please let me know (0118 969 6308) if there is anything which we could be doing for you or your church to further the cause of music in worship. I will be happy to talk to you and perhaps pay your church a visit.

## **MUSIC FOR TRUMPET AND ORGAN IN DUNSDEN PARISH CHURCH**

Graham Ireland

It a rare occurrence when a performer is asked to contribute a written report on a concert in which he has played a major part, so I must exercise restraint in my subjectivity, and not blow my own trumpet as much as I would like to, but that of Bernard Hazelgrove, who featured with me in a recital of music for trumpet and organ in All Saints Parish Church, Dunsden, on

Saturday 26 April 1998. The recital was arranged as part of the fund raising efforts to pay for the restoration of the Holditch organ in the church.

We have been working together for a number of years now and provide a programme of music for trumpet with accompaniment taken from the varied range which the instrument's repertoire offers. Sandwiched between these pieces are the items for organ. The aim of the organ pieces is twofold, namely to provide a contrast to the trumpet pieces, and to introduce some well known and perhaps new pieces to the audience, bearing in mind the constraints of the instrument, and the necessity to give Bernard a breather.

Bernard's knowledge of the repertoire for cornet, flugelhorn and trumpet is quite encyclopaedic, so that we rarely repeat pieces in successive recitals. Our two main problems facing us on these occasions is firstly eye contact with each other, and secondly, the problem of pitch. In some concert halls eye contact is no problem, but in others it is very difficult, often necessitating the use of a portable keyboard. Older organs are often sharp, and despite valiant transposing efforts by the accompanist to accommodate these differences in pitch, we are forced to use the keyboard. This does not lessen in any way the musicality of the performances, rather it does add a new dimension to the accompaniment in that effects can be obtained on the keyboard which are not available on the organ.

Dunsden's organ proved to be no exception to our previous experiences. Faithfully restored by Saxon Aldred, the organ, looking as good as new, was in fact very sharp. I jumped on to the keyboard for all of Bernard's pieces, and darted off to the organ which was close by. (What a contrast to the situation of the organ in Lampeter College Chapel, where access to the console was outside the building up two flights of stairs followed by a trek across a roof !)

We gave the following programme which is a good example of our repertoire.

Organ	Arrival of the Queen of Sheba	Handel
Flugelhorn	I Dreamt that I dwelt in Marble Halls	Balfe
Organ	Three Pieces for Musical Clocks	Haydn
Cornet	Largo and Allegro	Tartini
Organ	Sheep may safely graze	Bach
	Jesu, Joy of man's desiring	Bach
Cornet	Sometimes I feel like a Motherless Child	Trad/ Spiritual
Organ	Adagio	Albinoni/Giazotto
Flugelhorn	I Know Him so well	Andersson, Rice
		Ulvaeus
	Memory	Lloyd Webber
Organ	Salut D'Amour	Elgar
Cornet	Tin Roof Blues	Melrose
	Maple Leaf Rag	Scott Joplin

The church was packed for the recital. There was a festive spirit abroad during the music and in the interval, when there was an opportunity for informal chats. It was indeed a memorable evening, successful in every way, due no doubt to the untiring efforts of Mary Guyon the organist, one of our members, and her helpers, who made us so welcome. Bernard and I thank all who helped in any way to make the evening worthwhile.

## **THE ALBERT BARKUS MEMORIAL CUP COMPETITION**

G A Ireland

As part of the Woodley Festival the competition for the Albert Barkus Memorial Cup took place in Reading School Chapel on Sunday 26th April, 1998. In front of a sympathetic audience who had trekked from Big School, three competitors, or contenders, as Magnus Magnusson called them in his *Mastermind* programme, sat on the organ stool of the restored Hill to bid for the cup. Daniel Jones tackled the demanding *Litanies* by Jehain Alain with commendable panache, managing the climaxes with considerable success. His overall technical ability allowed him to hurtle through the descending chordal progressions towards the end of the piece with impressive accuracy, and he arrived at the last few bars confident of an outstanding interpretation of the piece.

Following the *Litanies* was a neat performance of the *Andante tranquillo* from Mendelssohn's Sonata No 3 in A major, played by Andrew Bisgrove. As is often the case with Mendelssohn's organ music a simple sounding piece contains several bars of technical difficulty. This movement had its fair share of them. They were capably mastered by Andrew who was able at the same time to maintain the melodic lines of the piece, and manage the climaxes confidently even in the more contrapuntally complex end to the middle section. Here Andrew was able to demonstrate the organ's soft stops to the audience below in the nave of the chapel.

