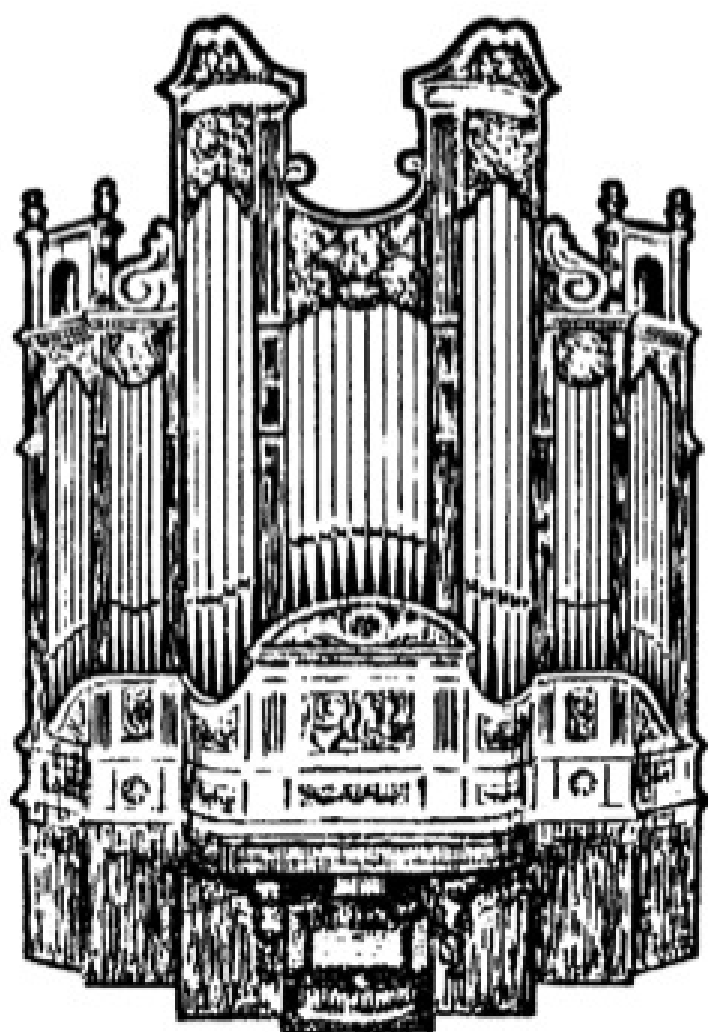


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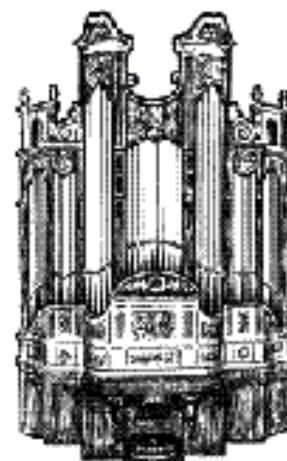
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THE BERKSHIRE ORGANISTS' ASSOCIATION

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.

Starting in 1965 we arranged regular celebrity recitals on the historic Father Willis organ in the Reading Concert Hall until these were suspended when the Hall was closed prior to restoration.. They have been resumed under the auspices of the Borough Council since the restoration of the Concert Hall in 2000

(b) Communication with members.

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

(c) Exercising an influence in the outside world.

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

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THE 83RD ANNUAL GENERAL MEETING AND RECITAL
held at Wesley Methodist Church, Reading,
10 May 2003

THE PRESIDENT'S REPORT

It has been a great privilege to serve the Association as President for the past year, but I must confess that without the help and guidance of my fellow officers I would have found this an impossible task. I have sought help from Graham Ireland, my predecessor, so many times since I succeeded him, that it is a wonder that he doesn't feel he is still President. His advice, always cheerfully offered, has been an immense help to me, and during the period when both Margaret and I were incapacitated he came to the rescue in a most generous way. I must also specifically mention Michael Humphries, who, despite living several miles away from me has come to my home on several occasions to rescue me from some pit or other I have dug myself into in my computer system. But I am grateful to all of the Committee who have helped keep me on the straight and narrow (well as far as the organ world is concerned!). What would we have done without our hardworking Treasurer, Mark, and those who bring our activities to the wider world - Philip, with the much admired *Berkshire Organist*, David and Don with the very informative web-site and the Diary. Alan, too, has been a stalwart in his first officer's post with us, and how ably he fills that role. Anne Bolam subtly stirs our consciences whenever she rattles the Benevolent tin, making sure that we don't slip past her unnoticed.

I was glad of the opportunity to represent us at the Jubilee service at St Mary's, and afterwards at the Town Hall party. This was a truly memorable occasion, though sadly, the Queen Mother, who was to have been there, had died a few weeks earlier. More recently Don and I (accompanied by our wives) were able to attend the memorial service for Vernon Openshaw at Rotherfield Peppard, and were able to share in the tribute to one of our members who had given so much to church music over a very long period.

The number of events our Association has arranged seems to grow year by year, and I am only too aware that I have not been able to attend as many recitals as I would have wished. However, all those I did manage to get to were of a very high standard, and I shall never forget the duets played on the Wesley organ by Chris and David - especially the Mozart.

Talk about buy one, get one free!

I've been particularly pleased that more of our members are taking part in the outings so excellently arranged by Christine, and it is especially good to see some of our younger members at these events. Without them, the Association would not have a future, and I am pleased that we try to encourage them as soon as their legs are long enough for their feet to reach the pedals!

There have been a few anxious moments during the year. The Data Protection Act has caused problems with the way we publish our members list, and proposals concerning the licensing of premises where music is performed looked as if we might have difficulties as far as our own recitals, etc are concerned, and though it now looks hopeful that our fears will be unfounded, we will have to continue our vigilance over this matter.

