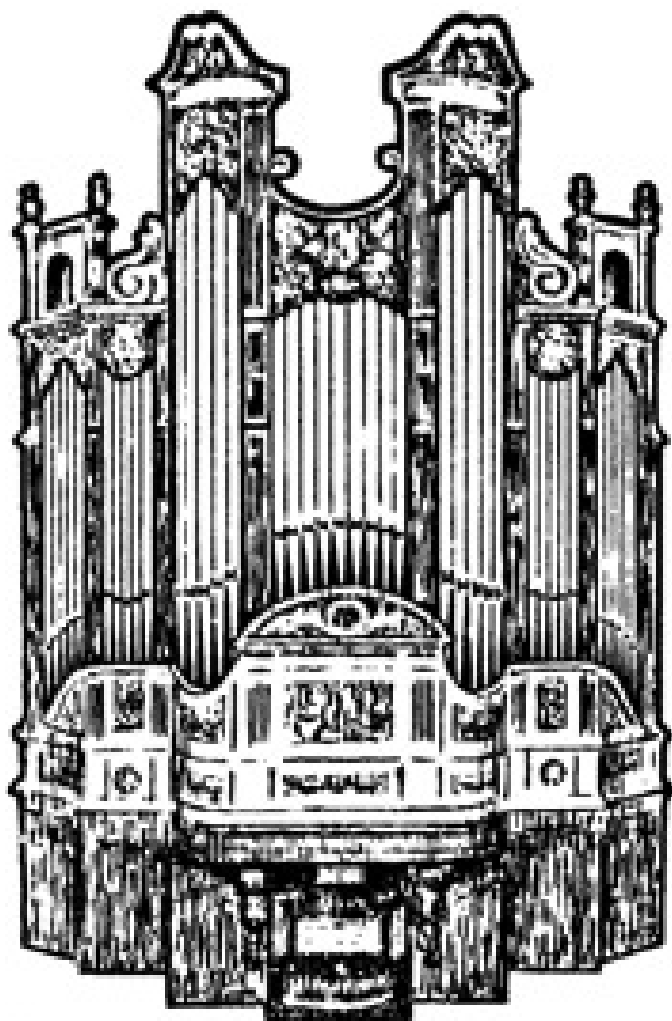


The Berkshire Organist

ISSN 0265-1971



Number

55

2002



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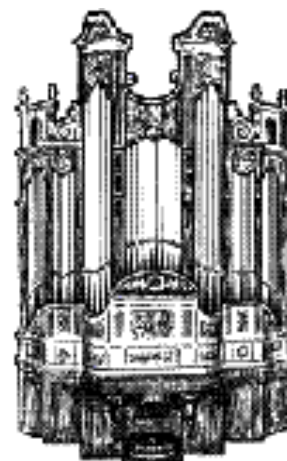
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THE BERKSHIRE ORGANISTS' ASSOCIATION

Registered Charity No 298088

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



Our aims as an Association are:

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

These aims are of equal importance, and we 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 1965 we have arranged regular celebrity recitals on the historic Father Willis organ in the Reading Concert Hall though these were of course suspended when the Hall was closed prior to restoration. They have been resumed since the restoration of the Concert Hall in 2000.

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

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THE ANNUAL GENERAL MEETING AND RECITAL

11 May 2002 at All Saints' Church, Reading

THE ANNUAL GENERAL MEETING

Prior to the formal meeting, members enjoyed an excellent tea in the Parish Room provided by Mesdames Guy and Wooldridge, which gave time for one of those all-too-rare opportunities for informal chat.

THE PRESIDENT'S REPORT

Graham Ireland

May 2002

During this second year of my second presidential term I have finally fixed the last piece into my personal musical jigsaw. This piece has completed the hopes and aspirations I have worked towards over the past two years, and has indeed given me much satisfaction to see it in place. What is this piece I hear you say? To identify it we need to go back 46 years, when as a sixth former (see *The Berkshire Organist* No 49, 1996), I was organist of Horsley Parish Church, near Nailsworth in Gloucestershire. Horsley has no connection with William Horsley 1774-1858, who wrote the tune for Mrs C F Alexander's hymn, *There is a green hill far away*. You may be interested to know that all those years ago the church was lit by gas, with those lovely sweet humming mantles, but the organ was blown by electricity.

So my last jigsaw piece was put in place in November 2001, when I was offered the post of Organist and Director of Music at St Andrew's Church, Caversham. You may be wondering what relevance this opening paragraph has to my presidential report. The third aim of our association is "to provide help and advice to church musicians" and this I have been unable to fulfil with any genuine experience until this year. A choir of seventy clever boys in a school chapel is no substitute for a church choir of mixed voices and age groups, with all the attendant problems connected with the church and its politics. Having been at St Andrew's now for seven months, I can sympathize with problems which confront some of the members of our Association. I am one of them at last. (I hope not one of the problems!)

My first of three aims over the past two years has been to maintain the high profile of the Association in the immediate locality and beyond. We are primarily organists and choirmasters but also musicians, and many of us do not earn our living from music. I have encouraged our members to leave the organ loft to be active in other musical spheres, such as in higher education, and in RSCM courses, to name but two.

My second aim has been to target young musicians and persuade them to join the Association. They are not only tomorrow's musicians but also today's. Fifty per cent of the youngest members have attended all of the organ crawls since they joined, and another one is assistant organist in a Reading Church, deputising here and there when asked. They are excellent ambassadors for our Association with their high standard of playing and their commendable manners and enthusiasm.

Thirdly but by no means the last in importance, has been my conviction that a successful association depends almost entirely on the input of its committee members.

A “lean“ machine has emerged over the past two years, with shorter meetings producing workable and valuable outcomes which ultimately benefit our members. Charged with a personal responsibility, each committee member has carried out his/her task effectively, conscientiously bringing to it the necessary expertise to make it workable. My task in this set-up is merely to switch the motor on and occasionally oil the wheels. Attendance has, for those with conviction, been excellent at the committee meetings, for they know that their sacrifice of an evening has not been wasted. We have moved forward from month to month, and I am confident that the future still holds good for the association at a time when others are finding it difficult to recruit members and to keep going.

As I conclude this report I am reminded of the constant support of the officers of the Association. I would like to thank our patron, Dame Gillian Weir, whose actions to raise the profile of the organ are legends in themselves. Despite a busy schedule, Dame Gillian still finds time for the Association. Jim, our efficient Secretary, helped by his wife Margaret who is skilled in the art of hospitality, has supported me with a mixture of common sense and reliability. What Jim says is done. Who would take on the Treasurer’s post? Mark, of course. I shall remember his supreme efforts to make his financial statements user friendly for us all, and that includes me, in particular. Our annual programme of activities, very successful in every way has been under the chairpersonship of Christine. We are all aware of the time taken in putting her committee’s ideas into effect, in the present climate of not replying to letters until the very last moment. Our publicity officers, Don and David, have kept the Association in the forefront of the musical life of Berkshire and beyond. What an impressive website we have, and the advertising routine for our concerts. Since taking it over, Michael has produced a slick attractive Newsletter for the last two years. Each edition energises us every other month with the latest news and a timely joke or comment. It may not take hours to read, but it does contain all the information necessary to enjoy the benefits of the Association. Let us hope that the hours involved in its production are worthwhile – I for one know that they are. The next edition of *The Berkshire Organist* is on schedule and I thank all those under the editorship of Philip who assist in any way in its production. I thank Gwen for coping with the unenviable job of Benevolent Fund Steward, and for providing refreshments at the committee meetings. We continue to draw on the expertise and skill of those remaining committee members who belong to the various sub committees, and of those members who have given their services in the past but have made way for younger and fresher blood. These convince us that the Association’s activities are what they would expect from a thriving society, and they support them as well. New members have appeared on the scene to bring our membership up to an impressive figure. It is my sincere hope that these new members will be seen at future meetings.

It has been a privilege to serve the Association as President for a second term. I thank you all most sincerely for your support and encouragement over the past two years, and hope that you will all support the new officers as loyally as you have supported me.

Other reports presented to the Meeting included :

1. The Secretary (Jim Wooldridge). It has pleased me immensely that during the past year we have gained nine new members, some of them younger ones, although, sadly we lost two of our long standing members, Dr Arnold Bentley, and Roy Nash, both of whom had contributed a great deal to the musical life in Reading over many years.

During the year, we have refined our welcoming procedure for new members, each one being sent a pack which includes our annual *Berkshire Organist*, the latest *Newslette,r* and when I have a spare copy available, a copy of the *Organists' Review*. We are also suggesting to new members that they might like to let us have a brief outline of themselves, with a photo, if possible, for inclusion in the Newsletter.

I have been extremely fortunate in the support I have received from my fellow officers, particularly the President, Graham Ireland, the Treasurer, Mark Jameson, as well as Michael Humphries and David Pether, both of whom have been kind enough to come to my house and enlighten me on the mysteries of computer programs, e-mails and the web.

Our events, organised by Christine Wells, have attracted a greater number than in previous years, and the information available to members by means of the web-site, presided over by David, and the Diary, managed by Don Hickson, ensures that members are kept in touch with all that is going on in the organ world.

It seems to me that the Association is in a very healthy state, and I am sure that we can look forward to another successful year.

2. The Treasurer (Mark Jameson). The accounts showed that, although there was a healthy surplus, it was necessary to raise the annual subscription, primarily because of an increase in the capitation fee of The Incorporated Association of Organists. This had not been increased for several years, and therefore an apparently sharp rise was inevitable. However the Meeting decided that this should be spread over two years.
3. The Programme Committee (Christine Wells). Numerous events had been held during the year (these are reported elsewhere in this journal). The sub-committee was actively engaged in arranging outings to Guildford, Gloucestershire and Edinburgh, and there would be an Association Dinner in November.
4. The Benevolent Fund (Gwen Martin). During 2001 the sum of £410.60 was collected for the IAO Benevolent Fund. Of this, £45.60 was sent to the Fund, and the remainder would be included in our donations to the Fund for 2002 along with monies collected since December.

In a recent letter from Anthony Cooke, Treasurer of the Fund we were informed that lists of donors appear twice a year in the *Organists' Review* and that an annual income of at least £15,000 is required to cope with their existing commitments. There are, at present, twelve beneficiaries whose addresses range from Somerset to Yorkshire.

5. The Town Hall Organ (Philip Bowcock). The Sub-committee had not formally met during the year as the Director had resigned and a successor had not yet been appointed. The organ was now more reliable since the authority had changed their policy on its use, and members were encouraged to play it in order to keep it in good order. However this was subject to demands on the use of the Hall for other purposes, and in practice there was very little time available. Three celebrity recitals had been given during the year and these had been followed by lunchtime recitals by members (reported elsewhere).

ELECTION OF OFFICERS

The following were elected to the Association's offices.

President	Jim Woodridge	Secretary	(No nomination) ¹
Treasurer	Mark Jameson	Programme Secretary	Christine Wells
Benevolent Fund	Anne Bolam	Publicity Officer	Don Hickson
Committee ²			
3 years	Philip Bowcock,	Christopher Cipkin,	Michael Thomas
2 years	Anne Bolam,	Michael Humphries,	David Pether
1 year	Philip Aspden,	Derek Guy,	Jonathan Holl
Auditor		Bill Potter	

At the conclusion of the Meeting the following Resolution was carried on a proposal by Philip Bowcock.

This Association, noting that music is a very significant element of divine worship, and being disappointed that the [*Church Times* / *Church of England Newspaper* / *The DOOR*] does not include any regular column on musical matters, requests that the Editorial Committees should include a regular column with articles of real interest to members of congregations on this subject and instructs the Secretary to send a copy of this Resolution to each of these publications.

THE RECITAL

James Williams

Prior to the Tea and AGM, the recital was given by John Purver (resident organist), and those who weren't there in time missed a great treat. In his programme designed to 'show off the organ more than his talents', he presented the organ in its full glory, from the small sensitive stops to the blasting Tromba stops (incidentally an ex-Wurlitzer rank). Many people remarked they were not aware the All Saints organ had such a wide range of sounds. We are lucky to have such a big organ (three manual, 34 speaking stops) 'Father Willis' organ at All Saints which is still (just about) behaving as it should.

The recital started with a *Postlude* by Falkes – a stirring yet non-standard piece showing off the most usual combinations of stops and manuals. This was followed by

¹ Alan Kent was subsequently elected by the Committee

² The committee members are elected for three years and retire by rotation.

Two Pianoforte Pieces (Schumann) which showed contrast in register with the Swell and Choir flute stops being employed, but also in the second the Tromba (notably marked “Tuba” on the actual pipes, installed 1968) in a creatively registered realisation of it. The cheerful *Dialogue* by Hurford showed off the mixtures amongst other stops, as the more lamenting *Fidelis* by Whitlock showed off the small 8-ft strings on the Swell. *O God Hear My Sighing* by J S Bach demonstrated the versatility of the styles the organ is suitable for, however this piece also showed off the notes on the Great manual which are reluctant to sound, or rather more PC (pneumatically challenging). The only *Toccata* of the afternoon was that by Salome, which was executed well and demonstrated that tubular pneumatic keyboards are not always a waste of time after all. An untitled piece by Mendelssohn showed off the Tromba in a creatively registered realisation of it.

Varying the genre slightly once again, we turned to Rheinberger and the second movement from *Prelude and Sonata in G*. In a more contemporary fashion, Langlais’ *La Fils* again showed off the flute stops and also the rich clarinet of the choir organ. This contrasts with the typical Willis fiery reeds of the swell organ which were heard in the quasi-plainsong intonations of the middle section. Unfortunately the piece is written for organs with a compass up to top A (whereas All Saints is only to G). Did anyone notice the subtle substitution of the Claribel 8ft by the Harmonic 4ft Flute to reach the top note at the end? I’m advised BOA members have enthusiastic interest in subtle quirks such as these!

To finish, *Fantasia* by Hodges (another comparatively unknown piece) allowed John to exploit the full thunder of the 16-ft Trombone pedal stop, which – as John himself will admit – is ‘slightly’ too loud for the organ. Nevertheless it was a prominent ending to a distinguished recital. Many thanks are due to John for the time and effort he put into rehearsing, tweaking and tuning the organ for the occasion.

DR ARNOLD BENTLEY, BA PHD HON DLITT LRAM ARCM

The following obituary appeared on page 17 of Issue No 8 of the Autumn 2002 issue of Reading University’s *Alumni and Friends*, and is reproduced by kind permission of the editorial board and the contributor of the article, the Reverend Professor Anthony Kemp.

Arnold Bentley (Class 35, PhD 63, Hon DLitt 95³) who died on 18 September 2001, aged 88, was one of the father figures of research in music education. His book *Musical Ability in Children and its Measurement* (1963) became one of the most cited works within the field of music education and established him a pioneer in research into musical ability in children. His life’s work centred on the University of Reading where, in 1949, he was invited to develop the first postgraduate course for secondary

³ An account of the conferment of honorary degree of Doctor of Letters on Dr Bentley by Reading University appeared in the 1996 *Berkshire Organist*.

school music teachers, predating those in the Universities of Birmingham, Manchester, and London. Arnold taught in Reading until the Second World War when he served in the RAF, eventually as Education Officer. By strange coincidence he was stationed in Reading in his old Hall of Residence, Wantage. He resumed teaching in Reading and Weymouth until his appointment as Lecturer in Education in The University in 1949. The course he designed attracted graduate students from a wide number of universities and conservatories.