Huw Jones, the final competitor, bounced very characterfully through the first movement of Bach's *Trio Sonata* in E flat major, BWV 525. Huw danced his way through the movement, admirably catching the light-hearted mood of the piece, coping with the many hazards presented by such a trio movement as this one, with unerring accuracy. He had given much thought to his registration to bring out the individual character of each line, leaving us in no doubt where we were in the unfolding of the movement.

Angus Watson, the adjudicator, rose to deliver his judgement. His comments, far from being patronising or dismissive, were extremely helpful, directed in such a way that both player and audience benefited from them. Moving from the general to the specific, his comments began to indicate the eventual winner, and the cup was awarded to Daniel Jones. Daniel received it with obvious delight and showed it to his family and friends, and those who had come to support him that afternoon. The runners up were given a generous round of applause and the contest closed for the day.

During the next week Daniel was interviewed by the Reading Chronicle to celebrate his winning of the cup for three successive years. He was featured on an inside page looking over the gallery on which the chapel organ stands. It is hoped to widen the appeal of the competition in the future so that it accords more closely to the original aims of this Association when we donated the cup four years ago.

## **NEW PUBLICATIONS FROM O.U.P. IN 1997**

Christine Wells

### **MUSIC FOR ORGAN**

**TEN VOLUNTARIES** by James Hook, edited by David Patrick, £11.95

Piano teachers will be familiar with the many pieces by James Hook (1746-1827) which appear in exam syllabuses. They are straightforward and attractive employing the simplest of means. These ten voluntaries are in the same mould and are of Grade 5/6 difficulty. James Hook was organist at Marylebone Gardens and also at the fashionable Vauxhall Gardens where it was his duty to play an organ concerto on each evening during the season. The organ for which these voluntaries were written would have had a certain number of "pull down" pedals to assist the left hand in playing octaves and sustained notes. The editor gives these notes in brackets and recommends that they be omitted. Each voluntary has a slow and a quick movement sometimes in the form of a "Cornet Piece" and sometimes in fugal style. These are a very welcome addition to the English organ repertoire and should be useful to us all.

**BBC SONGS OF PRAISE.** Words edition Hardback £3.99, Full Music edition Hardback £15.00.

Yet another new hymnbook! A book such as Hymns Ancient and Modern may have lasted fifty years or more without having to be replaced but now a church must change its hymnbook every five years or so, such is the abundance of new hymns and worship songs. These have widened our horizons and brought in the thoughts and aspirations in words and music of our fellow Christians around the world.

This book is representative of 20th century taste rather than of 20 centuries of Christian hymnody. As the preface points out, BBC Songs of Praise is neither a revision of the original Songs of Praise nor a "book of the programme". "It is a totally new book conceived afresh to meet the needs of to-day's churches, schools and worshipping communities". Nevertheless the team from BBC Television's "Songs of Praise" was widely involved at every stage of the book's production and advised which pieces of music are requested most frequently. The book contains Taize, Iona and "world" music from outside North America and Europe and worship songs from the best of today's writers and composers. There is a strong selection of traditional

hymns and useful alternative tunes are given such as Stanford's *Engelberg* to "For all the saints" and E.W. Naylor's *From strength to strength* to "Soldiers of Christ, arise". Descants are sparse as are evening hymns (3). With a total of only 401 items there had to be many omissions - "Christ is our corner-stone", "Christ is the world's true Light" to the wonderfully strong Bach tune *Kommt Seelen*, "Filled with the Spirit's power", "Jesu, grant me this I pray", and "Now is eternal life" to name but a few. Gone, too, are the many French tunes, Rouen and Bayeux Church melodies that grace the original Songs of Praise. The book is handsomely bound and is physically very readable but there is no melody edition which could be a drawback. The full music edition is comfortable and accessible for singers. This is a good book for the late 1990s, but as soon as a new millennium arrives many of the items will seem as dated as Moody and Sankey at the dawn of the 20th century.