I'm aware that since I became a member many years ago (my first recollections are of visits to the Henry Willis works down the Old Kent Road, and to Hill, Norman and Beard in North London in the 1950s as well as Gordon Spriggs' Presidential Service at Greyfriars in 1956) our role has changed. I believe I am right in saying that at one time you had to have an organist's or deputy organist's post before you could even join. Nowadays, a number of churches regard the organ as only secondary to a music group, with the sad effect that many congregations do not get a chance to hear much of the first class music that forms the organ's repertoire. On the other hand, digital technology now makes it possible for us to have a good quality instrument at home, and I know of at least four of our members including me, (and another one just about to) who are fortunate enough to enjoy playing on our own organs. It seems to me that this may widen the range of music played by our members, in that there will be more secular music played. Perhaps this can only be a good thing, for there is still the attitude among some people that any music played on the classical organ must of necessity be "church music."

Whatever the direction the Association takes, I know that we have a dedicated team of officers and loyal members to ensure its success for many years to come.

Jim Wooldridge

THE SECRETARY

Firstly I must apologise for my absence at the AGM and I wish to thank Don Hickson who kindly volunteered to take the minutes of the meeting. Secondly I should introduce myself since many of you will recall that at last year's AGM no nomination for Secretary was made during the meeting. It seemed a little unfair that our President, having been Secretary, should find himself in the position of combining both roles. I volunteered after the meeting on the understanding that home circumstances could on occasion prevent me from attending meetings etc., as indeed it has for this occasion. I would like to thank your Committee for their tolerance and understanding whilst I am learning my way around the Association's business, and particularly our President, Jim Wooldridge, who has had to guide me on a number of occasions.

The IAO and those local Associations with whom we correspond have been informed of the change of Officers. We have close contacts with our Buckingham colleagues and an interchange of news is being maintained.

The IAO, beside the usual information and returns this year, requested that all Associations should consider writing to the Secretary of State for the Department of Culture, etc., regarding proposals for the introduction of entertainment licences including churches. This was discussed at the January committee meeting but at that time it appeared that the inclusion of churches, village halls, etc., would be withdrawn. It was thought that no such letter would therefore be necessary but doubts arose after the meeting, and I have therefore sent a letter on behalf of the Association to urge that these exemptions be maintained.

The IAO also reminded us of their Grant and Guarantee Scheme which could be of use in the planning of educational events by providing direct assistance or at least a guarantee against loss. Of course any such event would have to be approved by the IAO. We have also been informed of the work of the Eric Thompson Trust, which aims to provide small grants to enable in particular young organists to attend master classes and educational courses.

We have welcomed four new members of the Association this year, thanks to the efforts of the various among you! Our thanks go particularly to those who manned the Town Hall during the Heritage Open Day, ensuring that Reading is kept informed of its Father Willis treasure.

Thanks to sterling work by Philip Bowcock and his sub-committee *The Berkshire Organist* was produced and distributed to all members. This has been a stressful year as regards the production and printing because new printers had to be found. Beside the concerns over costs, the layout, etc., of the journal required to be checked and if necessary revised. This is a time consuming process. The distribution has been as wide as usual with this year certain additional copies sent, including one to Cologne!

Copies of the Woodley Festival syllabus were again sent to various schools in the area to encourage entrants from them for the Organ Classes which are sponsored by this Association.

The Organ Club visited Twyford and district for one of their monthly meetings, the event being organised by our Treasurer, Mark Jameson, with the assistance of a number of our members. The visit was joined by a number of Association members and was very much enjoyed by all present.

Alan Kent

THE RECITAL

Prior to the AGM Christopher Cipkin gave a most enjoyable short recital on the organ of Wesley Church, attended by members of both the Association and the Church. The recent overhaul of the organ which included a detached and moveable console enabled the audience to be much closer to Christopher than is usually the case at recitals.

It must be said that the organ, overhauled as it has been, is nevertheless not in the most satisfactory position, being tucked away in an alcove at the rear of the choir stalls, and the sound has a tendency to give the impression that it is coming through a tunnel as the upper harmonics get lost on their way to the body of the building.

In the 1999 restoration by T W Fearn of London, new additions included the Trumpet, Clarion, Celeste and Twelfth. The 16 ft Bourdon was extended to 8 ft and 4 ft

Philip Bowcock

The organ of Wesley Methodist Church, Reading			
Great		Swell	
Open Diapason	8	Lieblich Bourdon	16
Hohl Flute	8	Open Diapason	8
Dulciana	8	Stopped Diapason	8
Principal	4	Salicional	8
Harmonic Flute	4	Voix Célestes	8
Twelfth	2 ² / ₃	Principal	4
Fifteenth	2	Mixture	III
Sesquialtera	III	Cornopean	8
Corno di Bassetto	8	Oboe	8
Trumpet	8	Tremulant	
Clarion	8		
Pedal		Accessories	
Pedal Acoustic Bass	32	Swell Unison off	
Open Diapason	16	Swell Sub-octave	
Bourdon	16	Swell Super-octave	
Bass Flute	8	Swell to Great	
Octave Flute	4	Swell to Pedal	
		Great to pedal	
		Three coupler reversers	
		Five thumb pistons to each manual	
		Ten toe pistons controlling a two-channel capture system	

Programme	
Variations on an Original Theme (op 58)	Flor Peeters (1903-1986)
Toccata, Adagio and Fugue in C major (BWV 64)	J S Bach (1685-1750)
Romance sans Paroles (op 7)	Joseph Bonnet (1884-1944)
Allegretto	William Wolstenholme (1865-1931)
Sonata in F minor (op.65 No 1)	Felix Mendelssohn-Bartholdy (1809-1847)

HANDS-ON EXTEMPORIZATION OR CALL IT WHAT YOU WILL

Graham Ireland

I am sure that occasions have arisen, and will continue to arise when you are required to 'fill in' at some moment in the service, or perhaps keep going until the arrival of the funeral party or the bride.