By the 1950s he was asking questions about children's individual differences in musicianship, particularly singing, which led to musical ability tests for children as young as seven. His second book *Monotones*, dealt with children's pitch difficulties in singing. He organised research conferences for teachers, lecturers and researchers which became formalised as the Society of Research in the Psychology of Music and Music Education of which he was Chairman and then President. A seminar he organised in 1986 saw the establishment of the International Society for Music Education. In 1982 he published *Music Education; a Point of View*, in which he was critical of some current practices. He maintained that music in the classroom should be creative with emphasis on music listening, singing, playing percussion instruments, music reading and writing. Because of acute deafness Arnold was unable in recent years to listen to music but continued his organ playing. He was an active member of The University of Reading Society and of The Friends. He is remembered by generations of students for his commitment to The University Singers which he founded in 1934, and in 2000 many members met for a reunion to pay tribute to him. His enthusiasm and dedication ensured that the Singers continued to be a special part of University life.

Arnold leaves his wife Nancy, two daughters, a son, and generations of music teachers and researchers who feel deeply indebted to him for his inspiration, encouragement and friendship. He will be missed by so many whose lives he touched.

MEMORIAL CONCERT IN MEMORY OF DR BENTLEY

Philip Bowcock

On Wednesday 6 March some 40 members of The Friends of the University of Reading gathered in the Recital Room of the Music Department for a concert by the Reading University Singers, dedicated to Dr Bentley who did so much to enhance the University's reputation in music. This room formed a perfect setting for the concert.

The University Singers is a group of around 40 University students, mainly from the Music Department but with members from many other departments, and was founded by Dr Bentley. Over the years it has varied in character from singing purely classical music through madrigals, jazz and other forms, depending on the particular interests of the conductor and students of the day.

The conductors on this occasion were our member Christopher Cipkin who is the University Music Librarian and Ryan Lester, both of whom also sang in some of the items, and the pianist was Lucy Pinniger, although much of the programme was unaccompanied.

The programme was extremely varied with something for everyone, ranging from Byrd's *Ave Verum Corpus* and Batten's *O Sing Joyfully* to motets – Morley *It was a lover and his lass*, Gardiner *Cargoes* with its "Dirty British Coaster", Gershwin, Lennon and McCartney, and Gilkyson, and finished with Carter and Hudson's *Good night sweetheart*.

It was very encouraging to see the enthusiasm of the singers, and one hopes that some of them will also find an interest in supporting church music when they have graduated.

ORGAN RECITAL IN MEMORY OF EVELYN FISHER.

Derek Guy

It was about 50 years ago that I was selected to sing in the Reading Primary Schools Music Festival in Reading Town Hall. Whilst at that time I did not have much interest in the organ, I was aware that the lady playing it was a very good player. It was only recently that I found out that the organist at these events was in fact Evelyn Fisher. Since joining and holding office in the Association, I came to know Evelyn as a very fine organist and musician.

It was a privilege for all of us to attend the Service of Thanksgiving for her life on 3rd October 2000 and a fitting tribute that there should be a memorial recital a year later. Our President, Graham Ireland, who gave the recital wrote in the programme "It is a unique privilege to be giving the first organ recital in memory of Evelyn Fisher, in St. Thomas's Church, Goring, where she played for so many years".

So it was that on Saturday 6th October 2001, St. Thomas's Church was packed for Graham's recital in memory of her. Members of her family, the congregation and the Berkshire Organists' Association were there in large numbers.

Evelyn was particularly fond of the *Angel* scene from *Hansel and Gretel* by Humperdinck, *A Trumpet Minuet* by Hollins, and Tuma's *Suite for Organ*. It was a very varied programme and Evelyn would surely have approved.

Programme

Hornpipe from the Water Music Suite	Handel
Miniature 11	Langlais
Voluntary No. 9	Stanley
Angel scene from Hansel and Gretel	Humperdinck
Sheep may safely graze (from Cantata No. 208).	Bach
Sonata No. 2 in C Minor.	Mendelssohn
Prelude and Fugue in E Minor.	Bruhns
A Trumpet Minuet.	Hollins
Suite for Organ.	Tuma
Fugue in G (Gigue) BWV 577	Bach
Allegretto Grazioso.	Bridge
Carillon (Sur la sonnerie du Carillon de la chapelle du Chateau de Longpot, Aisne).	Vierne

MY LIFE AS A CAMBRIDGE ORGAN SCHOLAR

Huw Jones

For those of you who don't know me, I am in my second year at Robinson College, Cambridge, studying music as organ scholar. On being asked to write a short article about my Cambridge experiences I immediately agreed to, but at the time didn't realise how challenging such a task would be! Most people write about their experiences retrospectively, which helps to place everything in perspective. With this article, the lack of hindsight has certainly made the task more challenging, but the advantage is that everything is still fresh in my mind...

Cambridge is a strange world. With the possible exception of Oxford, I don't know anywhere else where you can regularly hear people walking along the street discussing politics, or see people sitting on a bench reading philosophy! My desire to join this world began around two years ago, in my final years at Reading School. Like most Cambridge students, the main reason I applied was to benefit from its academic reputation, despite the fact that I didn't choose my degree course until the last minute. At the time, the organ scholarship was just a secondary reason. However, an advantage of applying as an organ scholar is that you don't have to participate in the normal admissions process. Instead, you are allowed to apply to as many colleges as you like in both Oxford and Cambridge.

The corresponding disadvantage is that you have to participate in a much more daunting competition called 'The Organ Scholarship Trials', which takes place in the September before you would start. This consists of nearly a week of auditions, during which you are also academically interviewed. I applied to Cambridge first choice, whose trials take place in the week before Oxford's. For the first and main audition, you are required to play a set movement from a Bach trio sonata, sight-read, and transpose in a Chapel of gowned choir directors and organ scholars! In my case, the set movement was the first from the first trio sonata and the audition was held in St Catharine's Chapel, where there is a Johnson three-manual organ.

In the second audition, you are required to direct a short rehearsal with a good choir, which in my case was Gonville and Caius. Some people dread the conducting, but I didn't find it as intimidating as the first audition. However, Caius sang so well that I found it a challenge to suggest ways of improving! Around these two main auditions you are auditioned by the individual colleges you apply to. At the end of the trials, you are informed if you have been appointed, which fortunately meant that I didn't have to go to the Oxford trials. Of the Cambridge colleges, I applied to Selwyn first choice, which is near to Robinson, my second choice college (a fact I am reminded of from time to time!). The reason I applied to Selwyn was that I liked the college and the chapel, where there is a fine two-manual Mander organ. I applied to Robinson for similar reasons, where there is an equally fine two-manual Frobenius. Throughout the trials, you are accommodated in your first choice college, which for me meant a gorgeous room overlooking Selwyn's main court. I couldn't help thinking how 'Cambridge' it was, although I think my room was more typical of a

fellow's room, most Selwyn students actually living in a modern concrete structure down the road.

At any time, each college aims to have two organ scholars, which means that some have one year as Junior and others have two. I had one year as 'the Junior', during which my Senior was incredibly also called 'Huw' and the Chaplain was a 'Hugh'! Although it was a good year for the choir, it was a tough one for me, having not gained much previous experience of accompanying large choral works. The first few weeks are particularly tough, but after this you start learning the music far more quickly. The first canticles I had to learn were Murrill in E, which were a disaster! As is often the case, my Senior worked the choir and organist hard and for most of the year. I felt under a great pressure to play well, which made me quite nervous. As well as all the regular services, we visited St Edmundsbury and Norwich Cathedrals and recorded *Nowell Nowell*, a compilation CD of Christmas carols. The year ended with a tour of Scotland, in which we visited Edinburgh, Glasgow and Dunblane Cathedrals, Iona Abbey and St Andrew's University Chapel, where Prince Charles walked in during our rehearsal, having a look around before William arrived!

I am now coming to the end of my first year as Senior, which has been an exhausting, yet rewarding year! At colleges like Robinson with no Director of Music, besides conducting the choir, you are required to organise it as well. The first task is finding a choir at the beginning of the year. Once this is done, you are required to manage it and the Junior Organ Scholar throughout the rest of the year. As most people know, this takes a huge amount of time and largely because of this, I now spend longer on my organ scholarship than my degree. This year is probably worse than most though, as the choir is going on a major tour to Toronto, Canada in the summer so much time has gone into organising this. We have also visited two more cathedrals this year, Southwark and St Paul's and hope to visit Toronto Cathedral on tour.

My first impression of Cambridge was that in addition to its academic reputation, it was an old fashioned university with excessive tradition. Two years on, my first impression has proven to be mostly true, although I feel fortunate to have ended up at Robinson, which as well as being the most modern college is also the most outward looking college in my opinion. As well as having an excess of red bricks, Robinson is also renowned for its good food, bar and party room! I would honestly say that if I were to reapply to Cambridge today, I would definitely apply to Robinson. I would also recommend the Cambridge music degree. Like most Cambridge degrees, it is a traditional, theoretical course but it is well balanced. It is also tough, the first year being the worst, although admittedly it is not as tough as many other subjects. On average throughout the three years, a musician could expect to have around six lectures and three supervisions a week, for each of which an essay or other piece of written work would normally be done.

In summary, being an organ scholar is a fantastic experience, but it is also a massive commitment, which limits the time available for both academic work and other activities. If you wanted to come to Cambridge and be certain of graduating with a first, I would say that becoming an organ scholar would be a bad idea. This

would apply particularly if you were to study a subject other than music. Likewise, if you wanted to be able to participate in numerous societies, I would also say an organ scholarship would be a bad idea. On this point, I should say that I managed to row for the College last year, although I have had to give this up now. However, what I would say is that being organ scholar, particularly at a college with no Director of Music, is an experience that would be particularly useful if you wanted to go into Cathedral music as a career.

Before applying for an organ or choral scholarship at Cambridge, I think it's important to find out as much information as possible. Therefore, if you are thinking about applying please contact me and I'd be happy to give you any further advice I can.

REPLACING THE ORGAN OF SS PETER AND PAUL, SHIPLAKE

Philip Bowcock

This parish, which includes both Shiplake and Dunsden, is technically in Oxfordshire and in the rural deanery of Dorchester, but so close to the northern edge of Reading that some of its members actually live in Caversham.

The pipe organ of Shiplake church had previously come from a residential situation and probably even at that time was not ideal, as it was situated in the only possible place behind arches and the sound could not distribute around the nave (a fairly common problem!). The action was pneumatic, slow, and unreliable. Over the years some of the original stops had been re-voiced or replaced largely in an endeavour to increase the decibel level for the benefit of the boys of the nearby Shiplake College who regularly use the church, with the result that tonally it was far from ideal.

By 2000 it was in an advanced state of deterioration with some notes being reluctant to sound and others only too keen to do so. When it finally became apparent that major and expensive work would be needed even to keep it as a rather unsatisfactory instrument, the PCC decided that the alternative of an electronic instrument should be investigated. They also decided that any replacement should be the best available. One consequence of their decision was that the space resulting from the removal of the pipe organ would provide for a much needed meeting room.

The working party decided that tonal quality was more important than the question of drawstops and other matters of console design. Having visited several churches and explored the facilities of their electronic instruments, they decided unanimously to recommend that Messrs Copeman Hart should be instructed to build an instrument from their *Petite Orgue* range to the specification of the working party.

The proof of any pudding is of course in the eating, and the final result of the decision is excellent. The bass range, where so many electronic systems leave something to be desired, is particularly true to the sound from a traditional pipe organ. The 32-foot adds a real depth to the tone – a sound which is rarely heard outside a cathedral – and is provided by an unobtrusive 16-foot “chimney” in one corner at the

west end. The eight main speakers are high up at the west end, and there is a smaller set of speakers over the choir. The main speakers can be switched off when the choir is singing alone. Equally, the variety of the manual stops enables an enormous range of expression from an almost inaudible *Pianissimo* to a very full *Fortissimo*, and the 37 speaking stops provide practically everything a parish organist could need. Finally there is a socket into which tape recorders, etc can be plugged for playback through the main organ speakers.

The two-manual console with illuminated stop keys is most comfortable, carefully stained to match the woodwork of the chancel, and is a delight to play. It has also been possible to site it so that the organist has full view of the choir and altar instead of relying on an inadequate mirror and guesswork.

The congregation appreciates being able to hear the music properly and singing has improved. There is no doubt among members of the PCC and congregation that the decision to install a Copeman Hart was right.

The first recital on the new organ was given by our member and former organist of the Church, Peter O'Connor on 17 November, to an enthusiastic full house.

(As a matter of interest, the first enquiry to Copeman Hart was made on 9 May 2001 and the instrument was installed in the week of 22 October.)

SS Peter and Paul, Shiplake			
Great		Swell	
Double Open Diapason	16	Geigen Diapason	8
Open Diapason	8	Rohr Gedackt	8
Hohl Flute	8	Viola da Gamba	8
Dulciana	8	Voix Celestes	8
Principal	4	Gemshorn	4
Harmonic Flute	4	Wald Flute	4
Nazard	2 ² / ₃	Flageolet	2
Fifteenth	2	Sesquialtera	III
Piccolo	2	Mixture	IV
Tierce	1 ³ / ₅	Contra Fagotto	16
Fourniture	IV	Trumpet	8
Clarinet	8	Hautbois	8
Posaune	8	Clarion	4
Pedal		Accessories	
Sub Bass	32	Tremulant	
Open Wood	16	Swell to Pedal	
Open Diapason	16	Great to Pedal	
Bourdon	16	Swell to Great	
Dulciana	16	Swell pedals to both manuals	
Octave	8	"Tremulant" with no other stops selected	
Bass Flute	8	provides Chimes	
Fifteenth	4	Six pistons to each of Great, Swell and	
Bassoon	16	Pedal, and six generals, with 8	
Ophicleide	16	memory banks	
Posaune	8		

IAO DAY - ST MARY REDCLIFFE, BRISTOL - FRENCH REPERTOIRE AND TRADITION

23 February 2002

1 NORMAN JACKSON

On a windswept wintry morning nearly sixty IAO-affiliated members gathered at the church described by Elizabeth I as “...the fairest in England...” to hear Colin Walsh from Lincoln Cathedral play the 1912 four manual organ built by Arthur Harrison.

Following a welcome coffee on arrival, Colin’s recital comprised the following :

Programme	
Fantasie and Fugue	Boëly
Chorale No 1	César Franck
First movement from Symphonie 5	Widor
Three pieces	Vierne
Realisation of <i>Improvisation on Victimae Paschali</i> by Tournemire	Durufle
<i>Petite Piece</i>	Alain
<i>Dieu Parmi Nous</i> from <i>La Nativite</i>	Messiaen

This was a wide-ranging and entertaining programme which showed off the organ and the player well.

Although the detached console at St Mary Redcliffe is in the crossing, normally sight of the organist is very restricted. However for this occasion a video camera linked to a large screen erected at the front of the centre aisle enabled us to appreciate Colin’s playing visually, e.g. attack, movement between manuals, use of the three balanced swell pedals.

We returned to the crypt coffee shop (actually under the steps of the north entrance) to enjoy a tasty hot lunch, and then remained there for Colin’s afternoon lecture. As Colin commented, really this was the wrong way round as we had already heard in the morning the repertoire of which he was talking. The lecture built on a visit to Paris by Bristol Organist’s Association members, giving both a tour (“Turn left out of the Metro...”) of the principal Parisian churches for an organist and an understanding of the French approach to the music and to the organ. CDs of an improvisation by Pierre Cochereau and of a Vierne symphony illustrated the lecture.