SAINT MARY'S MASS by Anthony Caesar. Unison Voices and/or SATB Choir A Church Music Society Publication Vocal Score £2.60, Pack of 10 congregational parts £5.00

This is living proof that it is possible to write a setting of Holy Communion Rite A that is neither too trite for the choir nor too highbrow for the congregation. An enterprising choirmaster in rural Oxfordshire commissioned this after encouragement from Dr. Harry Bramma. The brief given to the composer was that it should be "tuneful and singable, with feeling and contrast". As a unison setting it sits comfortably in the range of all voices. The SATB parts are well crafted and interesting as is the organ part. The rhythm of the music fits exactly the rhythm of the words. The tonality is E minor/G major. Particularly successful are the *Gloria* with outer sections in 6/8 time with a middle section in 2/2 and the *Acclamations* which rise gradually in pitch and in dynamic. Highly recommended. It could be the answer to many a choirmaster's prayer.

OXFORD CHURCH SERVICES MAGNIFICAT AND NUNC DIMITTIS (Wakefield Service) by Andrew Carter, £1.30

This setting of the canticles from the ASB Evening Prayer was written for the choir of Wakefield Cathedral. It is architectural in its spans of sound, some ethereal and some sonorous. There are solos for soprano and bass. Much of the organ part in the *Magnificat* revolves around chords of C major and G flat major and the *Nunc Dimittis* is written over a 4 bar ground bass. The whole setting is highly coloured, very effective and of medium difficulty.

FIVE HYMNS IN POPULAR STYLE by John Gardner. SATB and piano £1.60 each. Scores and instrumental parts can be hired

These five hymns were first performed by local school choirs at the Farnham Festival in 1963 and published in 1969. Re-issued today, they

should have far wider appeal and usage. Not intended for congregational singing, each can be performed by an enterprising SATB choir and piano with or without an instrumental group, the make-up of which is flexible. Put together, the hymns can be performed as one work. No. 1 “Brightest and best” is fast and rhythmical with a wide dynamic range. “Saviour, again” retains the Hopkins tune with harmony that pays tribute to its Victorian origins in verse 3. Thereafter the hymn takes flight in no ordinary mid-twentieth century style but with great richness and subtlety. “Nearer, my God to thee” has a spacious melody above a gentle rock accompaniment undreamt of by the “Titanic” band and “Abide with me” is an appealing contralto solo with dramatic interventions by the choir in the final verses. The last hymn in the set, “Fight the good fight”, is a strong athletic piece in which a choir can revel. All the hymns contain first-class music and should provide a vital experience for performers and listeners alike.

#### OXFORD ANTHEMS

1. O FOR A CLOSER WALK WITH GOD arr. Anthony Baldwin. SATB and organ. £1.30.
2. WHEN IN OUR MUSIC GOD IS GLORIFIED by Andrew Carter. SATB (unaccompanied). £1.65.
3. PSALM 150 by Edward Harper. SATB with divisions (unaccompanied) £2.60.

An ebullient Psalm 150 with numerous shouts of “Praise him” and concurrent musical instrument sounds was written to mark the retirement of Dr. Herrick Bunney after 50 years at St. Giles Edinburgh. All parts have divisions making for a thick texture in places yet the predominant feel is one of clean cut chords and tremendous energy. “When in our music” is full of “alleluias” of varying lengths and the composer searches out appropriate chords for the words “we have found a new dimension in the world of sound”. “O for a closer walk” is simple by comparison. It has an effective descant over the folk type melody in the last verse. It does not however have the devotional atmosphere of the Stanford setting of these words.

FOUR TRADITIONAL ENGLISH CAROLS arr. Gregory Rose. SATB and organ.

Maker of the sun	£1.30
Sussex Carol	£1.30
The greatness of God	£1.65
A yeoman’s carol	£1.65

The provenance of words and melodies are given where possible. “A Yeoman’s Carol” is likely to have been known by Thomas Hardy’s Mellstock Band (words from Dorset and melody from an old church gallery book). Gregory Rose’s arrangement is faithful to this tradition in some

doubling of soprano and tenor parts and the key of A major (easy for the fiddles). The “Maker of the sun” uses Laurence Housman’s words to another melody of the gallery band type. Rose has a pleasing choir 2 accompaniment at “come down through all the world to-night and heal the hearts of men”. “The greatness of God” is similar and could easily be sung by a choir of moderate ability. “Sussex Carol” might more appropriately be called “Dublin Carol” as this tune to the familiar words “On Christmas night all Christians sing” was first noted by “the late Dr. Culwick in 1904, from his mother, who had heard it many years previously in the streets of Dublin”. The modal melody spans an octave and a half and the setting requires skilled and sensitive singing.