The following suggestions may be helpful to those who find themselves in the latter predicament. The list is by no means exhaustive, and many other ideas will occur to you in time.

1. If your piece begins with an introduction go back to the beginning but start at the end of the introduction where the main idea is stated. For variety you might change your registration.
2. Many pieces conclude with a codetta section. This could be repeated with a change of registration, or even a slowing down of tempo or both. (See the end of Handel's Largo).
3. Many pieces modulate to the dominant or some other related key half way through. Make a note of these places and repeat them from this point. Closely related keys should not require any digressional material before your repeat.
4. Some pieces such as Wagner's Bridal March can be repeated with the entire middle section omitted.

In other parts of the service the above suggestions are not suitable. Might I suggest therefore, that you extemporize on the hymn which you have just sung or the one you will be playing next. As a student at Sheffield University, I would sit next to the cathedral organist, on Sunday mornings giving notes in the service or playing the occasional voluntary at the close. He was a gifted player often asking me to choose the final voluntary, which he dug out of his cupboard during the sermon and then played with great panache at the end, listened to by an adoring congregation. (He was a contemporary of Dr H W Sumsion, and both studied under Herbert Brewer at Gloucester Cathedral). His playing was impressive enough, but his extemporizations on the processional hymn due to be sung in a few minutes' time were so memorable that I am able to recall his basic methods in some detail. In making music nothing seemed to worry the goodly Dr Tustin Baker. An out and out Romantic, his playing was effortless and extremely colourful, and he excelled in the interpretation of such works as for example Harwood's great Sonata in C# minor. To him the cathedral organ was an orchestra of some sixty differing tone colours. No composer escaped his orchestral clutches, not even Bach, whose Toccata and Fugue in D Minor was transformed into a romantic riot only equalled in the present day by Carlo Curley's interpretation, as heard on Classic FM.

What were the secrets of Tustin Baker's extemporizations? He may have been the proud possessor of a Durham DMus, perfect pitch, and an impeccable technique, but the plan of his extempore pieces was simplicity itself. His genius lay in selecting ideas and colours from the myriads of possibilities open to him from the hymn in question, and weaving them into a creditable piece. I propose to outline his ideas (some of which I use each Sunday morning at St Andrews) in this article. You will require at hand the four part hymn tune *Moscow* for reference purposes. My version of it is in G major. Tustin Baker's ideas go like this.

1. Stick to a simple form.
2. Focus on two or three ideas from the hymn.
3. Keep a standard key scheme in mind.
4. Choose a style for your extemporization.
5. Prepare your registration.

1 Simple Form.

True Binary form is difficult to create on the spur of the moment. Sonata form as practised by the classicists/romanticists is too long winded, and the freer 'forms' such as Bagatelles, Fantasias, and Impromptus need careful practice if they are to be successful and live up to their name. The most obvious one is Ternary or ABA form. At its most simple it could be a theme A followed by a change of key leading to theme B, then a repeat of theme A. A more ambitious scheme would be Introduction, Theme A, transition to the Dominant key for Theme B, a modulation to the Tonic key for a decorated repeat of Theme A, followed by a short Coda. I can hear you saying, 'that's quite impossible'. Well, it isn't, with thoughtful practice beforehand if necessary.

2. Ideas.

Keep these simple. Two will suffice for your piece, and you will incorporate more with experience. They should be different either in rhythmic or melodic characteristic, for this will help you to keep on course. Don't choose complicated ideas until you are ready for them. It is a good idea to change the time signature of your piece to add a little *je ne sais quoi* to it, and return to the original one for your final statement.

3. Standard key schemes.

Modulation from the Tonic to the Dominant is the most useful. Sharpen the fourth of your home key to arrive in the Dominant and flatten it to return to the Tonic. Modulation from the Tonic to the Sub Dominant will involve flattening the seventh of the Tonic key.

4. Style

Your main concern here should be texture and harmony. A melody in the treble with a simple accompaniment in the bass with pedals is a good basis for setting your piece in motion. Choose a rhythmic pattern for your left hand which you can maintain with ease, and select some harmonies perhaps based on those of the hymn tune. In the middle section you could, if you feel really bold, put the tune in the tenor, reverting to the original for the A repeat. Perhaps you could add contrast by playing a homophonic section.

If you have some sequences up your sleeve use them in the middle section, for they are not only colourful, but they add an adhesive quality to your piece.

5. Registration

This will depend on the place in the service where your extemporization takes place. To take one example it may be after the Gospel has been taken down to the people, in this case a loud joyous piece would be most suitable. Collection time might benefit from a contemplative piece.

In case you have forgotten, I did say at the outset that my ideas here are by no means exhaustive. They serve merely as a simple framework on which to hang ideas. As you gain in confidence try different forms, be more ambitious in your key schemes, and colour your piece with contrasting registrations. You will in time receive congratulations from more discerning members of your congregation who recognize the hymn that you have chosen for your extemporization or who are elated from being spared aimless meanderings over the manuals, or a torrent of unrhythmic discords played fortissimo.

Best of luck to you in your endeavours! Invite us to hear one of your attempts if you should turn out to be a David Briggs.

Enclosed with this edition of *The Berkshire Organist* is a 'written out' version of such an extemporization based on my suggestions outlined above.

THE JUBILEE

The Jubilee of Her Majesty The Queen was celebrated by a Civic Service in the Minster Church with our President, Jim Wooldridge, representing the Association. This was an event for the whole of Berkshire with the Lord Lieutenant, mayors, chief executives and representatives of all the major organisations of the County. The Queen Mother, who died on 30 March 2002, was sadly missed as Chief Guest at this event.