Colin had spent three years in Paris studying with Jean Langlais and described how the blind organist would stop him after only a few notes saying “Is that note short or long?” or “You should play that using the fourth finger”. Having seen Langlais play some 30 years ago I then began to understand how he approached his playing. Colin further emphasised staccato/legato, in particular regarding the super-smooth legato for Franck’s music. Then there was the French concept of the pedals - “the English think of the pedals added at the bottom, we use them as a foundation and build upwards”.

This was an instructive and memorable day – of the place, the player and the subject.

2 ALAN KENT

This was a very worthwhile, well organised day offering an excellent recital, played on a very fine Harrison organ (Arthur Harrison thought it his most characteristic work) and presented in a beautiful church, followed by a most interesting lecture by the morning's recitalist, Colin Walsh of Lincoln Cathedral.

The recital commenced with Boëly and then came up through the 10 to the late 20th century concluding with Messiaen. Colin Walsh is famed for his playing of the French romantic school and this recital showed why! The Redcliffe instrument offers plenty and varied resources of which Mr Walsh made full use. Those who know the church and its organ will know how matched they are, as the instrument speaks well into the church which has a very good acoustic. A large and enthusiastic audience attended, which is encouraging both to the organisers and to all recital goers, because it was at an unusual time, 11.00 am, perhaps not the easiest for many.

After a good lunch organised by the Bristol and District Association Colin Walsh then gave an illustrated lecture on the French Romantic organ movement, emphasising the conjuncture of good player-composers and a supreme organ builder in Cavaillé-Coll. Mr Walsh stressed it was not only the influence of instruments and their technical/tonal characteristics that was important but that Cavaillé-Coll himself was very influential, in many cases 'persuading' clergy to accept his nominations as titulaire, thus promoting the whole school of composers. He also made clear that the sheer concentration of both good instruments and players within the comparatively small area of urban Paris was probably unique both at the time and subsequently, and that this too encouraged the work of the school. He of course is able to talk with direct experience of the French school as he studied with Jean Langlais and was able to listen to Pierre Cochereau and similar masters. He considers that in order to realise these works to their full potential it is necessary to play them very much with the techniques developed by the school, to differentiate between types of legato playing and in particular, staccato. He described how Jean Langlais would comment that he had not been playing staccato, he played $\frac{5}{8}$'s not $\frac{4}{8}$'s! And that precision was called for, as exemplified by the instructions noted by Marcel Dupré. He then commented that, fine though it is, the Redcliffe Harrison is not a Cavaillé-Coll and therefore adjustments must be made, but always with the composer-organ combination in mind, and this applies universally.

AN ORGANIST'S NIGHTMARE

Jim Wooldridge

Last year, my niece telephoned me and asked if I would play some of the music for her wedding which was to take place about a hundred miles away in deepest Essex. I'd already played for her first wedding some years previously, since when she has had four children and this was going to be the second time round. The resident organist at the United Reformed Church was going to play the pre-service music and the hymns, and my role was to play for the signing of the register and the outgoing voluntary.

I didn't think that this was going to be much of a challenge, and I had decided that Saint-Saens *The Swan* would be suitable, followed by the usual Mendelssohn. However, a few days before the wedding the bride rang me again, and said that she would like *The Arrival of the Queen of Sheba* for the signing of the register, (not, in my opinion, a very suitable choice) followed by Purcell's *Trumpet Tune and Air* instead of the traditional Wedding March. Fortunately I had copies of both of these, and decided that I would have time for just one run through at my church, St Andrew's, before the wedding. (Incidentally, my copy of the Purcell says it was first performed at Princess Margaret's wedding in 1960 - did nobody play it before then, I wonder?)

Unfortunately during the previous night our garage was broken into, and only the sharp eyes of a kind neighbour prevented my petrol mower from being stolen, but the morning that I had set aside for practice was taken up instead with police matters.

The wedding was due to take place at 2.30 pm, and my wife, my brother and his wife, and I set off from Reading in very good time as I wanted to see and try the organ (about which I knew nothing at all) before the service. No sooner had we got past Junction 10 on the M4 (the turning for Wokingham) towards the M25, when we ground to a halt, due to an accident at the Maidenhead turn off, and there we stayed for two and a half hours. In desperation, we telephoned my sister and asked if she could get in touch with the resident organist to tell her to take enough music to see the service through. But that was only the beginning. Eventually the road was cleared, and we made our way to the nearest place at which we could stop, which was the South Mimms service station on the M25.

By this time we were less than an hour away from the start of the wedding, and of course we were all desperate to use the facilities there, and were also very thirsty. We had a packed lunch with us, but had not dared to drink anything until we knew how long we would be stuck on the M4. Now South Mimms is where Wallace Arnold bring in all of their feeder coaches before they set off on their holiday tours, and the place was packed. We all dashed to the toilets, but just as we were about to go in, a lady collapsed and died just outside the entrance, and we had to wait a short while until the area was cleared – we daren't go on before we were "made comfortable". We downed a carton of drink, but didn't have time to eat anything before we rejoined the M25 after only a ten minute break.

We were due to leave the M25 at the Chelmsford junction, but this was closed because of road works, which added considerably to our journey, as we had to go on to the next junction and come back. Eventually we arrived at the church at 3.20 pm by which time I thought that it would be all over, except, perhaps for the photographs, which would have been a relief. But my nephew, who was standing in the church car-park, shoved us into a space he had kept for us, thrust the order of service into our hands, and pushed us into the church. To my dismay, the service was still in progress, for they had waited about a quarter of an hour for us before starting the service. Also, all four of the bride's children had each read a lesson, a solo had been sung and a sermon had been preached.

As we entered, they were just finishing the Lord's Prayer, I glanced at the order of service, and read with horror at the bottom of page one "Guest Organist – Jim Wooldridge." As soon as the prayer was finished the Minister announced that the guest organist would now play *The Arrival of the Queen of Sheba* while the register was being signed. I nearly died on the spot, and hadn't any idea at that stage where the organ was, never mind what it was like. I was pushed towards it, and the only thing I can remember about it was that it was a small three manual Pipe organ. Now those of you who have tackled the *Queen of Sheba* know that it is extremely fast right from the word go, and I have to admit that the first two pages were somewhat different from what Handel had in mind, but having driven well over a hundred miles, virtually non-stop for five and a half hours I hope that I can be forgiven. Fortunately, the Purcell went reasonably well, but I hope I never have that kind of experience again!

DAY VISIT TO NORTHAMPTON

26th January 2002

CHURCH OF ALL SAINTS, NORTHAMPTON

Mark D Jameson

Northampton was largely destroyed in the Great Fire of 1675 which burnt a higher percentage of the town than the London fire of 1665. The church is to the design of Henry Bell of King's Lynn, and the church plan as built is similar to St. Mary at Hill in the City of London. The 14th Century tower survived the fire and was incorporated into the design. There is some excellent woodwork including the pulpit, mayor's chair and doorcases. In 1888 the chancel was redecorated by local architect E F Law who added the reredos. In the 1920s Bloomfield added the war memorial chapel.

THE GALLERY ORGAN

It appears the church did not possess an organ until the 1720s when Thomas Schwarbrick built an instrument on the west gallery. The much altered case of the gallery organ is what we see today. In around 1850 William Hill built an entirely new three manual organ, retaining the case. Late in the 1890s the organ was moved to the north side of the chancel and rebuilt in the early years of the 20th century by Brindley and Foster who increased it to four manuals and converted it to pneumatic action. By the 1970s it was too large and unreliable and a decision was taken to replace it with two new organs by Walkers. The Schwarbrick case was restored and placed in the west gallery with the addition of a new Choir case by David Graebe. The *Organists' Review* for 1981 carried a Walker advertisement for the new organs but the specifications as recorded in the CD do not match that information.

THE EAST END ORGAN

This organ utilises the old Hill side cases, one time at the west end and some of the Hill pipework. The west end Orchestral Trumpet, Great and Swell are playable from the East End console.

Both these organs were fully analysed in *The Organbuilder*, May 1984, issue 2 which can still be obtained from Positif Press.

The Gallery organ

Great		Swell	
Quintation	16	Tapered Flute	8
Open Diapason	8	Viola da Gamba	8
Chimney Flute	8	Voix Celestes [from AA]	8
Octave	4	Principal	4
Super Octave	2	Wald Flute	4
Grave Mixture 15.19.22.26	IV	Nazard	2 ² / ₃
Actua 26.29.33	III	Octavin	2
Mounted Cornet V [from g#]	8	Tierce	1 ³ / ₅
Trumpet	8	Furniture 15.19.22.26.29	V
Clarion	4	Bassoon	16
Swell to Great		Echo Trumpet	8
Choir to Great		Tremulant	
		Orchestral Trumpet to Swell	
Choir		Pedal	
Stopped Diapason	8	Violone [Brindley & Foster]	16
Prestant	4	Bourdon	16
Spindle Flute	4	Quint	10 2 ² / ₃
Principal	2	Octave	8
Larigot	1 ¹ / ₃	Gedackt	8
Sharp Mixture 22.26.29.33	IV	Tenor Octave	4
Cremona	8	Mixture 19.22.26.29	IV
Tremulant		Trombone	16
Swell to Choir		Trumpet	8
Orchestral Trumpet to Choir		Swell to Pedal	
Orchestral Trumpet	8	Great to Pedal	
Floating Pistons		Choir to Pedal	
6 for each department and 6 generals		Compass 61/32	

The East End Organ

Great		Swell	
Open Diapason	8	Gedackt	8
Stopped Diapason	8	Salicional	8
Octave	4	Unda Maris	8
Flagelot	2	Principal	4
Mixture 19.22.26	III	Nason Flute	4
Cornet 12.15.17	III	Fifteenth	2
		Mixture 22.26.29	III
		Hautboy	8
Pedal			
Bourdon	16	Great to Pedal	
Octave	8	Swell to Pedal	
Stopped Flute	8	Swell to Great	
Fagotto	16	Swell Sub Octave	
		Tremulant	

A VISIT TO THE TICKELL ORGAN WORKSHOP

Philip Bowcock

Several members had expressed an interest in a visit to an organ builder, and for this outing Kenneth Tickell and his staff very kindly agreed to open their workshop on this Saturday afternoon so that we could see some of their work in progress.

The workshop is a standard modern light industrial building with open floor space and some off ice accommodation on the first floor. Part of the main workshop area is partitioned off for timber cutting (because of the dust) and there are small rooms at the side for voicing and also for preparation of detailed computer drawings. Apart from these the floor area is open.

Materials for any musical instrument must of course be of the highest standard and this was evident everywhere. Initial design is done on a Macintosh computer which is used to print full-size templates of the construction details. One member of the staff demonstrated how these templates are glued to the top of the soundboard so that the individual holes for the pipes to stand on are drilled precisely. Following this the various parts of the soundboard are assembled on another bench and glued together. Even pressure during the setting process is ensured by using a vacuum produced by a pump under the bench rather than weights.

Metal pipes are made by specialist pipe manufacturers to whatever specification metal and pipe scales are required, and arrive with rough lips which then have to be cut and filed to shape in the voicing room to give the tone required.



Members receiving an explanation of soundboard construction

Another member of the staff was working on a rank of wood pipes to the usual exacting standards and in the course of discussion said that this one rank would take him about a month. Given the amount of skilled labour involved in the construction of an organ it is not surprising that a rough guide to the price of an organ was quoted as around £6,000 per knob for a small instrument to £12-15,000 or more per

knob for a large one. (How many churches insure their instruments on this basis?)

All action is mechanical except for the stop action of some of their larger organs which is electric. Sliders are of plastic rather than wood as this material will not warp and other moving parts are designed so as to give a very light touch even on large instruments.

Altogether a fascinating visit, for which we were all grateful to Kenneth Tickell and his staff.

RSCM – THE OXFORD THREE-DAY COURSE

Philip Bowcock

Over the last few years I have been assisting with this Course which is designed for junior choristers aged 9 – 16, largely because I had been taking members of my former choirs and there was little point in coming back the 25 or so miles each morning in order to do the return journey in the afternoon. This year I was persuaded to become Administrator which of course meant that I would have to go whether I wanted to or not. However previous years had been such an enjoyable experience that I undertook this quite happily.

The course runs over three days in Magdalen School and is attended by around 80 juniors. The daily routine is that after brief assembly in the morning they are divided into four houses, each run by a Housemaster who is usually an organ scholar from one of the colleges, assisted by a House Captain, a senior chorister who has attended the course previously and has been invited to impose some discipline on the juniors! Here they do basic singing exercises, note bashing and prepare the music for the day, followed by assembly in Big School for further practice under the Director. This pattern repeats twice in the morning and in the afternoon the final full practice is a rehearsal in Magdalen College Chapel for Evensong which is the last event of the day. There is also a Head Chorister who has usually been a House Captain in the past.

It all sounds well organised and an easy matter to deal with the applications and assume that everything will go according to plan. But inevitably there are problems. For example it has always been the practice to use the School's tuck shop for them to spend their parents' hard-earned cash on the sort of goodies which will inevitably provide work for their dentists later on. This year I suddenly found that we would not be able to use the School facility, so a trip to Makro was called for, and on the assumption that each child would have on average £1.00 to spend I came home with around £80.00 of assorted sugary items. I guessed reasonably well, though at the end of the course I was left with a few items including about 150 Pink Porky Pigs – would anyone like these for their choir?

Next problem – the Head Chorister cannot get time off work, so I have to promote one of the House Captains and then look for a replacement for her. Someone else who would initially have been willing to do this is now unable to. Take a guess that another girl who has been several times might be a good choice, and this turns out to be OK.

Part of the job is organising lesson readers for the Evensong and rehearsing them. All are chosen, all are rehearsed, and then as they process into the chapel one of them hands me her sheet and says she does not want to do it. Find someone at a few seconds' notice who looks competent and sufficiently able to take it on? First guess turns out to be a very good reader, so another problem solved.

It turns out that one of the boys was over-enthusiastic about the tuck shop, so part way through a rehearsal in the Chapel he walks out looking somewhat uneasy and just outside the chapel some of the contents of the Tuck Shop reappear. He is obviously unsteady on his legs so I take his arm and walk him off to the loo where after a few

minutes he is starting to feel better. I am still holding his arm to steady him when in comes a chap who gives a very peculiar look to an older man holding the arm of a robed choirboy in the toilet!

These, and a few other minor problems apart, it really was a pleasure to organise the course, and I was indebted to several parents and others who came to assist. More importantly though was the obvious enjoyment of the 80+ choristers singing to a very high standard. They were also recorded for posterity by numerous video cameras as they processed from the School to the Chapel, in the course of which we held up the traffic with a backlog which probably extended right through Oxford for a few minutes.

If there was any disappointment it was perhaps that there were only ten choristers from Berkshire – four from Reading and six from Wokingham. Perhaps BOA members in Berkshire who have juniors in their choirs could encourage them to attend next year.

RECITALS IN READING CONCERT HALL

Three Celebrity recitals were organised by the Authority during the past year which were greatly enjoyed by those present, though it must be said that the size of the audiences varied very considerably. There is no doubt that the extent of the public advertising and the extent to which names of recitalists are known are critical factors.

We had hoped that with the completion of the refurbishment of the Town Hall complex, the regular Wednesday organ recitals arranged by The Association would resume. Sadly this has proved not to be the case, as the authorities cannot release the Hall to us until their booking schedule for it has been completed. This means that little time can be given to us to find a recitalist to agree to play at short notice, who is also able to comply with the rather restrictive practice time arrangements.