## ORGAN COMPACT DISCS

Mark D. Jameson

I should like to take readers on a global experience, a sort of Grand Tour, yet not to leave the comfort of home! The world-wide nature of the last twelve months new compact discs can be seen, indeed the number of compact discs released in 1997 seems to have exceeded those issued in 1996 and my collection grew yet again! I will again try to give an idea to the variety of releases for the year. I buy my discs from Tower Records or HMV; from advertisements placed in “Organists Review”, visits/mailshots with Priory, via the OHS catalogue (well recommended, as they also do books and sheet music and are a similar organisation to BIOS), or when abroad.

Starting with the European mainland, there have been a vast number of discs issued of which I am going to highlight just a few. Going first into **France** three Cavaillé-Coll organs have yet again been recorded. Priory have released PRCD558 featuring St. Ouen in *Rouen*. With over 78 minutes of music, played by Gerrard Brooks, organist of St. James Clerkenwell, one experiences music by Dallier, Philip, Ibert, Commette and Guilmant. A very enjoyable disc. The same organ is recorded on Motette CD11431 for just over 15 minutes on a 51-minute disc there is music by Wagner and Smetana. A very contrasting programme. The balance of the Motette disc is St. Sernin, Toulouse and St Croix, Orléans, where a very mixed programme played by Johannes Ricken has been recorded.

From **Holland**, the Festivo Company has released FECD128 which is an excellent recording by Herman Van Vliet on the Naber organ at St. Joriskerk, *Amersfoot*. The usual high standard of this label is maintained. Going south-east one reaches Frankfurt, **Germany**. Here, two recordings have been released both played by Hans Otto Jakob on the 1994 restored organ of the Imperial Cathedral. The first recording I obtained came from Priory PRCD615 with 74 minutes of music starting with Langs Tuba tune, continuing with works by Kee, Sorwerby, Gade, a light moment with Nigel Ogden’s *White Rabbit Scherzo*, Hindemith Second Sonata concluding with

Karg-Elert's Symphony Choral *Jesu meine Freude*. The second disc is Psallite CD60111 which has just four pieces over 77 minutes - Vierne Symphony 2, Mozart KV594, Hartmann "Meditation", finishing with Rheinberger Sonata 10. Both are excellent.

The company Dabringhaus & Grimm (MDG 319 0766-2) have produced some very good CDs, with full specification, photos as well as musical notes etc. The latest disc is **Carinthian** organ Landscape with 7 organs over 61 minutes. These are very good discs and others in the series feature Vienna, Thüringen, etc. I have recently sent for a catalogue to see what else they do.

Moving southward Priory have been to **South Africa** - now a growing tourist area. I have many notes of British organs exported in colonial times, but these are the first CDs from this region. PRCD609 features the new Rieger of the University of *Pretoria*, a mixed programme with two local players while PRCD610 features the 1929 Rushworth & Dreaper at St. Marys Anglican Cathedral, *Johannesburg*, played by Liesbeth Kurpershoek. Priory has issued this disc in its "Popular Organ Music" Volume 4, the works by Cocker, Frank, and Hollins certainly are, however the middle 29 minutes of the 75 minute disc feature three African pieces by Stefans Grové, this is very new ground. A musical safari - perhaps why the cover depicts a Giraffe!

On the Hyperion label, there is a series called Organ Fireworks, played by Christopher Herrick. With the historic events last year in **Hong Kong** someone had to produce a disc recorded there, and this is the subject of Volume No.8, recorded in the *Hong Kong Cultural Centre*. The organ is yet again an Austrian Rieger with much of the music empire-inspired (CDA66978) and is very good.