Following the service, all those attending processed along Friar Street to the Concert Hall for refreshments. During this Graham Ireland and Philip Bowcock were invited to play incidental music on the Father Willis which was heard for the first time by many present. Some apparently did not even know of its existence!

PREPARING FOR THE END?

Peter Marr

St Barnabas, Beckenham, where I have been Vicar since 1992 has, in common with many parishes, old people's homes within its boundaries. We have only two, one residential and one a nursing home. I visit the residential home each week and hold a short service there. There are in the region of twenty residents at any one time. The service always includes two hymns for which I prepare large print copies of the words. I should like to share my experiences over this with the hope it may both jog the memories and urge the consciences of the readers of *The Berkshire Organist*, in particular those who are involved in playing hymns for their churches. The reason for that will be made clear.

When I started, I used to pre-record the music of the hymns for use at the service. In due course it so happened that my tape recorder went wrong and would not record. So I discontinued the use of taped accompaniment and, as I had sung along with the residents anyway, just continued like that. An interesting thing was that this loss of instrumental accompaniment seemed to improve rather than discourage the joining-in and singing of the residents. It was not a reflection of an increase in their mental capacity, for over the years the Home concerned had been taking more residents with Alzheimer's-related problems than before. This made me think not so much about why this improvement should come about (unless it was a figment of my imagination), but about the repertoire that we used.

In numerical terms, the repertoire over the course of a year is just over thirty hymns. Interestingly this is not so very different from the number of tunes usually found on a set of barrels on late 18th-century/early 19th-century church barrel organs as being the number that a congregation can cope with over the course of a year. Naturally, our repertoire is different from those! I have tried to reflect the church's year by selecting suitable hymns in tune with the time of the year but keeping within a known repertoire.

Now to some, judging the content of this repertoire will have been a subjective judgement, but not entirely. Although I was brought up on the *English Hymnal* (1906 edition rather than the amended 1933 edition) I played the organ in the 1950s in a number of village churches that used A & M Standard edition. So that's fifty-odd years ago. What were the residents of the Home brought up on, either at school or at church or chapel?

Before we can answer that question we might consider some other background. The bulk of those hymns with tunes (and the association of one with the other is essential) that formed the *popular* element in *Hymns A&M* and the *Revised A&M* (1950) derive from the flowering of hymn-tune writing in the 1860s and 1870s. The “big” tunes of eight lines or so tend to date from a little later. With the exception of a few tunes, I would imagine that only a small amount of material that dates from after 1900 remains in the memories of the post-75 year-old generation as far as their church connections are concerned, with some significant exceptions such as *Thaxted*, *Down Ampney*, and *Abbotts Leigh*.

We are therefore looking at a relatively simple question. What remains in the deep memories of the non-churchgoing 70-90 year olds now, early in the 21st century, and why?

Their school experiences, the “younger” ones from the thirties, and the “older” ones from the twenties, will have etched their memories of hymnody. The former may well have had the experience of the influence of Martin Shaw’s new tunes (perhaps in *Songs of Praise* or derivative material), the latter almost certainly from *Hymns A&M*. Both of these elements of repertoire continued in wide use for quite some years. And here we come to the issue that is the point of this article.

Firstly, the experience of hymnody in most schools is vastly different, or non-existent, when compared with the experience of the post-70 year-old generations.

Secondly, there was, broadly from 1870, a fairly static core within the hymn repertoire even if that core grew. That is no longer the case. It is not that the repertoire is increasing, as is to be expected as the church changes, but that it is changing rapidly, so much so that in some traditions the great corpus of English hymnody is jettisoned in favour, solely, of worship songs. These, I think by their nature and style, will often be ephemeral. This is exacerbated by the use of short-life acetates rather than longish-life hymn books, even allowing for the fact that large numbers of hymns published in all printed hymnals inevitably drop out of use. Some worship songs, however, may stand the test of time. Excellence is no criteria either way. Fashion may be. The work of the Church Light Music Group and the intriguing tunes of Malcolm Williamson are two areas that come to mind.

This seems to point to accepting the fact that if Christian hymnody is to find a place in geriatric spiritual care in fifty to sixty years’ time, the situation over repertoire — now a rapidly shifting repertoire — may well have to be approached very differently from the way we may approach it today.

LONDON VISIT – 8 FEBRUARY 2003

Don Hickson

On a dull but not too chilly February day some 16 members of the Association and friends made their way by various means to the capital for the first outing of the year. The first port of call was the Handel House Museum in Brook Street – not far from the upper class stores of New Bond Street, which might have been an expensive temptation for some of the ladies in the party.

The Museum is situated on all three floors of the house in which Handel spent a large part of his life, and wrote many of his more famous works, including *Messiah*, and where he was to die. On the top floor we first saw a short video which included excerpts from Handel's works, comments on them, and a section showing the creation of a painting inspired by the Hallelujah Chorus. We then continued round the house through the various rooms, most of which were devoid of furniture and mainly depicted portraits and sketches of the period. Furniture was present in only three rooms – the bedroom which contained the made up tester bed in which Handel died, the "Rehearsal" room where we had the pleasure of listening to a quartet playing, and the composing room which contained a dummy keyboard and harpsichord. Although it was explained that, because the rooms were used in Handel's time for performances, it was probable that there was only room for chairs, the writer finds it difficult to believe that he would have had nowhere to hang his clothes, or to store his food and wine, bearing in mind the reputation he had for indulging in these commodities!