CELEBRITY RECITALS

MICHAL NOVENCO, 31 JULY 2001

A disappointingly small audience welcomed Michal Novenco from the Czech Republic. Although not well known here, he has travelled, given recitals, and lectured extensively, and has also composed numerous works. He is also a delightful character, very modest, and clearly has a very high opinion of our Father Willis organ.

His opening work, Bach's *Prelude and Fugue in E minor*, does not appear very often in recital programmes (is it not sufficiently demanding?) but the large discords of the Prelude played at a stately tempo really benefited from the acoustic of the Hall. He followed this with Mendelssohn's *Sonata No 2* which also benefits from a good acoustic. The remainder of his programme was of works by Eastern European composers, and he concluded his recital with improvisations which were excellent.

Programme

Prelude and Fugue in E Minor BWV 533	J S Bach
Sonata No 2 in C minor	Felix Mendelssohn
Sfogava con le stele – fantasy on motifs by Monteverdi	Michal Novenco
Fantasy in C major op 14	J B Foerster
Prelude in B flat	Antonin Dvorák
Vigilia	Bohuslav Martinů
Postludium from the Glagolitic mass	Leos Janacek

D'ARCY TRINKWON – 29 NOVEMBER 2001

D'Arcy Trinkwon is one of our younger concert organists. He has a vast repertoire of organ music and this was very evident in his Bach-free programme which was largely of little-known composers and works, the best known perhaps being César Franck's *Chorale No 3*. His background of chorister in Canterbury Cathedral, student of dance and artistic work have led to the ability to give a very lively performance on the organ. He brought the colours of the organ out very well, but some members of the audience might have felt that the colours of his glittery shirt were a distraction.

Programme

Variations et Finale on "God Save the King"	Johann C H Rinck
Adagio in B minor K 540	W A Mozart
Fugue on the name of BACH, Op 65 No 5	Robert Schumann
Sonata No 7 in F minor	Josef Rheinberger
Toccata	Adolf Hesse
Chorale No 3 in A minor	Cesar Franck
Mouvement	Jean Berveiller
Concert Variations on <i>Austria</i>	John Knowles
Allegretto (from Sonata, Op 65	Horatio Parker
Etude Symphonique	Marco Enrico Bossi

CARLO CURLEY – 3 MARCH 2002

When you go to an organ concert by Carlo Curley you know what to expect – at least that it will be a performance in a very individual style. This was no exception – on arrival he could be heard playing (someone assumed practising!), but it quickly turned out that this was one of his recordings and he was seated in the foyer chatting to members of the audience and promoting his CDs. During the interval and at the end he was again in the foyer, and there can be very few performers who can go non-stop for the whole time, play everything from memory, and still appear just as fresh at the end. During the recital he confessed that he had been advised to lose a substantial amount of weight, and he demonstrated this by appearing in the trousers he had worn at previous events when he was at maximum girth (and from observation it appeared that the belt would now go around him twice!).

There is little that can be said about his performance – if you have been to one of his recitals you will know about his individual interpretation of the various works, all played from memory, and if you have not it would be impossible to convey this here. Suffice it to say that it was a very entertaining evening which would have given a new insight of the capabilities of the organ to anyone attending such an event for the first

time, and undoubtedly entertained everyone present. It was perhaps disappointing for some members of the Association that it was held on a Sunday evening when they would have been precluded from going by Evensong.

Programme	
The Lost Chord	Arthur Sullivan
Sinfonia in D - BWV29/1	J S Bach arr Virgil Fox
Aria in F from 12th Concerto Gross	G F Handel arr Guilmant
Concerto in A	John Stanley
Erbarm dich mein - BWV721	J S Bach
O Herre Gott BWV564	J S Bach
Toccata, Adagio and Fugue in C	J S Bach
Meditation from Thais – arr Carlo Curley	Massenet
Entry of the Nobles - arr Carlo Curley	Wagner
Chant Heroique	Langlais
An American's surprise, which turned out to be Bonnet's Elves!	
To a Wild Rose - arr Carlo Curley	MacDowell
Marche Militaire	Saint Saëns

All good stuff, excellently played, and we really must have him again. The Hall was virtually full for the event, again demonstrating that a well-known name with proper advertising will draw the crowds.

LUNCHTIME RECITALS

Graham Ireland

Three recitals have taken place since the publication of our last issue, given by well known personalities from the area, two of which deserved a larger audience. Publicity on both occasions was poor, and one was actually released to the public on the day of the recital. The introduction of the new name of the hall, "The Concert Hall", has caused confusion for many people, who have been accustomed to calling it "The Old Town Hall". Let us hope in the fullness of time that the management of the entertainment complex will learn from experience that good effective advertising will bring in a supportive audience.

1 MALCOLM STOWELL

These things having been said, (what a fine ablative absolute from Latin lessons of former school days!), those of us who knew about and attended the first two of these recitals were well rewarded by some fine playing, which reminded us that our beloved Father Willis is a concert instrument capable of coping with most styles of organ music. Malcolm Stowell, Organist of St Mary's Parish Church, Slough, gave the first of the two recitals on August 8th 2001. The Hall was over heated, and many of us were wondering what effect the heat would have on the instrument. Mercifully no ciphers occurred and we were treated to a series of pieces in the true concert tradition, demonstrating a wide range of colour from a varied list of composers and styles. We were all amazed by Malcolm's registration skills, his skilful control of the Swell Pedal, and the absence of a page turner.

A list of, dare one say, bland composers, disguised a treasure house of gems, all expertly displayed, from piece to piece. Joseph Callaerts' *Toccata* opened the recital, with a maestoso theme in the pedals, which was converted to grand chords at the end. William Walond's *Voluntary No 2* followed, stylishly played with much thought given to the choice of stops for the Comet. An early piece by Arthur Wills, his *Elegy*, came next, showing some of the colours of the organ and giving hints of the emerging harmonic direction of the composer. We then heard *Sonata* by Vincenzo Bellini, theatrical in conception, merely a fine Italian melody with accompaniment. Two of Bridge's compositions followed, *Andante in F minor* and *Andante con moto*, both of which again demonstrated the colours of the organ. Next came three pieces by Reginald Goss-Custard, *Romance*, *Spring Song* and *March in F major*. The latter had been discovered in a choir vestry in Somerset by a relative of Malcolm's. All were well crafted, as one would have expected from this well known figure of his day. Malcolm's recital finished with a rousing performance of Cyril Bradley Rootham's *Song of Victory*. With its contrasting middle section and stirring finish it proved to be a fitting climax to this unusual but arresting recital.

2 CYNTHIA HALL

The next recital was given by Cynthia Hall from St. Giles' Church, Oxford, on 5 December 2001. Cynthia's programme had been well thought out, featuring seasonal music from England, Bohemia, Germany and France. Her opening piece was *Suite Gothique* by Böellmann, transporting us to new lands as the four opening chords of Mendelssohn's *Overture to the Midsummer Night's Dream* take us to fairyland. Two chorale preludes followed, the first by Ridout on *Helmsley* and the second by Rutter on *God rest you merry*, conveying an English approach to this genre. We were then dazzled by a bravura performance of Eben's *Festive Voluntary* on *Good King Wenceslas*, full of colourful registration, which sounded very well in the Concert Hall. This piece led logically on to *Wachet Auf* BWV 645, and *In dulci jubilo* BWV 680, by Bach. Cynthia's programme notes on these two pieces added an extra perspective to them.

We crossed the border into France to listen to a stylish performance of *Noël* by D'Aquin. *Rhapsodie sur des Noëls* by Gigout, dedicated to W T Best, moved us nearer to the present day. This piece is in three parts all based on French carols. We heard *Joseph est bien marié* on its own then found it interwoven with *Laissez paistre vos bestes*. A gentle *Andante* on *Adeste fideles* came next, also interwoven with the original tune. Finally *Angels from the realms of glory* was heard against *Adeste fideles*, and the piece concluded with a fanfare based on the opening notes of the first carol. Coming nearer to the present day we listened to a well thought out rhythmic performance of Messiaen's *Dieu Parmi Nous*. The organ rose well to the demands of this exciting piece, providing different colour combinations for the various elements depicted in the music.

Coming all too soon to the conclusion of her recital, Cynthia played *Carillon Sortie* by Mulet. It was an exciting conclusion to her recital, a toccata evoking the ringing of church bells, in the style of Widor and others without subjecting us to

harmonic modernism which we associate with contemporary French organ music. How did the organ cope with these two recitals? For its day we can certainly give it full marks, even taking the pitch alteration into account, and the lack of a balanced Swell pedal.

Ceinwen Statter

3 GRAHAM IRELAND

The audience arriving for a Graham Ireland recital can confidently expect an expert performance – that goes without saying. The bonus is always found in his undoubted talent in choosing a programme of music which excites and soothes and mingles the familiar and the unknown.

The lunchtime recital at The Concert Hall, Reading, on 20 March 2002 brought all these elements together with Graham playing the wonderful Father Willis organ. The 80-plus audience was guided through the recital with informative – and often funny – programme notes.

The anchor work for the recital was the *Modale Suite voor Orgel* by Flor Peeters a demanding work demonstrating the full range of the organ's sound.

The concert opened with Guilmant's *March on Handel's Lift up your Heads*, followed by a gentle *Berceuse* by Vierne. Dubois' rousing *Toccata pour orgue* was followed by Francis Walker's arrangement of the *Angel* scene from Humperdinck's *Hansel and Gretel*.

Two movements from Françaix's *Suite Carmelite pour Orgue* made Graham pose the question: "What image does the music conjure up in your mind of Sister Anne?", having told us he believes Mother Marie to be very dreamy.

He ended the recital with two excellent English pieces: *Choral Song and Fugue* by S.S.Wesley and Elgar's magnificent *Imperial March* Opus 32.

And all this was completed within 60 minutes!

SUMMER VISIT TO BERKSHIRE IN OXFORDSHIRE

Mark D. Jameson

The summer 2001 outing on 14th July accepted the offer of our members Rachael and Christopher Walker to visit their united benefice of South and North Moreton, with Astons Tirrold and Upthorpe. To this was added a visit to Wallingford to start the day's events. All locations visited are currently in Oxfordshire, but prior to the 1974 county boundary changes, were part of Berkshire. Despite an early shower, and being a bit chilly, it turned out to be a sunny day!

WALLINGFORD is a busy town, its charter having been given to it by Henry II in 1155. It suffered badly during the Civil War. The centre of the old town was planned in squares. At one time there were ten churches and remains of the castle and ramparts are still found in several areas of the town. The Parish Church of ST. MARY-LE-MORE is in the centre, squeezed between busy roads. Most of the church dates from 1854; the west tower is pre-1660. Recent work inside the building to make better use of the site has made the organ dirty, and it now needs attention. There was an organ here before 1877 – it was recorded by Sperling as a one manual instrument with six stops, possibly dating from c1800.

St Mary-le-More, Wallingford			
Great		Swell	
Open Diapason	8	Open Diapason	8
Hohl Flute	8	Rohr Flöte	8
Salicional	8	Dulciana	8
Principal	4	Vox Angelica	8
Flute Harmonic	4	Gamba	4
Clarinet [TC]	8	Horn	8
Swell to Great		Swell octave	
		Swell suboctave	
Pedal		General	
Bourdon	16	Compass 56/30	
Great to Pedal		Pitch given as flat of a440 (BIOS N09907),	
Swell to Pedal		organist says is $\frac{1}{4}$ tone sharp.	
2 hitch pedal to Swell		Pipes displayed in rack format, on south	
2 hitch pedals to Great		side of chancel	
Trigger Swell Pedal			

The organist has prepared a rebuilding plan, which involves specification changes as all the sound is directed into the chancel, rather than nave. Built in 1877 by Ginns Brothers, of Merton, London, it was rebuilt by Norman & Beard for £265 in 1915/16 who made some tonal alterations and converted the action to pneumatic. It is this action that is now failing. General repairs were carried out in 1954 by Hill Norman and Beard who also replaced a wood-wormed pedal board in 1962. It had some recent work carried out on the Swell by Organ Design who in consultation with the organist wish to alter the organ significantly.

The proposal is to alter the tone, replace the trigger with a modern balanced pedal, to add 2-foot and Mixtures to both Great and Swell, and to enhance the Pedal with 8-foot and 4-foot stops, and add a Fagotto 16-foot to the Swell and Pedal. A Principal

or Flute would replace the unusual Gamba 4-foot. The scheme has still to be approved.

The organist, Robert Webb demonstrated the organ after which many members played including two of our student members, Paul Manley and Charles Herriott.

The party led by the Organist, then walked to the church of ST. LEONARD. He explained this is where most weddings take place as one can use the churchyard for photographs. The original Saxon building was destroyed in 1006 and rebuilt in Norman times, and was used in the 1646 siege of Wallingford as a barracks, then repaired later in 1656 and 1695 with a re-opening recorded in 1704. The bell dates from 1781. A major restoration became necessary in 1849/50.

The organ also has a history, built c1870 by Ginns Bros; some work was done in 1973 and was fully re-furbished by Robin Rust in 1995. The organist says the work was not done very well, and the action leaves much to be desired. From playing on the Swell, I found it very hard work! The console shows a craftsman's work, but the organ suffers from having been moved at some time from the east end to a difficult position under the tower. The organist has located a redundant Hill, and proposes to scrap this instrument.

St Leonard, Wallingford			
Great		Swell	
Open Diapason	8	Rohr Flute	8
Principal	4	Dulciana [TC], grooved	8
Spitz Flute	2	Viola de Gamba	4
Claribel	8	Swell to Pedal	
Swell to Great		Swell octave	
Great to Pedal		Swell suboctave	
Pedal		Balanced Swell Pedal	
Sub Bass	16	2 comp. Pedals to Great	
		Equal temperament tuning,	
		Pitch 440.	
		Compass 56/30	

After demonstration by the organist several members played and then lunch beckoned. Arrangements had been made for a group to gather at the Crown, in South Moreton where an excellent bar menu filled everyone! Here we were joined by Rachel and Christopher Walker with their children, for the rest of the day.

SOUTH MORETON is where our members live, almost opposite the church of ST. JOHN THE BAPTIST. The church was originally built as a chapel for pilgrims crossing the Berkshire Downs on their way to Dorchester Abbey. The earliest feature is a

St John the Baptist, South Moreton			
Manual		Pedal	
Open Diapason (from G)	8	Bourdon (not in use)	16
Stopt. Diapason Bass	8		
Stopt. Diapason Treble (Tenor G)	8		
Dulciana (Tenor G)	8		
Principal	4		

blocked Saxon doorway, and the south aisle is Norman, restored in 1849. There are remains of a Norman motte castle by the churchyard wall and a yew at the east end of the church is at least 1600 years old. The churchyard was extended as a Millennium project in 2000.

R W Rouse of Oxford built the 1860 organ at the east end of the church. At a later date it was moved to the north wall at the west end. After protracted correspondence, pedal Bourdon pipes from another location were fitted by Anthony Worsdell of Shropshire in 1974. However they had ceased to function by 1990, and this is still the case, the pedalboard appears to have come from an old electronic – signs on the case show that it originally had 13 pedals coupled to the keyboard. Brian Carlick currently looks after the organ. The compass is 54/30, tuning is equal temperament, pitch is not recorded, and the drawstops are positioned above the keys.

Rachael demonstrated this one and many members played here, including Nicholas, Rachael's older son. He must be the youngest player to date on a BOA outing!

Next stop was ALL SAINTS, ASTON UPTHORPE. This location is not listed on NPOR. It does not qualify! The church may date back to Saxon times; it is recorded as a chapel of ease to Blewbury in 1227. It became a parish in 1862 and was linked with Aston Tirrold in 1924. The roof is 14th century with a 15th century west window and 17th century porch.