A part of the world I am unlikely to visit is - **Australia**. On page 62 of the 50th edition of *The Berkshire Organist* I gave details of the *Pipe Organs of Adelaide* series - the 7th to 10th discs are now released as follows:- Volume 7, Pembroke School, George Stephens organ (AMCD9747); Volume 8, St. Martin Lutheran Church, *Mannum* - Roger Pogson organ (AMCD9779); Volume 9, the Casavant Frères organ of Elder Hall, University of *Adelaide* (AMCD97710), and finally Volume 10, the Hill Norman and Beard organ of St. Peters Cathedral, *Adelaide* (AMCD971111). Each disc has over 73 minutes of music skilfully played by Harold Fabrikant chosen to suit each instrument. Academy music are also marketing discs produced in Australia, and not normally available here. Those I have received so far feature Ingrid Sykes playing the Lewis in St. Pauls Cathedral, *Melbourne* and a tiny Merklin organ at Sacré Coeur, *Glen Iris* (ISCD017); Terry Norman at *Adelaide* Town Hall (BWCD001), and St. Mary Cathedral, *Hobart* played by Peter Warren featuring an organ by Fincham and Hobday (no reference). A disc by ABC classics (from HMV) of *Sydney* Town Hall features David Drury on the Hill organ. The main feature on this disc is the Lizst "Ad Nos", otherwise they are more the organ "pops" menu (ABC Classics 8.77000.3).



Next, a stop over at **Honolulu** and a visit to St. Andrews Cathedral. Gothic released CD G49092 with an excellent selection including the very unusual piece by the last Queen of Hawaii (1838-1917) who was a scholar and wrote over 200 songs and a prayer, transcribed for organ by Frederick Swann who made this disc. The organ is a 1961 Aeolian Skinner with 73 ranks of pipes, increased to 79 by 1994, which used all available space. In 1994 the organ was again enlarged to meet church needs, and no fewer than 54 digital ranks were added. I have listened over and over again and I challenge anyone to define the electronics from pipes. It is a very good CD.

The **USA** is now a popular holiday destination and we made a further visit to see the fall in New England during last October staying at Kiplings home, and ending up in Boston. From a whole mass of CDs bought out there (OHS or Tower Records, Boston), the following are particularly noteworthy. The OHS hold annual conferences for which they publish an excellent handbook (far better than anything here), recordings at each location are taken, and formatted onto CDs with a booklet in summary form from the handbook. Recordings released in 1997 were Historic Organ of *Louisville* (OHS93), and *Connecticut* (OHS94). Each is of four discs, being live recordings there are naturally background noises and someone who has to cough, but accepting that one has 32/35 organs, 32/38 artists, a wide variety of organs and some hymns, these discs are first rate and open ones eyes to the rich organ content in a country which few of us here ever have the opportunity to appreciate during normal family holidays.

Issued in 1996 was a set of CDs which has been nicknamed GOONY! Goony is a 4-CD set featuring 23 of the 27 foremost organs of **New York City** - hence Great Organs of *New York*! A 140-page book on the organs is part of the set, which is available from the OHS, this is a commercial recording by Bischof & Vitacco, reference BV100, brilliant! Mander's new organ is not featured, but is on another recording by Gothic G49068, the music includes Mendelssohn Sonata 1, Bach BWV542, Duruflé, etc, played by its organist, Kent Tritle. I think this CD will have a wider appeal than David Liddles earlier recording. A release from Raven (OAR290) features organist Karl Moyer playing two E & GG Hook organs, both rural, at *North Easton(MA)* and *Orwell, Vermont*. A wide selection of music including Bach BWV541, Parry, Franck to Horatio Parker is performed. Another first-rate CD. Still with USA organs, Harrison and Harrison have exported one of their organs to the Emmanuel Church, of *Chestertown, Maryland* and this is featured on a new Priory CD, PRCD640 which I have just obtained, but have yet to listen to. The cover picture shows the organ as assembled at H&H works, and as the organist is James Lancelot, I do not know if the recording was made here before it was exported. Yet again when I have unpacked this recording the case has been broken, this is very annoying.

Returning to the Hyperion label, Volume 7 is another recording of the organ of the Hallgrímskirkja, *Reykjavík*, **Iceland** (CDA66917). A wide

variety of music, is presented including a piece "In Memoriam - Titanic" by Bonnett. The CD pre-dates the craze over the current film.

Turning from exploits of overseas "ventures" to the UK there are so many CDs being issued it is hard to select those of greatest interest. While in the USA, I picked up a recording of the Regal Cinema, *Marble Arch*, dating from 1932-1934 played by Sydney Torch. This is on Sterndale STE1002 and is popular music. A complete contrast from most other CDs I have, but it is good and provides relief! The organ still exists, albeit stored. The Shepherd Brothers are marketing a disc from recordings made by the late Mark Buxton, including many improvisations. I heard Mark on a number of occasions and this is a most interesting CD, recorded at *Notre-Dame, Leicester Square*, London.