After we had satisfied ourselves in this respect in our own various ways we re-assembled after lunch at All Souls' Church, Langham Place. This church, built in 1824 and the only one in London designed by Nash, is now probably best known for its association with the BBC next door, and was for many years the venue for the broadcast of the Daily Service. Although the famous exterior view remains unaltered,

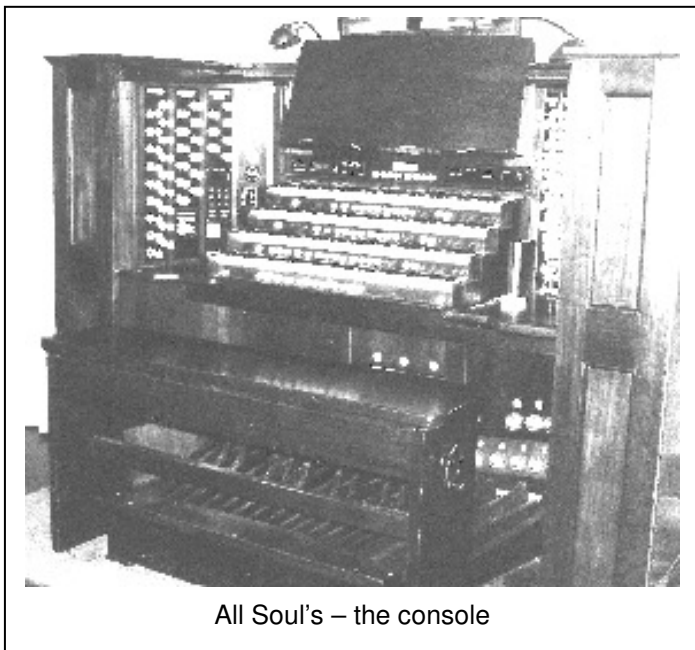


All Soul's – a general view, showing the console (centre) and the lectern (left of centre)

internally the church has a very airy and modern look despite the retention of the original design with its unique columns. The East end is dominated by a strikingly modern metal combined lectern and pulpit, behind which were chairs

for the All Souls' Orchestra. The three Services on Sundays are accompanied by organ and orchestra and with congregation at each generally exceeding 1,000 (with overspill in the hall below) Colin Gouldon (our host there) explained that full organ is needed nearly all the time to support the orchestra and congregation during the hymns!

The first organ in the church was built by Bishop and various rebuilds have taken place over the years by Hunters and Willis culminating in the latest rebuild by Harrisons. This produced the very fine 4 manual instrument that stands in glory to the south side of the chancel, with the gilded pipes (some of



All Soul's – the console

which are the original Bishop) in the gallery at the West End. The Willis 3-manual console at the West End has been retained and can be used if required with the stops from the fourth manual playable from the remaining three. After a fine demonstration of the organ by Colin Gouldon it was time to throw it open to volunteers, but as we had been joined by a similar sized party from the East Surrey Association very few of our members actually had a chance to try their hands on it.

It was now time to venture out into the open again for the short walk round the corner to All Saints' Church, Margaret Street and what a contrast! Built some thirty years after All Souls, this building was a truly magnificent Victorian edifice, high vaulted, quiet and decorated with tiles and the pastel coloured painting so typical of the period. We were welcomed by Harry Bramma who told us that the church was designed by Butterfield, and was intended as a flagship for the resurgent Oxford Movement in the Church. The original organ by Hill was unusual in that, although it had 4 manuals, they were Great, Swell and two Choir Manuals (one each side of the Chancel). This was a specific requirement to enhance the accompaniment of antiphonal plainsong singing which was a feature of the liturgy there.

As at All Souls, there have been many rebuilds since then, some in very quick succession, and the 1874 work replaced the North side Choir organ with a more conventional Solo manual. In 1895 hydraulic action was installed but the amount of pressure required to service such a large instrument was such that even the high pressure water mains had difficulty in providing the necessary power sometimes with unfortunate effects! Electric blowers were installed in

1957. Once again a demonstration by Harry Bramma competently showed us what the organ could do before we were allowed to have a go. Unfortunately, because of the numbers present and the need to be clear by 5.30 when Confessions started, only a few were able to take advantage of this wonderful opportunity.

So it was back to our respective trains and the journey home, while we reflected on what, on balance, was a fine day organised by our programme committee and containing some unusual, but well worthwhile items.

VISIT TO EDINBURGH

Jonathan Holl

At the beginning of October, six members of the Association together with two spouses arrived at the Ibis Hotel, situated centrally in the old part of Edinburgh, to spend a very busy and absorbing three days hearing and playing some of the finest organs in the city. The tour had been arranged by Michael Harris, Organist of St. Giles Cathedral, and a member of this Association.

After an early evening meal nearby, when we were joined by Michael's wife Brigitte, herself much in demand as an organ teacher, we were led into St. Giles Cathedral to visit the spectacular Rieger organ, installed in 1992 – spectacular not only aurally but also visually. The case is tall and slender, built of Austrian Oak and finished in a translucent red stain. Pipe shades and additional decoration include the use of bronze and glass built into the woodwork. The organ has three manuals with 57 speaking stops, boldly voiced, making possible authentic interpretations of all schools of music. Michael gave us excellent demonstrations on all the organs to which he accompanied us, and his playing was always much appreciated. He explained that this organ puts the fear of God into the congregation! We could certainly see why – for full organ it is seldom necessary to use all the Swell and Great reeds together!!

The next morning, after a 15 minute walk, we found ourselves at Greyfriars Church, where in about 1990 Peter Collins installed a large three manual organ with 47 speaking stops. This is amongst the largest of new tracker organs built in Britain. It stands imposingly on a west-end gallery and like the organ in St. Giles was a joy to play.

Our next port of call was to Canongate. Here was a little gem! – a small two manual Frobenius. A large part of the church was decorated in blue with different shades for wood panels etc. The organ case was in similar hue, and the whole church had a feeling of freshness and of being well cared for. The organ was a delight, with very clear sounds, as well as being completely unforgiving in any technical indiscretions or irregularities of touch on the part of the player! In his demonstration Michael played some Mendelssohn,

showing us that the organ could well do justice to music outside the baroque genre.