All Saints, Aston Upthorpe			
Left side: Swell		Right side: Great	
Oboe	8	Dulciana	8
Voix Celestes	8	Diapason	8
Salicional	8	Trombone	16
Flute	4	Principal	4
Vox Humana		Forte	1
Forte	2		
Swell to Great			
Treble coupler/ Bass coupler			
Pedal		Three composition pedals in centre	
Great to Pedal			
Bourdon	16		
Open Diapason	16		

Music is currently provided by a parishioner's Allen, an early one with two keyboards and pedals removed. However, there is also a very defunct harmonium by Crane and Sons (of Scotland Road and Church Street, Liverpool). The date is unknown but this supplier also set up an agency in London in 1902. Doherty & Co, of Clinton, Ontario, made many of the instruments and they existed from 1875 to at least 1909. To the local mice it must have been tasty, as it is now ruined. The pedal board has gone and only hand blowing is evident. The instrument came from the URC, when they had their new pipe organ.

Next stop was ST. MICHAEL'S, ASTON TIRROLD. It has had to be closed for the last 19 months as a review of the structure dictated a complete new roof and this work is

now nearly complete. The church has an 11th Century doorway, early English work but was heavily restored in 1863. It was intended we would see the organ, but playing was doubtful, as it was still a hard-hat area. However, to our surprise, including the Vicar, the organ area had been cleared, and when the blower was switched on for the first time for many months, the organ worked well and was not too out of tune. Built prior to 1897 by Bryceston Bros of London, it was last restored by B Carlick in 1963. It may have been a former rector's property until the existing chamber was built around 1906. The lid to the keys is decorated with a quote from Shakespeare's Merchant of Venice, Act 5, Scene 1. The pedal board (flat) is known to date from 1938 and is currently two octaves. The organ is mostly enclosed with a lever Swell Pedal.

St Michael's, Aston Tirrold			
Manual		Pedal	
Open Diapason	8	Bourdon (13 pipes only)	16
(8 unenclosed, lowest 7 stopped.)		Pedal to keys coupler	
Claribel (to c)	8	Keys 56/25	
Stop Diapason Bass (12 pipes only)	8		
Dulciana (to c)	8		
Principal	4		
Fifteenth (1983, replaced a Gamba)	2		

In addition to the pipe organ, there are two harmoniums which time prevented me from inspecting, but played by one of the group, and an electronic which looked new, but not in use. It won't be needed, surely? Christopher Walker demonstrated this organ.

Then onward to THE UNITED REFORMED CHURCH OF ASTON TIRROLD. This was built as the Presbyterian in 1728, and has an interesting history covered by two books that can be purchased in the church. The organ dates from 1980 and is by Nigel Church. The organ was the inspiration of the Minister, Gordon Harris who had a considerable influence on the work in this church from 1967 to his retirement in 1995. There is one manual, compass 56, with a straight and flat pedalboard of 30 notes. The drawstops are dark wood engraved in white and positioned at each end of the keyboard. There is a manual to pedal coupler. There was keen competition to play this one!

United Reformed Church, Aston Tirrold			
Open Diapason (from g)	8	Twelfth Bass (left side)	2 ² / ₃
Gedackt	8	Twelfth Treble (right side)	2 ² / ₃
[BIOS have Stopped Diapason]		Fifteenth	2
Principal	4	Tierce (from c1)	1 ³ / ₅
Flute	4		

This being thirsty work, the next stop was a comprehensive tea prepared (and baked) by Rachael Walker which was set out for us at the newly restored (with Heritage Lottery grant) North Moreton Village Hall. Refreshed, we then made our way to the final church of a really good day, ALL SAINTS, NORTH MORETON.

North Moreton is mentioned in the Domesday Book of 1086. Of the 12th century Norman church, the font remains, the rest being from Early English onwards. A chantry chapel was added in 1299, which used the craftsmen from Westminster Abbey. This is at the southeast corner of the church. Despite damage to the building by the Puritans, the painted east window of 1299 survives. There are many interesting features that make a visit worth it apart from organs!

The organ is a chamber organ built by E Kendall & Sons of Kensington around 1840 later rebuilt and enlarged by C Martin around 1893 for the Primitive Methodist church in St. Clements's, Oxford. It was later moved to the Free Church, Cowley from whom it was purchased for £40 possibly in 1968. This organ appears to have replaced an organ built in 1858 by Rouse of Oxford installed after the church's restoration in 1858. Details of this organ can be found on the NPOR list, reference N09922. This old organ had gone by 1973.

The current organ appears to have been altered over the years, as the differing stop heads show. It has been suggested that the case size increase and the pedal work are Martin's work. The manual compass has lost its four bass notes and the current layout is C to f³, 54 notes. The pedal, which is a straight board, has 25 notes from C. A lever swell pedal is fitted to the right side; a further lever on the left does not seem to fill any current use. The stops are over the keys, arranged left to right. Again players of all ages and abilities were keen to have a go!

So ended a very good day. My thanks go to all those whose hard work made it such a pleasure.



Charles Herriott plays the organ of All Saints

All Saints, North Moreton

Pedal coupler	
Principal (54 notes)	4
Flute (54 notes, stopped wood)	4
Fifteenth (54 notes)	2
Open Diapason (47 notes, from bass GG)	8
Dulciana (35 notes)	8
Stopped Diapason Bass, (19 notes)	8
Stopped Diapason Treble (35 notes)	8
Lieblich Bourdon [Pedal] (25 notes)	16

VISIT TO BRADFIELD COLLEGE, TUTTS CLUMP AND PANGBOURNE COLLEGE

9 March 2002

Mark Jameson

Saturday 9 March saw a visit by more than 20 members to these locations. Weather lore is that in March the wind doth blow, and for most of the day a strong westerly gale battered members, but the sun shone and it did not rain!

The meeting commenced at Bradfield College where we were welcomed by Tim Cooke and Malcolm Harding of the Music Department. Once inside the chapel, Malcolm told us about the history of the school and about the organ, with Tim giving a very full demonstration.

The school was founded in 1850, with the chapel completed by c1905. The first organ was a two manual Bishop squashed into an east end chamber. By the 1930s it had become unreliable so in 1934 it was totally rebuilt by John Compton, but had much left in “prepared for” state, and other ranks were on the extension principal. Compton’s supplied one of their illuminated stop knob consoles (similar to that at Greyfriars until recently). By the 1970s the action had begun to fail and complete failure during a Remembrance Day service in 1983 led to the last rebuild by Percy Daniel in 1984.

The organ as visited in March has its console in the nave south side near the entrance door. Pipework is placed in two cases on the rear gallery and on the north side in a chamber tight to the roof at the east end adjacent to the choir stalls. The console has moved several times. It currently has electric action and a compass of 61/32.

Several members were able to play, and then we walked to the COLLEGE MUSIC SCHOOL where our guide was able to show us a Victorian Bishop organ that Martin Renshaw had installed with a modern case in 1968. His opinion of the organ seemed to indicate that he would like to dispose of it and replace it with a digital instrument. There was not time to try the instrument, but it sounded OK!

The action appeared to be tracker, and stop heads are placed over the keys without pitch indication. There are two toe Great pistons and two to Swell and a balanced central position swell pedal is fitted. The console and case have been painted white and the display case pipes painted grey. There is a Discus blower.

Bradfield College Music School organ			
Stop knobs left to right are:		Great	
Couplers		Open Diapason	8
Swell to Pedal		Rohr Flute	8
Swell to Great		Principal	4
Great to Pedal		Fifteenth	2
Pedal		Swell	
Bourdon	16	Gedact Diapason	8
(no 8-foot stops)		Principal	4
Flautino	4	Tierce	1 ³ / ₅
		Mixture (giving a reedy sound)	II

Bradfield College Chapel Organ

Great

1	Double Diapason	16
2	Open Diapason	8
	1934 1 st Diapason	
3	Harmonic Flute	8
4	Principal	4
5	Octave	4
6	Harmonic Flute	4
7	Twelfth	2 ² / ₃
8	Fifteenth	2
9	Mixture 19.22	II
10	Trombone	16
11	Tromba	8
12	Octave Tromba	4

Choir (East End, enclosed)

22	Geigen	8
	Old Swell	
23	Rohr Gedackt	8
	Old Swell	
24	Viola da Gamba	8
	Old Swell	
25	Vox Angelica	8
	Old Swell	
26	Octave Geigen	4
	Old Swell	
27	Fifteenth	2
	1984	
28	Mixture 26.29.33	III
	1984, repeating.	
29	Oboe (Old, revoiced 1984)	8
	Tremulant	
	Choir octave (works through unison coupler)	

Accessories

Great & Pedal pistons coupled
Adjustable thumb pistons
6 each to Great and Swell,
4 to Choir
Adjustable toe pistons
6 duplicating Swell,
6 to Pedal
Thumb reversible
Swell to Great,
Swell to Choir,
Great to Pedal
Toe reversible
Great to Pedal

Swell

13	Open Diapason	8
	(Old choir positive Diapason/Principal)	
14	Stopped Diapason (Ex Choir)	8
15	Principal (Extension 13)	4
16	Flute (New 1984)	4
17	Nazard (Ex Choir)	2 ² / ₃
18	Tierce t.c. (Ex Choir)	1 ³ / ₅
19	Sifflote (New 1984)	1
20	Fagotto	16
21	Trumpet (Extension 20)	8
	Swell octave*	
	Swell suboctave*	
	Swell unison off*	
	*work through inter-department couplers	

Pedal (West End)

30	Contra Bourdon	32
31	Major Bass	16
32	Bourdon	16
33	Minor Bass	16
34	Flute	8
35	Octave Metal	8
36	Octave Flute	4
37	Fourniture	IV
38	Trombone	16
39	Tromba	8

Pedal (East End, in Choir box)

40	Bourdon	16
41	Bass Flute (from 40)	8

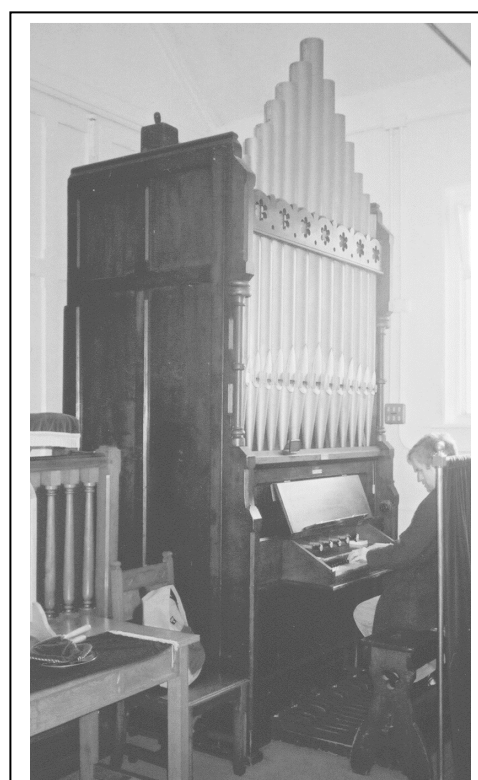
Couplers

Swell to Great
Swell to Choir
Swell to Pedal
Great to Pedal
Choir to Great
Choir to Pedal

The second venue was the tiny METHODIST CHURCH OF TUTTS CLUMP, about two miles to the west. Our member Tim Wale lives here and was one of those who played this simple Victorian organ. Henry Jones built the organ for a London church and it was sold to a church in the Oxford Road, Reading in 1922. It came here by 1938 and at some time, maybe on installation, was rebuilt by Alfred Yallop & Son. Robin Rance has since rebuilt it in recent years.

Venue number three was GRAHAM IRELAND's home for tea. Here Graham, with help from Mary, Margaret and Joyce laid on a grand tea – this was much enjoyed by everyone taking part. It was also the first time most of us had seen his new home. The only one not pleased was Thomas Tomkins, Graham's grey cat who departed rapidly into the garden!

Tutts Clump	
Stops left to right	
Manual to Pedal	
Open Diapason front	[8]
[in effect – the bass octave]	
Open Diapason	[8]
(TC, but not marked as such)	
Stopped Diapason	[8]
Principal (enclosed)	4
Rohr Flöte	8
(enclosed, stop bass lowest octave)	
Dulciana	8
(enclosed, stop bass lowest octave)	
Pedal Bourdon	[16]
Manual	56 notes
Pedal 30 notes active, 32-note board.	
Tracker action.	
Right side lever swell pedal.	
[] – not indicated on stop heads	



The organ of Tutts Clump

The final venue of the day was to the new FALKLANDS ISLANDS MEMORIAL CHAPEL. The building, which is the chapel of Pangbourne College, has been dedicated to the memory of all those lost in the 1982 battle for the Falklands in the South Atlantic. The building is of stunning design, opened in March 2000 by the Queen, and can be likened to a ship. It is orientated north/south, the altar end being north which has a magnificent blue stained glass window giving views of the Falklands with the cross made of deeper hues. When entering the chapel the names of the 258 who fell are carved into a stone memorial. To each side of the body of the chapel there are study areas with computers where one can access more information about the College.

Pangbourne College Chapel Organ

Swell - left side outer two columns

Tremulant	
Larigot	1 1/3
Scharf	III
Clarion	4
Oboe	8
Cornopean	8
Contra Fagotto	16
Mixture	IV
Fifteenth	2
Rohr Flute	4
Principal	4
Echo Gamba	8
Chimney Flute	8
Open Diapason	8
Bourdon	16

Pedal - left side inner two columns:

Trumpet [alterable]	8
Contra Bombarde [alterable]	32
Schalmey	4
Trombone	16
Choral Bass	4
Gedackt	8
Octave	8
Bourdon	16
Sub Bass	16
Open Diapason	16
Contra Bourdon	32
Choir to Pedal	
Swell to Pedal	
Great to Pedal	
Great & Pedal	

Choir- right side inner two columns:

Tremulant	
Sesquialtera	II
Bourdon	16
Orchestral Trumpet	8
Clarinet	8
Mixture	IV
Sifflote	1
Tierce	1 3/5
Harmonic Piccolo	2
Nazard	2
Flute	4
Gemshorn	4
Stopped Diapason	8
Salicional	8
Swell to Choir	

Great, right side outer two columns:

Tremulant	
Clarion	4
Trumpet	8
Double Trumpet	16
Sharp Mixture	III
Mixture	IV
Fifteenth	2
Twelfth	2 2/3
Flute	4
Principal	4
Harmonic Flute	8
Open Diapason 2	8
Open Diapason 1	8
Double Diapason	16
Choir to Great	
Swell to Great	

Accessories

Under Swell manual:

Generals 1 to 8
Swell/Pedal
Swell 1 to 8
Midi: Swell, Great, Choir, Pedal

Under Great manual:

Choir to Great
Swell to Great
Great to Pedal
Great 1 to 8
Great & Pedal
Advancer

Under Choir manual:

Setter
Swell to Choir
Choir to Pedal
Choir 1 to 8
ABC+, ABC-
Continental
General cancel

Pedal pistons

8 generals
Balanced Swell
Pedal
Balanced Choir
Pedal
Swell to Great
Great to Pedal
Advancer button.

The organ sound comes from two banks of speakers mounted each side of the north window, Swell and Choir to the west, with Great and Pedal to the east. Compass is 61/32. General pistons number 8, but with a memory system coded by letter from A to P, thereby giving 128 settings all of which can be adjusted. In addition there are two voicings, standard and continental. As with this type of instrument, there are many accessories as can be seen from the specification.