Our great public buildings are still being featured with two discs of *Winchester Cathedral* in my 1997 collection, one by Isis CD009 played by Martin Souter and the other Herald HAVPCD199 with duets on all three organs - the main organ, the 1996 Nicholson in the Song Room and the Walker chamber organ. Both are very good with varied programmes.

Herald have also issued Roger Judd playing the organ of St..Georges Chapel, *Windsor* (HAVPCD204). Again a very mixed programme, good and a Berkshire organ!

Paul Derrett has commenced his own label "Benchmarks", with Volume one (806801CD) featuring *CHELTENHAM* and covering six of the town churches. A brilliant player, with a varied programme - this is one CD one should buy. Very much in the style used by Dabringhaus & Grimm and the OHS he should be commended on style, information and the whole quality of the disc - he is open to offers to make similar discs in other towns. He can be contacted quite easily!

Priory have issued very many discs over the year - *Wells Cathedral* played by Rupert Gower is Volume 3 of the Popular Music series (PRCD595), this is "more" popular, than Volume 4. The complete works of Percy Whitlock, Volume 2, are played by Graham Barber on *Hereford Cathedral* (PRCD525) - this recording is particularly good. The Great European Organs series continues, with No. 47 (PRCD390) featuring Christopher Brayne playing at *Bristol Cathedral*, while No.51 (PRCD618) has Peter King making the first recording on the rebuilt organ (by Klais) at *Bath Abbey*, This disc gets played often!

London organs have also been recorded - I have picked out three. First is William McVicker, recorded by Classic FM on the new organ of *St.Barnabas, Dulwich*. 71 minutes of well known pieces. When visiting with the Organ Club he demonstrated this, and the Dulwich Almshouse organs - he played to us one new piece by Patrick Moore (astronomer). I wish he had included this in the recording! David Bleazard recorded as a private venture through Priory (PRCD601) the Gern organ at *St.John Baptist*, Holland Road,

Kensington. There is a major appeal out, but so much interest has been raised, that is now following normal marketing. The organ is on its last wind, the Shepherd Brothers are looking after it, but it needs megga monies. There are not many Gern organs in the UK, and one can support the project by purchasing the CD. A varied programme of organ and choral music is performed. Just down the road from the Gern, is *St.Lukes Chelsea* which I first came into contact with many years ago when my Rector moved from my childhood church of St.John Great Stanmore - the Revd Harold Loasby. As a child I remember seeing this organ and it is good to see a recording of this 1932 Compton. The disc is called "Three English Romantics" played by Jeremy Filsell, and released by Kevin Mayhew, reference KMCD1027.

I lived in Stanmore, Middlesex, from 1952 to 1969, and my parish church was *St.John the Evangelist*, Great Stanmore, which contains a Walker organ, rebuilt by Rothwell of Harrow. The other church of Stanmore, is *St. Lawrence, Whitchurch* or Little Stanmore. This is towards Edgware, east of Canons Park station (then Bakerloo, now Jubilee line). The church has a medieval tower and main body of the church rebuilt in red brick in the early 1700s. Just north of the church is Canons, once the home of the Duke of Chandos, and in my time and now, the school of North London Collegiate for Girls. Back in 1956-8 the organist was Dennis Franklin, who was my school music master, and I have much to thank him for as he took me to play the organ in St. Lawrence, a Compton rebuild, with lights that popped on and off as stops changed. Sometimes the bulbs blew and one had to guess if the stop was on or off! Dennis showed me the organ, and the dingy blackened case of the original that was behind the altar, a short keyboard, and some very dusty tapered pipes forming the case, an organ played by Handel when staying at Canons. Dennis Franklin also took my Dad, another lad and me, one evening, very late, to Westminster Cathedral, where he, with the then assistant organist (I cannot remember who) demonstrated the organs from Willis west and the east Lewis ends, and I was allowed to play from the Lewis end and experience the big organ, and the time delays! But, back to St.Lawrence, it was with great interest I heard about the rebuilding project carried out Goetze & Gwynn. I have not seen it since rebuilding so I was very pleased when the double-CD of Handel Organ Concertos has released featuring this organ. While I have some elderly EMI LPs of the concertos, these are my first CDs of this music. The organist is Paul Nicholson with the Brandenburg Consort. I am very pleased with the recording, done by Hyperion, (CDA67291/2).