During the afternoon we explored some of the quieter parts of Edinburgh, walking through wooded areas with streams, and passing the birthplace of one of our party! After taking afternoon tea and scones, we arrived at St. Mary's Episcopal Cathedral to attend the evening eucharist service at which we were officially welcomed. After the service there was a short wait before the organist, Matthew Owens, could greet us because the choir needed to rehearse for 15 minutes for a service the next day at which a new window was to be dedicated by The Princess Royal. We had a slightly curtailed time at the four manual Willis/Harrison before visiting the Song School. Of much more interest than the newly-restored two manual Willis organ were the amazing murals all around the room. These were painted about 100 years ago and depict amongst other things all the members of the choir and clergy at that time!

After breakfast the next morning Michael joined us for a short bus ride to visit the somewhat circular church of Broughton St. Mary. After the mostly modern organs we had been playing, here was a small two manual Lewis built in 1882 – another gem. Although recently restored, the manual action was fairly stiff, but the sound was something to behold – very clear singing tone and a very rich full organ. The abbreviated specification gives no idea of the sound.

Gt. 16 8 8 8 4 4 III 8. Sw 8 8 8 8 4 8 8. Ped. 16 16 ped octave.

We then continued to St. Stephens Centre – a redundant church, now used for all sorts of activities, but with the original three manual Father Willis kept in good condition. After the yoga class had finished, we were able to enter. The organ has many similarities to that of Reading Town Hall, and the noble sound was certainly reminiscent of the latter *before* its recent restoration!

The afternoon was free, and some took the opportunity to visit The Royal Yacht Britannia which is now permanently berthed at Leith. Although time was short, (one was able to walk around in one's own time), the tour was extremely interesting, seeing almost everything from the Honeymoon Suite to the fireman's quarters, engine and laundry rooms. We managed to find time for afternoon tea and scones.

Later, for our final visit we were greeted at the McEwan Hall by Dr. John Kitchen, the University Organist. The McEwan Hall is the university's Graduation Hall and is a remarkable building of enormous grandeur. The organ was originally built in 1897 by Robert Hope-Jones with some reconstruction in 1953 by Willis. Rushworth and Dreaper did further work in 1980. Today the organ has 62 speaking stops and a moveable console. The internal layout is rather strange with the Solo and Choir chambers placed at right-angles to the Great and Swell divisions and at some distance apart. But in spite of all the supposed theoretical shortcomings, the sound, (which is the final judge of an

organ) was one of amazing majesty and splendour. Dr. Kitchen played to us the first movement of Widor's Symphonie V before we all tried our hand as usual.

We then walked barely 100 yards to the Reid Concert Hall. The difference in organ culture could not have been more marked. Here was a strictly North German classical organ built by Ahrend with 21 stops in 1977. The Rückpositiv, as normal, is behind the player, but the stops for this division are also behind the player on both sides! A straight, flat pedalboard and of course no aids to registration complete the scene. This is certainly an organ where one seldom makes any registration changes during a performance – indeed one does not need to! A lovely sound for the baroque repertoire.

Gastronomy had not until now been a notable part of this tour, but Dr. Kitchen recommended a first class Italian restaurant nearby where the evening was completed with excellent food and conversation.

Grateful thanks are due to our three hosts: Dr. John Kitchen, Matthew Owens, and above all to Michael Harris, for arranging such an interesting few days. His organ demonstrations, enthusiasm and good humour will long be remembered.

AND THE “SOCIAL” SIDE :

Anne Bolam

This was an interesting occasion for me, having been born and brought up in Edinburgh, and I gained a completely different perspective from a “visitor's” angle.

Those of us who attended stayed at the Ibis Hotel at the junction of the High Street and the Bridges, very convenient to St Giles, Greyfriars Church and the Canongate Church (the Queen's Parish Church when she stays at Holyrood).

I recall that the men didn't like the continental breakfast provided by the Ibis – expecting porridge and a “fry-up”. One morning the fire alarm went off and we all had to leave the breakfast room – a small man grabbed his breakfast tray which he propped on a wheely bin, only for the butter pat to fall on the pavement. He scooped up the butter and applied it to his croissant! Five fire engines attended the “fire” which turned out to be a rather hot hairdryer setting off the fire alarm.

A few minutes after that there was a massive fire near the old part of the city which destroyed many listed timber buildings.

The weather was fine for most of the time - just as well, as we had a great deal of walking to do.

VISIT TO OXFORD CHAPELS

April 2002

Dennis Tutty

Our tour of Oxford College Chapels was led by our distinguished President, Graham Ireland, with a good representation from the BOA membership on a bright spring Saturday in April.

First stop was the three manual instrument at Magdalen College (1986 Mander restoration in the Cottingham Stone Chaire Case built in 1830). The magnificent College chapel has exquisitely decorated wooden choir stalls and a stone vaulted roof which together seemed to enhance the sound of the organ from the chapel floor, although presenting the not unusual problem of the organist not being able to appreciate the full tonal quality of his/her effort. Although the chapel organist was not present it was comforting to find the building heated and we were able to crowd into the restricted space around the console at the back of the chapel to inspect and try the instrument once we had discovered the power switches. Interesting to note that the pedal board was straight, in line with current fashion, although we had difficulty in working out how to couple the Swell and Great.

A sprightly walk passing through Christ Church Meadow and across the main road brought us to Pembroke College where we were met by Matthew O'Donovan and organ scholar Richard Leach, our guides to Pembroke and Merton College Chapels. We got the impression that the porter thought we might be from the press but our guide was able to reassure him and we proceeded to the relatively small but highly decorated chapel with a wonderful painted ceiling in a flower motif and colourful statues along the walls.