Several members tried out this instrument and Jonathan Holl (who has an organ of this make in his home) rounded off the playing for the day with a fine performance of the Finale from Guilman's *Sonata Number 1*.

A good afternoon, Christine – many thanks for organising it.

FROM HAMBLEMEN TO COLOGNE – TWO ACCOUNTS

1 – AUSTIN O'MALLEY

In October 2000, Dr Wilhelm Kemper, a prominent Cologne businessman and celebrated European church organist, gave a recital in St. Mary's Hamblemen with his partner Teckla von Dombois playing the oboe. They did so at the invitation of their long-term friends and Mill End residents, Austin and Felicity O'Malley, in association with Christine Wells, resident organist at St. Mary's. Proceeds from the recital were donated to the church heating fund.

Afterwards Dr Kemper invited members of the Berkshire Organists' Association, of which Christine Wells is a member, to visit Cologne. The visit took place over three days from 24 October 2001. For those who made the trip the experience was truly memorable.

It began at 10.00pm on 24 October after the Cologne Cathedral was closed to the public. The resident organist demonstrated the capabilities of the newly installed organ and then invited each of the four visiting organists, including Christine Wells to play a piece of their own choice. The non-playing visitors (including the writer) made a tour of the upper echelons of the cathedral which gave a spectacular view of both the cathedral itself and the city of Cologne.

Next day the group visited four of the twelve Romanesque churches in Cologne. On each occasion the resident organist joined the party, gave a short history of the church, demonstrated the organ and allowed the visitors to enjoy playing from their own repertoire. At this point it is worth noting that Cologne had been almost 90% destroyed by bombing in World War II. All the churches visited had been carefully restored over a period of years. The new organs were the product of all that modern technology can offer and drew oohs and aahs universally from the visitors.

The last day of the visit was spent in glorious rolling countryside about one and a half hours' drive from Cologne. Here the three churches visited nestled in quiet villages. They were all of medieval origin and lovingly preserved. One was actually attached to a monastery. The organs were all of 18th century construction but each very different in design and operation. They had all been beautifully restored, one still capable of being operated by huge bellows. Once again the group was invited to play

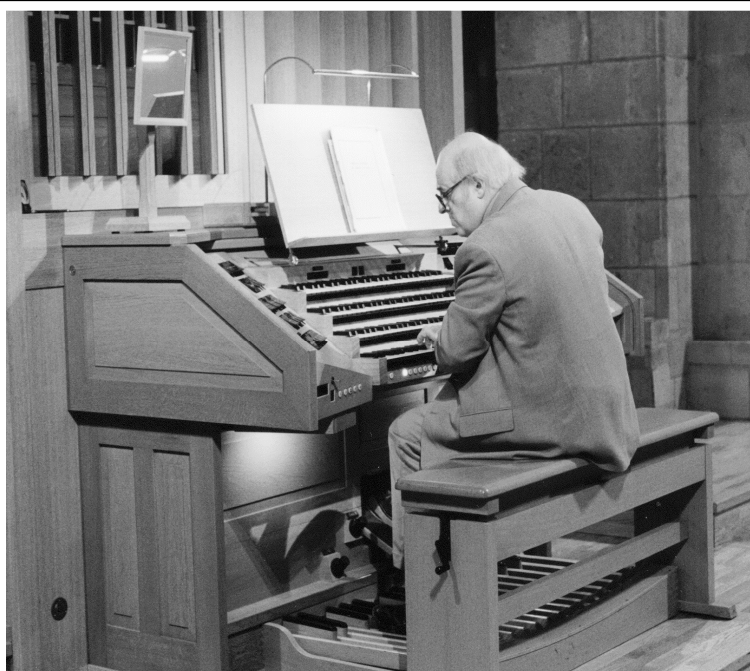
after being shown the church and organ by the local caretaker or guardian. The latter were not organists so the group had to find their own way around these magnificent old instruments (and did so very successfully).

The finale of the trip consisted of a visit to a local organ builder who introduced the group to the intricacies, complexities and economics of organ design and constructions – and perhaps most importantly of all, how each individual new organ is given its unique “voice”.

The group from the UK was treated with outstanding hospitality by their local hosts as well as benefiting from a unique experience as church organists. Dr Kemper had arranged the visit personally and was in attendance throughout. New links were forged (personal as well as professional) and the intention now is to build on the latter starting with further visits to the UK by Dr Kemper and Frau von Dombois in 2002.

2 – CHRISTOPHER HOOD

From around 4 o'clock in the afternoon of 24th October, four organists, one organist's wife, and one charming couple of auditors gathered little by little in the Hotel Imperial in Cologne. A little later, Dr. Wilhelm Kemper, our most generous host, arrived and we left for the centre of Cologne where Dr. Kemper had arranged for us to have an evening meal together in a Bier Stube (pub) on the Dom Platz opposite to the Cathedral. We had a most enjoyable meal, but the waiter was a little put out



Ian May at the organ of Basilika St Aposteln

because no-one was drinking the beer. This abstemiousness was no reflection on the beer, but was due to the fact that we were due to go to the Cathedral afterwards to play the new organ. Alcohol and playing the organ simply do not mix. So at 10.30 in the evening we were met by the “student” organist and let in by the tradesman's entrance. The organ which I remember seeing in the Cathedral was in the north side of the choir, but its place is currently empty, though it is being restored, and the new organ is not immediately obvious unless you enter the Cathedral with

your eyes cast heavenwards. It is about halfway down the north side of the nave, and is suspended, all twenty six tons of it, from the vaulting. As the Cathedral is one of the largest anywhere, the console is a very, very long way from the floor.

The young organist (well much younger than I), after telling us a little about the organ, left us on the floor of the nave and reappeared some minutes later at the

console. We were told that the position of the organ was decided on the basis of careful acoustic tests and I think that we were all amazed at the result. The nave is enormous, and I didn't really think that any organ could fill it with sound, but this instrument does just that. It was built by Klais in 1998 and is a three manual of 53 speaking stops. If you would like to savour the specification and have access to the internet you can find it at www.orgelbau-klais.com, but the mere stop list gives no idea of the excitement that this organ generates.

After hearing the "demo", the organist returned and led us into the backstairs world of the Cathedral. Part of the climb is by lift, for which I think most of us were glad, then through a warren of hidden rooms, including the choir practice room, through the "old" organ chamber, up the inevitable stone spiral staircase, out along the balcony below the windows, and thence to the console. (Parents and grandparents may find this reminiscent of "Bears in the Night"). It was not long before the Cathedral was full of the sound of organists enjoying themselves on a large organ; after all, you don't travel hundreds of miles and then refrain from making the most of the opportunity.

The non-players were given a treat as well, as they were taken on a tour of the Cathedral including the outside of the West front. It was a very pleasant autumn evening, and the view over the brightly lit city was well worth the climb. All in all, a very good time was had by all, and we returned to the hotel well after midnight.

The next morning we started on what turned out to be an exhilarating but rather exhausting day starting at 9 a.m. at the church of St. Agnes which has a 3 manual Rieger of 50 stops and was the oldest of the organs that we visited in Cologne. It was built in 1989. There is a very decent lack of comment about the reason for the number of new organs and restored churches. I saw the phrase "restoration since 1945" a number of times. This was again a very fine organ as expected from the reputation of the builder, and we were welcomed most warmly by the lady organist who demonstrated the organ to us and then showed patience and tact while we explored it.

Then we were off again, this time to an organ built by Kuhn in 1993 at the church of St. Cunibert. I had never heard of him either, but he was bishop of Cologne in the 7th century. A Baedeker Guide to Cologne published in 1987 says the west end had not then been rebuilt after the war: it has now. The organ was a considerable contrast to the Klais and Rieger instruments. It is unashamedly French in conception, and is modelled on Cavaillé-Coll. This includes not only the tonal structure and the voicing, but even the typical "ventil" arrangements are reproduced, though there is a complete set of modern console aids as well. This organ was, like all the others except the Cathedral, at the west end of the church but not in this case on a gallery. It is firmly on the floor and occupies quite a lot of it and the sound has an immediate impact - and lots of it. It was very exciting to listen to and to play, though I did wonder a bit what Cavaillé-Coll might have thought of the sheer volume of the tutti. The tonal structure of this organ did have one thing in common with the others. The power of the three manual divisions is more equal than on almost any English organ. The *schwellwerk* (swell organ) in particular is at least equal in power to the *Hauptwerk* (great organ) and there is no such thing as a choir organ. The *Positif* is forceful in its own way, though differentiated in colour and purpose from the *Hauptwerk*. The quiet colours

are there, but not always where you would expect them. There are usually one or two quiet stops on the Hauptwerks of these organs as well as those on the secondary manuals. The organist here also has charge of the music in another church, so running two choirs and conducting concerts as well as playing makes him a very busy professional musician.

Then we were off to lunch, and the gastronomic pleasures of this trip really need an article of their own in a different sort of journal. Suffice to say that about the only time there was a cessation of conversation during the visit was just after the food was served.

After lunch, we went to the Basilika St Aposteln which has the largest of the organs we visited. Built by Fischer and Kremer in 1996, it is a four manual currently with 74 speaking stops and 6 more prepared for including a set of 16, 8 and 4 foot Chamade Bombardes. The console of this organ, which is slightly detached from the organ, is rather reminiscent of the flight deck of the starship "Enterprise". The stops are controlled by switches laid out on two "wings" on either side of the keyboards, and there are all the modern stop control facilities that modern electronics make possible. However, the key actions, like all these organs, are mechanical and give the wonderfully intimate control over the music that only this can bring. None of these actions bear any resemblance to the traditional English tracker. Even on an organ the size of this one, they are light and easy to play. Those of you who played the organ at Chelmsford Cathedral know that an English builder can do this sort of thing. A pity that it is not done very often. This church, like all the others we visited, is very well supported and many concerts are held there. In this one there is ample room for substantial choral and orchestral resources and is a splendid concert venue.

Our last visit of the day was to St. Gereon. This organ was a little smaller than the others, having 36 stops of which five in the pedal are transmissions from the manuals. Apart from the limitations of cost, the site is more restricted than the others. The cost, just over a million DM, is perhaps worth mentioning as much of this was raised by subscription and fund raising activities. The organ was built by Weimbs Orgelbau which we were to visit the next day. It was a real pleasure to play, though we had to get used to the arrangement of the stops which is "upside down" compared with most English organs, the foundation stops being at the top of the jambs and the upper work at the bottom. Another difference with this organ is that the third manual is an enclosed "Echo Werk" rather than the powerful "Schwellwerk" found on the others. This division expands the repertoire that can be played without really diluting the essentially baroque character of this fine instrument.

In the evening we had another successful foray into the gastronomic aspect of the trip, this time in the Altstadt in an establishment which prided itself on having survived unscathed the varied assaults visited on the city from time to time over several hundred years,

On Friday morning it was an early start to travel 40 miles or so to the Eiffel area south of Cologne. This time we were to visit old organs, going first to the village of Ahrenberg. Here in a small village church was an organ of 11 stops. Many English

village churches have an organ of this size, but with the stop count spread over two manuals and pedals. Here there is only one manual and an octave of pull down pedals, so all the stops are essentially on the great, and an eleven stop great organ in England would count as quite large. The sound is fabulous. The full organ is a clear, ringing chorus which fills the church with sound from the West end gallery on which it stands. But the quiet stops, especially the lovely eight and four foot flutes, have a luscious, loving tone and a clarity which transforms the more introspective music of composers such as Pachelbel. It was also the first organ I have played which has the console on the side of the case which allows the player a direct view of the east end. The instrument has been reconditioned but is unaltered from its early 18th century state.

We then moved on to Niederehe and the church of St. Leodgar. Built by Balthasar König in 1714/15, this is another single manual instrument of 13 stops, again on a West end gallery. In addition to its impressive sound, this instrument also has an ornate case which is a work of art in its own right. It was restored recently, at a cost of 300,000 DM (£100,000 in case you don't know the exchange rate) most of which was raised almost over night as the result of a "phone-in" programme. Our host at the church told us a good deal about the church and its history as well as that of the organ which added extra interest to the visit. It also transpired that he was to figure in the excellent lunch which followed in the restaurant over the road as he is the owner.

We then moved on to the monastery at Steinfeld. I think that by this time we were beginning to think that nothing could improve over the organs that we had already visited, but we were wrong. The organ here was also built by Balthasar König, a little later than the Niederehe instrument, in 1727. It is a large organ, a three manual and pedal instrument of 35 stops. It has a magnificent decorated case that stretches right across the West gallery. It has had a somewhat chequered history, having been rebuilt in 1934 with electric action, a detached console and an added Schwellwerk by, of all people, Klais. (I should think that they keep pretty quiet about this these days.) However, in 1981 it was restored to the 1727 specification by Weimbs Orgelbau. The organ as built by König included pipework from earlier organs going back to about 1600, and as far as possible, the pipework has been put back to its original state. The church is a fair size, and the acoustic is warm without excessive reverberation. The clarity of the sound enables every note and nuance to make its full effect. The layout of the console was rather confusing at first as the stops are arranged on the jambs to suit the internal layout of the organ rather than the convenience of the organist, but the concentration required was amply repaid by the pleasure of making music on such a wonderful historic organ. The Bach *Toccata and Fugue in D minor* is never going to be the same again. Although a fully baroque instrument, it can produce some remarkably "romantic" sounds. Some years ago I heard Nicolas Kynaston asked what he thought was the greatest organ in the world. I was surprised first that he answered what I would have thought to be an impossible question without a moment's hesitation and secondly that his choice was St. Bavo, Haalem in Holland, and he added the comment "you can play anything on it". I think that this is largely true of this organ as well.

All good things come to an end, but there was one more “goody” to come. We were taken to visit the factory of Weimbs Orgelbau where we had the pleasure of meeting Herr Weimbs and being shown round his new, custom built, factory. This was interesting in its own right, but made more fascinating after playing on the organ which he built for St. Gereon, and on the results of his meticulous restoration work at Niederehe and Steinfeld.

On the last night we enjoyed another splendid meal with non-stop conversation to go with it. We had enjoyed lovely autumn weather during our visit, but the next morning it was pouring down. It seemed quite appropriate somehow.