## A FINAL THOUGHT FROM THE EDITORS

Members will have seen the article *Health and Safety in the Organ Loft* which appeared in the *Organists Review*. While many churches do not have a significant problem as regards the organ, it could be appropriate for this article to be drawn to the attention of the PCC, Deacons or Elders in relation to the church in general. For example, if there is a public concert, are the chairs fastened together as required? Have they considered means of escape in case of fire? What should be done if someone collapses during a service (first aiders? mobile phone?). (It might even be the Organist.). The electric blower in one church has recently failed because members of the congregation were allowed to use that area for storage of equipment, and stacked it up on and all round the blower.

## WORDSEARCH

Last years WordSearch should have been very easy. The problem was to identify the composers of works played at a particular recital and then to identify the recitalist, venue and date. Reading backwards along the top and bottom lines gives Zipoli and Jongen, and the only recital in which both their works were played was by Dame Gillian Weir who gave the opening of the organ in Reading School on 10 October 1993

This years WordSearch is slightly different. It contains 29 Words - but what do they have in common? And can you find all of them?

D	O	O	H	G	U	O	N	E	D	O	O	G	A
S	P	E	R	T	R	E	H	S	I	F	N	K	R
U	N	W	R	T	S	R	G	N	I	L	B	M	E
K	Y	O	A	A	E	E	K	C	O	C	W	O	B
R	N	R	M	R	N	N	Y	L	L	A	V	U	D
A	O	D	Y	P	O	E	T	N	E	K	R	S	G
B	H	R	E	I	J	V	S	L	E	I	P	H	Y
X	T	A	L	H	T	I	U	C	V	R	L	T	I
S	N	N	T	S	R	R	L	E	I	A	N	R	E
E	A	R	R	D	E	C	R	G	W	A	E	O	D
N	G	A	A	O	B	S	G	E	S	L	R	W	L
O	A	B	H	O	O	S	S	H	A	L	R	P	U
J	K	Y	U	G	R	Q	J	N	S	M	A	E	O
S	I	V	A	D	P	Y	D	B	B	A	W	P	Y

## PAST PRESIDENTS

1921 - 23	<i>Percy R Scrivener, FRCO FTCL</i>
1924 - 26	<i>A C P Embling, MusD FRCO</i>
1927	<i>Percy R Scrivener, FRCO FTCL</i>
1928 - 30	<i>F G Goodenough, FRCO</i>
1931 - 34	<i>B Probert-Jones, MusB FRCO</i>
1935 - 37	<i>Albert Barkus, FRCO</i>
1938 - 42	<i>A Yould, FRCO ARCM LRAM</i>
1943 - 45	<i>Archibald H Lusty, ARCO HonFTCL</i>
1946	<i>Percy R Scrivener, FRCO FTCL</i>
1947 - 48	<i>W Hugh Rowe, ARCO</i>
1949 - 50	<i>Albert E Rivers</i>
1951 - 52	<i>A Warren, FRCO</i>
1953 - 55	<i>Prof H C Barnard, MA DLitt</i>
1956 - 57	<i>F Gordon Spriggs</i>
1958 - 60	<i>Leslie Pratt, FTCL</i>
1961 - 63	<i>Roy N Nash</i>
1964 - 65	<i>Miss E G Goodship, ATCL</i>
1966 - 68	<i>H D Anthony, MA BSc PhD FRAS</i>
1969 - 71	<i>Leslie F B Davis</i>
1972 - 74	<i>R P J Pepworth</i>
1975 - 76	<i>J C Lawes</i>
1977 - 78	<i>Donovan L Jones</i>
1979 - 80	<i>Mrs Evelyn A Fisher</i>
1981 - 82	<i>Harold H Hartley, MA BSc FRAS MBCS</i>
1983 - 84	<i>Peter B Marr, PhD GTCL FRSA ARCO</i>
1985 - 86	<i>Derek M Guy, AFCM</i>
1987 - 88	<i>Christopher Hood, BA</i>
1989	<i>Christopher J Kent MusB MMus PhD FRCO ARMCM</i>
1990 - 91	<i>David Duvall, MA FCA</i>
1992 - 93	<i>Philip Bowcock, BSc ARICS IRRV</i>
1994 - 95	<i>Graham Ireland BA BMus MMus FRCO</i>
1996 - 97	<i>Donald Hickson</i>

## HONORARY FELLOWS

Dr Francis Jackson

Martyn Reason Esq