The 1995 two manual organ was originally in the Sheldonian and is an early Letourneau instrument, one of the first by a builder from Canada. We were treated to a demonstration by Richard Leach who gave a faultless performance of the Fugue from Fantasia and Fugue in G minor BWV 542 – music eminently suited to the instrument. Again a straight pedal board, but this did not present problems to Graham in his rendition of the Nikolaus Bruhns' *Praeludium in E minor* which starts with several bars of speedy pedal solos. The general feeling was of a somewhat dead acoustic in this chapel.

Finally we arrived at Merton College. A large chapel, rather spartan but with a magnificent stained glass east window. There were two organs, a chamber organ near the altar and the main 1968 Walker two manual instrument at the west end. My first thought was "the main organ can't fill this place". How wrong I was. Organ scholar Matthew O'Donovan gave a virtuoso rendition of the Fugue from Prelude and Fugue in E flat, "St Anne" BWV 552 (O God our Help), which filled the building with rich bright sound. The

problem we then had was "Who follows that?" One of our youngest members came to our rescue with a beautifully restrained rendering of the Adagio from Sonata No. 3 in C minor by Guilmant. Nice to come across a concave pedal board at this organ. The chamber organ (Byfield? c.1750) was a delight. Half a dozen stops, no pedals, but a divided compass manual and a "soft" pedal. The short demonstration by Matthew brought out attributes a much larger instrument would envy.

A very enjoyable afternoon and a delight to see two of our youngest Association Members, Paul and Charles were not shy in going forward to demonstrate their considerable talents. As one of our older members commented, the future of the Association is in good hands.

DAY VISIT TO GLOUCESTERSHIRE

Paul Manley (12)

Our first church we visited was HOLY TRINITY, MINCHINHAMPTON. The organ had three manuals and was positioned up in the chancel. It had a mixture of actions shown below:

Gt/Sw	Tracker
Choir	Electric
Ped	Tubular pneumatic and Electric

We arrived just before a fireman's wedding for which some of us, (Herriotts and Manleys), rang the bells – a 'grab' (new tower) for all of us.

HOLY TRINITY, AMBERLEY was our next church. The console was detached and was surrounded by a curtain. The organ had two manuals with a third manual connected to an electronic keyboard.

Before the next church we had lunch and a very welcome beer or two at a beautiful local pub where we also saw the dentist from the popular TV series *As Time Goes By*.

ST. MARY MAGDALENE, RODBOROUGH was next. There was a two manual organ which had an electric action and a balanced swell pedal. One of the previous vicars of this church was the writer of the *Thomas the Tank Engine* stories, Revd Awdrey. This was probably my favourite church.

Our final church was ST. GEORGE, KING'S STANLEY. When the organ here was first built, it had one manual and pedal but in 1895 a second manual was added. The action of the organ was tracker to the manuals and electro-pneumatic to the pedals. It had five combination pedals – three to Great and two to Swell. It also had a balanced swell pedal. It was at this church that we were welcomed with tea and biscuits.

I thoroughly enjoyed the outing.

BERKSHIRE ORGANISTS VISIT WEST BERKSHIRE

Mark Jameson

12 April 2003

This outing was a visit to West Berkshire – a corner little known to many of us from the centre or east of the County. After cold weather early in the week, the day was sunny and warm though it did cloud over later in the day.

There was an especially good turn out of members, and it was good to see new members taking part. There was healthy competition for the organ bench – all abilities were active! Tony Foster-Waite and his wife were with us for the day and it was good to be able to see their work. Our ports of call were :

ST. LAWRENCE PARISH CHURCH, HUNGERFORD

This church is located next to the Kennet and Avon Canal, (Grid Ref SU3368) and was built around 1820 replacing an older building, and pictures of previous buildings feature in the vestry.

The organ is positioned in the rear gallery and the front pipes are decorated. In c1854 Eagles installed a single manual organ of five octaves with Open

The organ of St Lawrence, Hungerford			
Great (Right jamb)		Swell (Left Jamb)	
Open Diapason	8	Lieblich Bourdon	
Gamba [sounds like a stopped bass octave]	8	(full compass)	16
Dulciana	8	Open Diapason	8
Gedackt	8	Salicional	8
Principal	4	Voix Celeste (TC)	8
Flauto Traverso	4	Principal	4
Twelfth	2 ² / ₃	Piccolo	2
Fifteenth	2	Mixture 12.15	11
Mixture 19.22 (1975 Percy Daniel)	11	Horn (Revoiced by Percy Daniel)	8
		Oboe (Revoiced by Percy Daniel)	8
Choir (Right jamb)		General	
Rohr Flute	8	Left of Keys:	
Lieblich Flute	4	Swell to Pedal	
Principal	2	Great to Pedal	
Sesquialtera 12.17	11	Choir to Pedal	
Trumpet	8	Right of Keys:	
Pedal		Swell to Great	
Open Diapason	16	Choir to Great (prepared for)	
Bourdon	16	Choir to Swell	
Trombone (Extension Choir)	16	Swell octave	
Stop head style: F&A script original stops. FW– small black script		Manual compass: 56	
		Pedal compass: 30	
		3 Great toe levers on left side	
		Balanced Swell Pedal	
		3 spaces where old levers removed.	

Diapason. Stopt Diapason, Principal, Flute and Fifteenth. In 1880 Forster and Andrews of Hull built a new organ, and in 1975 Percy Daniel of Clevedon converted the Swell to electric action.

Since 1982 it has been maintained by our member, Anthony Foster-Waite, of Newbury, and in 1986 he added a Choir with a Trumpet extended to a spare pedal stop.

The organ is in good order and is a pleasure to play!