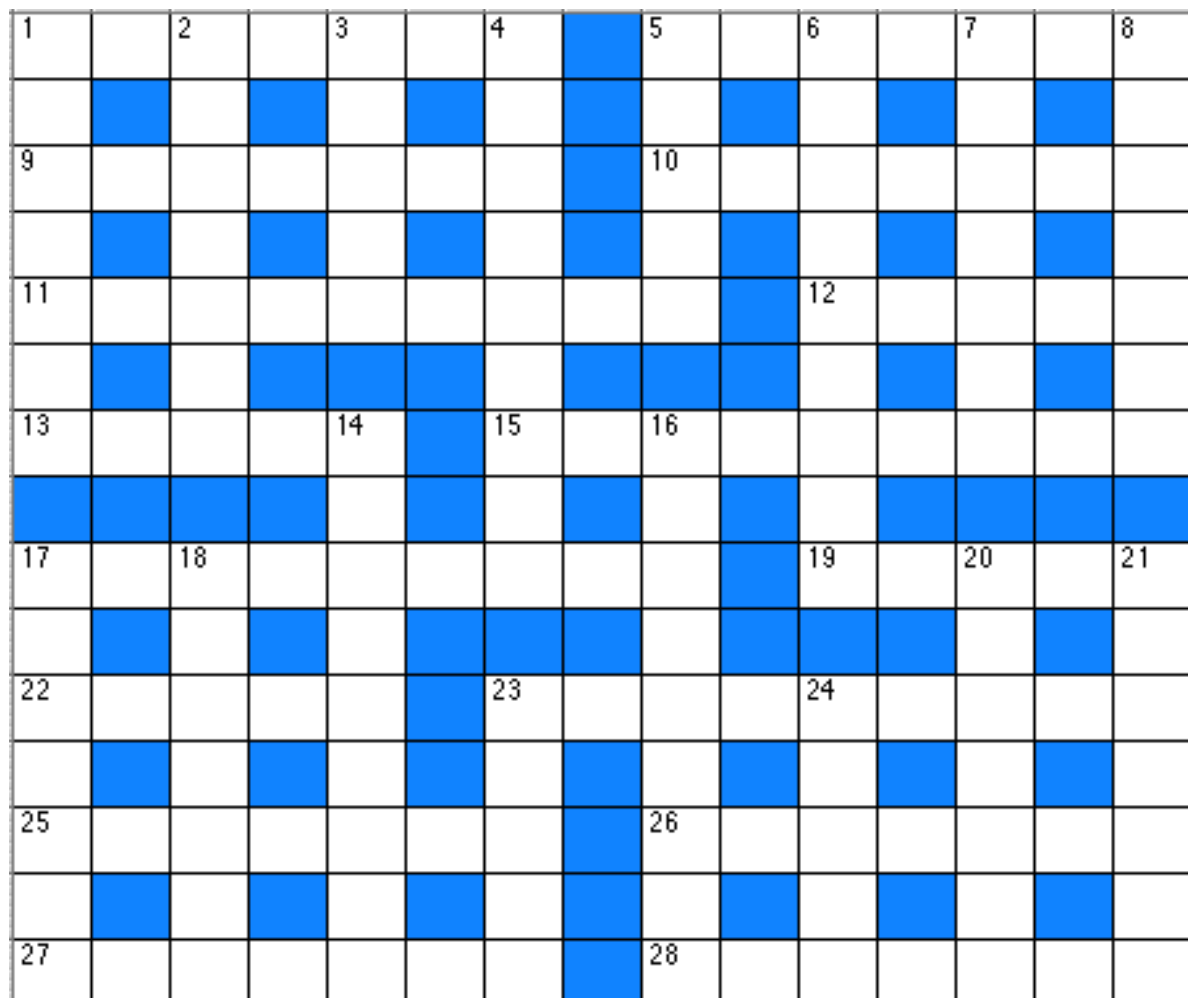
Just for the record, those who went were:

Christine Wells
Ian May
Jonathan Holl

Mr. and Mrs. O’Malley
Irene and Chris Hood.

CROSSWORD

Graham Ireland



ACROSS

1. Protestant Hymn Tune [7]
5. Composer of *The Crucifixion* [7]
9. Where King John lost his treasure [3 and 4]
10. Musical term for carried away [7]
11. The oldest musical instrument? [4 and 5]
12. It. for new [5]
13. - and dined [5]
15. The composer of *To a Wild Rose* [9]
17. An organ stop with the shakes [9]
19. The composer of the anthem *The Souls of the Righteous* [5]
22. A type of singing using the natural and falsetto voice [5]
23. This musical instrument was invented by Kratzenstein and Grenié [4 and 5]
25. Concerning colour and markings in animals serving to warn off enemies or attract attention [7]
26. This composer wrote the opera *The Barber of Seville* [7]
27. Berlin was divided up into these after the Second World War [7]
28. You see through these rather than throw them! [7]

DOWN

1. The foot of the domesticated carnivorous quadruped [4 and 3]
2. What you do with your notice when the board is full! [4 and 3]
3. Place of a famous battle in 1836 during the American War of Independence, featuring a famous hat! [5]
4. An organ stop [4 and 5]
5. An early and important maker of pianos [5]
6. Is this instrument connected with 22 across? [9]
7. The organist of Chelmsford Cathedral [7]
8. Take in all the sails [4 and 3]
14. Is this number important in darts? [6 and 3]
16. Where a bishop has his throne [9]
17. A staff tipped with an ornament like a pine cone, an attribute of Bacchus [7]
18. Regularly found among specified people [7]
20. The era of this music began at the beginning of the 20th century and was written down to be played on the piano [7]
21. Braided cordage made in flat or round form, nautical [7]
23. Scotch on the ----- [5]
24. A Norwegian composer born in 1850 and died in 1927, not Grieg [5]

OUNDLE INTERNATIONAL FESTIVAL AND SUMMER SCHOOL FOR YOUNG ORGANISTS 2001

Charles Herriot

On Sunday 15th July, I set off to Oundle for the annual Summer School for young organists. The week started with an organ recital by Hans-Ola Eriksson on the Frobenius Organ in the Oundle school chapel, followed by another 'Twilight' Organ recital in the church of Stoke Doyle, a nearby village. These were both very interesting, with the first one having sounds from a tape recorder playing along with the organ. On the following day, we were given the opportunity to do some sight-reading at 7.30 in the morning, which I declined!! The students from my course – 'Exploring new repertoire,' split up into three groups to visit the three churches with organs in Oundle. These are: the Frobenius in the School Chapel, the Richard Bower organ in the Jesus Church and the organ in the Parish Church. After having dinner, we all attended a lecture by Hans-Ola Eriksson on 'The Organ Music of Messiaen.'

On the Tuesday, we woke early to catch buses to the surrounding villages of Woodnewton, Stoke Doyle and Fotheringhay, which is famous for being where the 'Richard III Society' is based. Fotheringhay had a very new Woodstock organ, which I thought sounded particularly fine and enjoyed playing it. On the Wednesday, we had a visit to Oakham. This consisted of a bus journey of about an hour, followed by a play on the Kenneth Tickell Organ in the parish church, and the organ in Oakham school chapel. After returning to Oundle, we took the bus to Cambridge, and went punting. Unfortunately it was raining very slightly, but we still had a lot of fun. When we had returned from this, we travelled to King's College Chapel. After walking up the aisles, admiring the wonderful architecture, particularly the vaulting. I sat down for a recital by David Sanger, playing English Organ music which I thought was one of the highlights of the week.

We returned to Cambridge the next day to play on some of the college chapel organs and these were: Magdalen, Emmanuel and Robinson, with the last being particularly interesting, having a very modern chapel and where Huw Jones is organ scholar, with an equally modern Frobenius organ. After spending the rest of the day walking around Cambridge, we returned home.

On Friday, we visited the organs in the villages around Oundle again, but with different tutors. We had a tutor session on improvisation, which I particularly enjoyed. On Saturday we had a long choir practice, followed by a quiz, and a barbecue, which was a good relaxation period after huge amounts of organ playing. We rose early on Sunday morning to make our way to Fotheringhay church for a choir practice before singing in the service. After the service we returned to the school for the platform concert, where a few of the people on the course performed their pieces.

Overall, it was a great week, where I gained a lot of enthusiasm and experience of playing on different organs, and I hope to return there some time to go on another of the courses.

HOW TO BRING OUT THE RECITALIST IN YOU!

Christopher Cipkin

Would you describe yourself as an organ recitalist? For many people, the idea of giving a solo public performance fills them with dread, yet this is something most church organists do week in and week out. Are you a *potential* recitalist? If you can play the organ, then the answer is yes, and the Berkshire Organists' Association needs your help! For some time now, the Association has run a local recital series and it is constantly looking for volunteers to give recitals. The aim of the series is to promote the organ at the local level and also to give members of the Association an opportunity to hear instruments that they may otherwise not get an opportunity to hear. This article is aimed at those who may be asked to give a recital and also at those who feel they could volunteer. Performing in public requires a degree of preparation, professionalism and confidence that is above what is normally required of an organist playing for worship because, in a recital, it is the organist rather than the Almighty who becomes the centre of attention. It is hoped that the advice given below will serve as a useful checklist to those giving a recital in the near future and that it will also encourage others to volunteer to perform. Go on – give it a go!

SHOULD I GIVE A RECITAL?

The answer to this question is, of course, yes. If you have read this far then you are at least interested in the idea of playing in public. Anybody with the ability to play up to forty-five to fifty minuets of music *accurately* can give a recital. The emphasis is on the word accurately. It is better to hear simple music played well than an attempt at something clearly beyond the means of the player. The local recital series is most successful with a programme which demonstrates the instrument to the full and which shows the performer's playing at its best. Even the most modest of musicians will have a list of "party pieces" which can be played well and which they enjoy playing.

WHAT SHOULD I PLAY?

The choice of programme should first be determined by the capabilities of the performer and of the instrument. For example, avoid playing large-scale romantic works on a one manual village organ with four stops and a short pedal range. Consider music that is contemporary to the instrument – in particular, think about the strengths of the instrument – is there a solo stop or a particular timbre that is worth focussing on? The programme may benefit from chronological and national variety, or from a theme. Ideas which might be considered are a contrasting programme of early and contemporary works; a programme of works to mark the anniversary of one composer – perhaps contrasted with works by his contemporaries; a recital of pieces in one particular genre, or which mark a particular season in the church's year. An alternative approach is to choose a varied programme that simply aims to introduce the audience to the versatility of the organ and the eclecticism of its repertoire. I always try to include one serious, large-scale work near the beginning of the recital – when the audience's concentration span is at its best – and balance that with something "populist" and light in mood nearer the end.

The recommended length for a local recital is fifty to sixty minutes. Indeed, I would say no recital should be longer than an hour, especially if it is without an interval. It is far better for your audience to feel pleasantly satisfied and eager for more music rather than bored or exhausted by the demands of an over-long programme. If there is a charge for entry, however, you do not want to leave the audience feeling short-changed, so prepare an encore in case there is a minute or two free at the end and, of course, in case your audience is insatiably begging for more music!

WHAT IS INVOLVED IN PLANNING A RECITAL?

Preparation is the key to success. I like to know of a forthcoming recital date six months in advance to allow time to fit in preparation for weekly services and other musical commitments. One option is to select pieces already in your repertoire to save on preparation time – the “party pieces” mentioned above. Once one has given a few performances in public, however, the necessity to learn new music becomes more urgent. I have found that a recital date in the diary for six months hence can be just the motivating factor I need to learn a new work. The advice is to be realistic about what you have time to learn and avoid spending so much time learning one piece that you neglect to give others due attention. Aim to have the programme ready to perform one month before the concert date.

Once a piece is ready for public performance, you may wish to give it a “dummy run” as a prelude or postlude to a service. If the recital is to be at the church where you play regularly, then it might be best to avoid this as it means the local audience will have less new music to hear when it comes to the recital. An alternative, therefore, is to make a tape of the piece. Making a recording focuses the mind wonderfully on achieving an accurate performance and you also have the advantage of being able to listen repeatedly to the recording in order to assess any weak spots that may require more attention. From the outset, part of the process of practice should be about identifying weak spots – in particular those passages that are likely to trip you up in performance. Practice sessions should focus on these passages rather than just consisting of endless run-throughs of the whole piece. Furthermore, by practising pieces in a different order each session, one does not run the risk of always investing the most productive practice time – the twenty minutes or so at the start of the session when concentration is highest – on the same piece.

Ensure you have sufficient practice on the instrument if it is not one you play regularly, paying particular attention to the response of the action, any quick registration changes and calls for the use of the swell box. I remember hearing about one eminent cathedral organist who still admitted that he only feels happy playing an organ after he has had up to twenty-four hours practice on it! It is a good idea to ask someone to check out whether your registration works, especially if you are not familiar with what the organ sounds like away from the console. Mark up registrations on “Post-it” notes to avoid unnecessary marking of your music.

SHOULD I PREPARE PROGRAMME NOTES?

The answer to this question is yes, if possible. In a recent issue of the Association newsletter, Graham Ireland made an appeal for recitalists to include certain core details within a programme, including composers' dates and reasons for writing the music, details of first performance and features about the composition which would enhance the listener's experience. A brief indication of techniques employed to play the piece and interesting details about the registration can also be enlightening, especially if supported by a specification of the organ. Sources for such information might include the score, sleeve notes from sound recordings, reference works such as the *New Grove Dictionary of Music and Musicians* - the second edition is available in all good music libraries - and one's own responses to a piece. Do not forget to mention why you have chosen a piece and why you want to share it with the audience. Alternatively, the reasons why you are playing a piece could form the basis of what you intend to say to the audience. A few short words of introduction rather than a lecture is all that is needed, but it is worth planning the outline of what you wish to say (as a librarian, I naturally prepare my speech on small index cards!).

WHAT ABOUT PUBLICITY?

Only highly paid musicians who can afford the benefits of an agent can expect to escape having to publicise themselves. There is nothing worse than putting in hours of effort preparing for a recital only to face a poorly attended audience, so self-publicity is important. Word of mouth, use of personal connections and the "grapevine" are the best ways to attract an audience, as I can attest from years of experience in promoting concerts around the University. If you have access to email, contact your friends, colleagues and relatives a few weeks before the recital to get the date in their diary. Follow this up with a reminder a few days before the performance. Utilise all the publicity channels within your church – and the recital venue, if it is different – including magazines, weekly pew sheets, notice boards, web site and, of course, the notice slot within the service. Use the Association's publicity machine too – it now has an email list of forthcoming recitals, a web site, poster and calendar, all of which can be used by members to promote organ events.

COPING ON THE BIG DAY

What you do during the day of the performance can have a big impact on the recital. First and foremost, avoid over-practising. Like sitting exams at school, if you don't know it at the eleventh hour, you never will. If you really are not happy about performing a piece then drop it as you will probably convey your anxiety in your performance, although careful planning and a practice schedule as advised above should prevent this becoming necessary. A single run through the most difficult passages and a final check of piston settings is probably all you need to run through on the day. I usually try to take a nap in the afternoon on the day of a recital - even forty winks will improve concentration. Drink lots of fluids (but avoid caffeine) and eat a combination of high sugar / high-energy food such as a Mars bar and a banana. When it comes to going on stage, if the audience scares you, well, I take the advice of a colleague and imagine they are sitting there naked – they will not seem half as scary

then! Remember that the audience is on your side and they will enjoy your playing even if there are a few slips. As for the performance itself, remember that nerves will make you play faster, so always feel a tempo before you start to play. Good luck!

GO FOR IT!

Preparation really is the key to a successful recital. The whole performance will seem confident and professional, even if you, the player, feel far from it. A properly prepared performance is within *your* grasp, whatever your qualifications and credentials as an organist. By giving a well-prepared local recital, you will help to raise the image of our profession and increase the popularity of the instrument we all love.

TREASURER GOES WEST!

Mark Jameson

For the summer break in 2001 we went west to Dyfed – my better half having told me that the holiday was not to be an organ crawl. Our base was at the Landmark - Paxton's Tower Lodge, a small cottage beside Paxton's Tower some eight miles east of Carmarthen above the Towy Valley. The previous week had seen very hot weather, but this was a typical Welsh semi-wet week! The bird life was well worth watching, a family of buzzards regularly perched on the telegraph pole outside the cottage! Although parts of the area had been affected by Foot & Mouth, and there were warning notices around, touring did not seem to be affected – except for an almost complete lack of tourists. However, many of the churches were locked, and there was a scarcity of information about where to get keys!

On the Sunday we drove into Llandeilo, the nearest town to the northeast. Looking at the internet before going on holiday, the church there was reputed to have organ casing from Ripon Minster, but the NPOR listing disputed this saying it came from Wells, which is what *Musical Opinion* reported in October 1937. However, all church publicity gives Ripon and I decided it was worth a look. We arrived at the same time as the vicar, and a christening party. Very kindly, he allowed me to view the organ before he started the service, but playing was not possible and I never saw the door open at any other time in the week. The first organ in the church was built in 1829 at the west end. The current east end organ chamber was built in 1905 and the cases are believed to be by Posthill of York and have come from Ripon, these appearing to have been acquired in 1857. The pipe organ according to *Musical Opinion* came c1905 from Wells; this was rebuilt in 1937 by Vowles [NPOR N11741]. It was not obvious who had rebuilt it since or who currently looks after it – a further visit is necessary!

Drawstops are arranged in vertical columns each side of the keys with three stop tabs under each department.

The service was about to start – I missed any pedal couplers and combinations.

Llandeilo Fawr			
Left side, columns 1 & 2		Right side, columns 1 & 2	
Swell		Great	
Tremulant		Swell to Great	
Swell super octave		Swell suboctave to Great	
Swell unison off		Swell octave to Great	
Swell octave		Great octave	
Cornopean	8	Choir to Great	
Oboe	8	Clarion	4
Twentysecond	1	Posaune	8
Mixture	III	Mixture	IV
Larigot	1 ¹ / ₃	Mixture	II
Piccolo	2	Fifteenth	2
Fifteenth	2	Twelfth	2 ² / ₃
Chimney Flute	4	Flute	4
Principal	4	Principal	4
Lieblich Gedact	8	Clarabella	8
Open Diapason	8	Small Open	8
Lieblich Bourdon	16	Large Open	8
Gamba	8	Double Diapason	16
Voix Celestes	8		
Left side, columns 3 & 4		Right side, columns 3 & 4	
Pedal		Choir	
Swell to Pedal		Swell suboctave to Choir	
Great to Pedal		Swell to Choir	
Choir to Pedal		Swell octave to Choir	
Clarion	4	Trumpet	4
Clarinet	4	Trumpet	8
Tromba	8	Clarinet	8
Trombone	16	Trumpet	16
Mixture	IV	Sifflote	1
Choral Bass	4	Mixture	IV
Fifteenth	4	Fifteenth	2
Bass Flute	8	Piccolo	2
Principal	8	Nazard	2 ² / ₃
Quint	10 ² / ₃	Flute	4
Lieblich Bourdon	16	Gemshorn	4
Bourdon	16	Dulciana	4
Open Metal	16	Gedact	8
Open Wood	16	Stopped Diapason	8
		Dulciana	8
6 pistons to each of Great, Swell and Choir		Compass 56/30.	
Balanced Swell Pedal			

The Monday saw us exploring Carmarthen – St. Peter's is undergoing major restoration, a notice showed it to be a "hard-hat" area, but a lunchtime concert was advertised for the next day. After essential shopping, we explored towards Pembroke and to Monkton. The Priory church of St. Nicholas and St. John was celebrating a flower festival and the doors were open. I was welcomed by the vicar who seemed very pleased someone wanted to enjoy the organ – his only comment was that the trumpet had ceased to function. Again, the specification here differs from NPOR. I have a *Musical Opinion* article of December 1887 showing the opening of the organ

by a Mr C V Harding. The article refers to the case – this buries the organ behind chancel woodwork. The builder is local, and I understand the organ at Tenby is by the same builder, Wade & Meggit. The vicar said it had been restored a few years back, and there is a plate giving Robert Winn of Bath as having done work here, but without date. The action is tracker; compass 56/30 [S&C] still with trigger swell pedal. There are two combination pedals to the Great and two to the Swell. There are no manual pistons.

St Nicholas and St John, Monkton			
Swell (Left side)		Great (Right side)	
Open Diapason	8	Trumpet	8
Newer stop (pedals only)		"off", newer stop head. Clarinet in	
Oboe TC	8	1887 article.	
Mixture (broke back at Mid-c)	11	Fifteenth	2
Salicet	4	Twelfth	2 ² / ₃
Vox Angelica	8	1887 specification shows as "3"	
TC – sounded like stopped bass, bottom octave		Principal	4
Gamba	8	Harmonic Flute TC	4
TC – sounded like stopped bass, bottom octave		Lieblich Gedact	8
Violin Diapason	8	Open Diapason	8
		Couplers	
		Great to Pedals	
		Swell to Pedals	
		Swell to Great	
Pedal			
Bourdon	16		

On Tuesday we started the day with a local walk, then went to St. Peter's, Carmarthen for the organ concert. This was given on a Johannus electronic as Nicholson's are in the middle of a rebuild (see the August 2001 *Organist Review*). The concert was good, although the audience was less than ten! The pipe organ here is well documented by NPOR. It was originally an order for St. George's Chapel, Windsor but was new to this church in 1796. Its builder was George Pike England and it was rebuilt in 1865 for £225 by Walkers, in 1896 by Hill and Son, and in 1958 by Hill Norman and Beard. The specification is changing again, but much England pipework remains and has been reused yet again. The compass is 61/32, but the pipework is 56/30.

The organist went through the stops with me, but it is still in Nicholson's hands. The work was started after the floor collapsed from wet rot, and there is major work under way on the tower, chapel and with the glass. It will be good to visit again when the work is completed.

Wednesday was a long day out. From the net I saw a recital was planned for St David's, but not until late in the evening. It was an interesting drive to St Clears, then the coast road to St David's, a very scenic route, places to stop at, and the sun shone! On arrival at our destination my camera failed, however it did not detract from the interest of the place. The city is tiny!

After a good look around, we drove towards St David's Head where there is a good beach, returning to the cathedral for the evening concert given by Paul Hale – which was excellent and attended by about a hundred. The building has recently been extensively restored; the organ was fully rebuilt and completed with new organ cases

St Peter, Carmarthen			
Swell (left side)		Great	
Bourdon	16	Open Diapason 1*	8
Open Diapason	8	Open Diapason 2*	8
Stopped Diapason	8	Stopped Diapason*	8
Salicional	8	Clarabella (Mid-C)	8
Voix Celestes [TC]	8	Principal *	4
Principal	4	Wald Flute *	4
Fifteenth	2	Twelfth *	2 ² / ₃
Quartane 19.22 (HN&B)	11	Fifteenth *	2
Horn (HN&B)	8	Mixture 15.19.22	111
Oboe (HN&B)	8	Tierce * (new stop 2001)	1 ³ / ₅
Tremulant		Trumpet	8
		* Includes GPE pipework	
Pedal [1865]		Choir (right side)	
Open Diapason (1865 Open Wood)	16	Lieblich Gedact	8
Bourdon HN&B unit	16	Keraulphon	8
Bass Flute HN&B unit	8	Harmonic Flute	4
Octave Flute HN&B unit	4	Piccolo	2
Trombone 2001 prepared for	16	Clarinet	8
Principal Prepared for	8	Octave	
		Sub-Octave	
Couplers		Accessories	
Swell octave		Pedal pistons left to right:	
Swell suboctave		5 pistons to Swell, Swell to Great, Balanced	
Swell unison off		Swell Pedal, Great to Pedal, 4 pistons	
Swell octave to Great		Great.	
Swell suboctave to Great		Manuals:	
Swell to Great		Swell: Swell to Great, Swell to Pedal,	
Pedal to Great		5 pistons	
Great pistons to Pedal		Great: Great to Pedal, 4 pistons	
Choir to Pedal		Choir: Setter, 3 pistons, general cancel	
Swell to Pedal			
Great to Pedal			
Swell to Choir			

by Harrison & Harrison in 2000. Originally built by Father Willis in 1883, Vincent Willis added the Ophicleide to it in 1906, and two ranks came in 1988 from Marylebone Parish Church. The specification was published in the February 2001 issue of *Organist's Review*. The new 2001 publication "Organbuilding" gives full technical detail. The cathedral also has a second pipe organ that was in the Lady Chapel and is a three rank unenclosed extension organ built in 1976 by S E Gilks.

The organ was locked up and not heard!

St David's Cathedral – the Lady Chapel					
Positive – 56 notes		Choir - 56 notes		Pedal - 30 notes	
Diapason	8	Gedact	8	Bourdon	16
Flute	4	Principal	4	Bass Flute	8
Twelfth	2 ² / ₃	Nazard	2 ² / ₃	Flute	4
Piccolo	2	Fifteenth	2	Octave	2
Super octave	1	Larigot	1 ¹ / ₃	Positive to Choir	
		Choir to Pedal			
		Positive to Pedal			

As we were very late home after the concert, my wife decided that Thursday was going to be a “local” day. So a visit was planned to the new National Botanic Garden of Wales – this is visible from the cottage, its large glass dome moves with temperature changes. It is located off the B4310 which runs between the A40 and A48, grid reference SN522183 and is well worth visiting – and in a few years when developed will be even more so. Paxton’s tower is a folly built by the owner of Middleton Hall, the Garden centre site. The location appears to come under the parish of Llanarthne. The church of St David is located on the B4300 and is another of those locked whenever one looked, and without key information.

Llanarthne, St David			
Swell - left side		Great - right side	
Principal	4	Swell super to Great	
Lieblich Gedact	8	Wald Flute	4
Keraulphon	8	Dulciana	8
TC, stopped bass bottom octave		TC, stopped bass bottom octave	
Pedal		Open Diapason (Front case pipes)	8
Bourdon	16		
Swell to Great		Compass 56/30,	
Swell to Pedal		Trigger Swell,	
Great to Pedal		2 composition pedals to Swell,	
		2 to Great	

The church is not listed on NPOR, so it was with some surprise I saw activity there on our way to the garden centre. I was not able to photograph because the camera failure was a circuit board! However I did gain access to the organ that turned out to be a c1877 Nicholson. The church is rectangular with left hand chancel. Two ladies attending to flowers told me the church is never left unlocked! The organ located against the east wall seemed stiff from lack of use, but it had a mellow tone and looked cared for.

The members of the church had a millennium tapestry made showing interesting local buildings; this hangs in the chancel and is a real work of art. After this – to the garden centre!

St Mary, Angle			
Left Side drawstops		Right Side drawstops	
Swell		Great	
Oboe	8	Wald Flute	4
Gemshorn	4	Dulciana	8
Gamba	8	TC, stopped bass	
TC, stopped bass		Clarabella	8
Lieblich Gedact	8	TC, stopped bass	
Swell to Great		Open Diapason	8
Swell to Pedal		Pedal	
Great to Pedal		Bourdon	16

On Friday the sun shone, so we decided to explore the area west of Pembroke, and ended up at the village of Angle. The parish church of St. Mary was unlocked, so was the organ, and it was the only one that matched NPOR records. The organ here is a 1914 Sweetland, compass 56/30, with two composition pedals to Great and two to

Swell. It retained its trigger Swell pedal. Even the power was on, but no one was to be seen!

Then we went to the beach and into the sea that was quite warm! A beautiful spot looking across the bay to Dale. I was very surprised by the variety of what we saw, and how deserted the whole of this area appeared. On Saturday, it was back to home.

OUR WEBSITE

David Pether

The Association's website at

www.berkshireorganists.org.uk

has now been up and running for a year, and provides a frequently-updated source of information for members and those wishing to find out about our activities.

One of the most recently added 'pages' provides listings of members who are able to teach or act as deputies for services. This is proving to be a useful resource for clergy and organists looking for assistance from time to time.

We are now in the process of improving the number of links to our website, so that our details are included on the websites of local councils and arts organisations for example.

The monthly e-mail containing details of all notified organ-related events is now distributed to a mailing list numbering almost 70 people, members and non-members. This service is free to all who submit their e-mail address to the Association, and is a useful complement to the printed diary of events which we produce every four months.

ST MARY RECITALS

During the past year the following have given recitals in the Minster Church. Regrettably the series had to be suspended in November because of major structural and redecoration work, and for the last recital in November the organ and the console were both encased in plastic sheeting which must have made it practically impossible for the organist to hear anything. The recitals recommenced in April and we hope will continue indefinitely.

Those who so generously gave their time to contribute to the series were :

Leslie Davis	Christine Wells
James Williams	Roy Woodhams (twice)
Cynthia Hall	Mary Harwood
Graham Ireland (twice)	Stephen Nye (oboe) with Graham Ireland
Malcolm Stowell (twice)	Michael Howell
Jonathan Holl	Ray Isaacson
Frank Brookes (twice)	
Ian May (twice)	

LOCAL ORGAN RECITALS

David Pether

The Association's series of local organ recitals continues to be amongst the most visible of our activities within the community, encouraging music-making in a variety of locations.

These events give members the opportunity to perform in public concert, freed from the restrictions of a church service, often on an organ which is not their regular instrument. In the process the profile of the Association is raised, and with accessible programming in venues across the area we hope to develop a wider audience for organ music. Profits from the retiring collections are divided between the host churches and the Association, providing a welcome boost to our funds.

Over the past year the following recitals have taken place:

16 Jun 01	Philip Aspden at St.Paul's Church, Wokingham
15 Jul 01	Ian May at St.Mary the Virgin, Hambleden
22 Sep 01	'The Committee Entertains' at All Saint's Church, Reading
20 Oct 01	Jonathan Holl at St. Mary the Virgin, Henley
17 Nov 01	Mary Harwood at Christ Church, Reading
17 Feb 02	Christine Wells at St.Mark's Church, Reading
16 Mar 02	David Pether at St.Andrew's Church, Sonning
4 May 02	David Old at St.Michael's Church, Tilehurst

SOLUTION TO CROSSWORD

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

CLERGY PREFERENCES

An old Brethren preacher was dying. He sent a message for his Doctor and his Lawyer, both church members, to come to his home.

When they arrived, they were ushered up to his bedroom. As they entered the room, the preacher held out his hands and motioned for them to sit on each side of the bed. The preacher grasped their hands, sighed contentedly, smiled and stared at the ceiling.

For a time, no one said anything. Both the Doctor and Lawyer were touched and flattered that the old preacher would ask them to be with him during his final moment. They were also puzzled – the preacher had never given them any indication that he particularly liked either of them. They both remembered his many long, uncomfortable sermons about greed, covetousness and their avaricious behaviour that made them squirm in their seats.

Finally, the doctor said, “Preacher, why did you ask the two of us to come?” The old preacher mustered up some strength, then said weakly, “Jesus died between two thieves...and that’s how I want to go.”

HONORARY FELLOW

Dr Francis Jackson

(Dates below are the year of election for the following year)

PAST PRESIDENTS

1921 - 23	<i>Percy R Scrivener FRCO FTCL</i>
1924 - 26	<i>A C P Embling MusD FRCO</i>
1927 - 28	<i>Percy R Scrivener FRCO FTCL</i>
1929 - 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 MRICS IRRV</i>
1994 - 95	<i>Graham Ireland BA BMus MMus FRCO</i>
1996 - 97	<i>Donald Hickson</i>
1998 - 99	<i>Christine Wells BMus FRCO LRAM</i>
2000 - 01	<i>Graham Ireland BA BMus MMus FRCO</i>

PAST SECRETARIES OF THE ASSOCIATION

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

PAST HONORARY TREASURERS

c1954 – 1958	Leslie Pratt
1959 – 1960	Mrs S Stephenson
1961 – 1976	Leslie Pratt
1977 – 1979	J G Davies
1980 – 1982	Peter Marr
1983 – 1989	David Duvall

PAST EDITORS OF *THE BERKSHIRE ORGANIST*

1948 – 1973	Albert Rivers
1974 – 77	Leslie Davis
1978 – 83	Gordon Spriggs
1984 – 1997	Gordon Spriggs and Philip Bowcock