HUNGERFORD UNITED REFORMED CHURCH

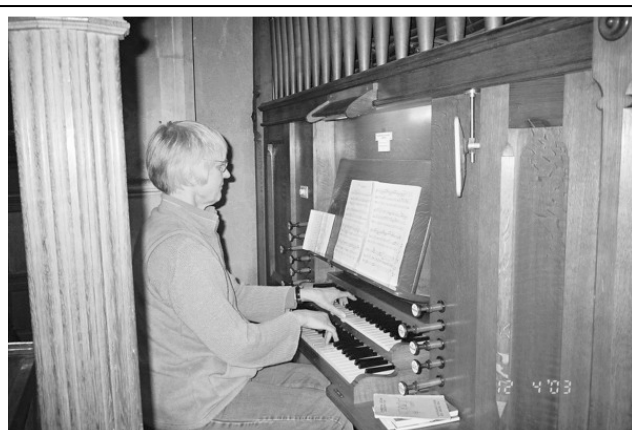
Our next visit was to Hungerford United Reformed church (originally Congregational). The original chapel, pre 1800, was behind the existing building and is now a hall, and the current building dates from c1805.

The organ of Hungerford United Reformed Church (originally Congregational)			
Great		Swell	
Open Diapason	8	The pipework has gone but was :	
Stopd Diapason	8		
Principal	4		
Twelfth (New 1995)	2 2/3		
Fifteenth	2		
General		Pipes of the Hautboy 8 are in store, and there are blanks where other stops have been removed.	
Compass :		Blowing is electric	
Great	G – f	There are no pedals	
Swell	Middle C - f		

The organ is on the rear gallery with casework painted red/brown and was installed c1820 by H C Lincoln. It may have included some older work. In 1908 Alphonse Cary of Newbury did some work but in the late 1960s it was taken out of use and replaced by an electronic. The church was restored in 1989, and the organ was restored c1995 by Derrick Carrington

Our final call was to West Woodhay and the route there proved to be an exercise in map reading – but the result was worth it.

This delightful Victorian church replaced one adjacent to West Woodhay House after the



Jill York plays the organ of St Laurence, West Woodhay

then owner decided he did not like the previous 1716 building next to his home – perhaps he had a guilt complex? We were much welcomed here by the vicar, the Revd Julie Ramsbottom and the patron, John Henderson.

The current church building was started in 1883, and extended in 1894 to add the organ chamber. There are two bells, one dating from 1717 transferred from the previous church, some excellent carvings, and some medieval tiles. The earliest record of a church here is 1302.

The organ stands in the north chamber of the chancel, in a rack pipe case behind a 1901 wooden screen. It was built in 1895 Henry Willis & Sons (Willis 2). In 1977 Foster-Waite took over tuning and maintenance and in 1998 they cleaned and overhauled it. The only change was that the Dulciana was restored to its original softer state. The organ is in very good condition.

This was a very good day!

The organ of St Laurence, West Woodhay			
Great		Swell	
Open Diapason	8	Geigen Principal Swell	8
Claribel Flute	8	Lieblich Gedact Swell	8
Dulciana	8	Salicional Swell	8
Principal	4	Gemshorn Swell	4
Pedal		General	
Bourdon Pedale	16	Swell to Great	
		Swell to Pedal	
		Great to Pedal	
		Two metal toe pistons to Great	
		Compass 56/30	
		Action is tracker with pneumatic pedal	
		Hand blowing still possible.	

WOODHAY, EAST St. Martin

While in the area, I decided to look at the other Woodhay church, just over the county boundary and into Hampshire. This proved to be a barn church with Victorian gothic chancel, a rebuild of an older part – and not quite in line.

In 1916 the organ was funded by a gift from the Carnegie Trust [according to a plaque above the organ] and built by Norman & Beard. In 1991 it was rebuilt with new action and stop changes by Foster-Waite. It is positioned on the north side, with a case projecting into the chancel. Pipework is in the vestry at the rear of the organ. This organ, also looked after by Tony Foster-Waite is as follows:

The organ of St Martin, East Woodhay			
Great		Swell	
Open Diapason	8	Horn diapason	8
Stopp'd Diapason	8	Lieblich Gedact	8
Dulciana	8	Salicional	8
Principal	4	Voix Célestes (TC)	8
Flute	4	Gemshorn	4
Fifteenth	2	Nazard	2 ² / ₃
Mixture 19.22	11	Fifteenth	2
Clarionet	8	Tierce	1 ³ / ₅
Trumpet (post 1995)	8	Oboe	8
PEDAL		General	
Bourdon	16	Swell to Great	
Bass Flute	8	Swell to Pedal	
Flute	4	Swell Super octave	
		Swell Sub octave	
Compass 56/30		Swell Super octave to Great	
Balanced Swell pedal		Great to Pedal	

(At some time in the past, the Hungerford Hospital had an organ – David Wicken's book on Samuel Green records a four stop instrument which in 1987 was located in a private residence at Schagen in the Netherlands.)

SOCIAL AFTERNOON

Graham Ireland

The first of the association's events for 2003 took place in the Morlais Room at St Michael's Church, Tilehurst, on Saturday 11 January. After a warm welcome from our President, Jim Wooldridge, he delivered a lucid talk on 'Hymns', a veritable feast of facts to satiate the intellect. A brief summary by Jim with his permission runs as follows and the full length article appears elsewhere in this edition.

Victorian hymns were the opening focus of the talk. Explanations of how they came to be written and the music composed for them were detailed including those which were written for specific occasions and not for church occasions. Part of his talk described how hymns had changed over the years, particularly those for children, many of which were originally rather morbid by nature. A considerable number of tunes were composed by laymen, (especially the Welsh), and by lower members of the clergy who were anxious to increase their incomes from royalties. Jim continued his talk by outlining the part that the organ played in church music, and the reluctance of many churches, (especially in Scotland), to accept the instrument as a benefit to worship. He also explained how the numerous hymn books came into being, and how these were whittled down to those in common use today by the various

denominations. The talk concluded with the importance of music as an aid to worship, and the valuable role the organist plays in creating the correct atmosphere for worship and the liturgy.

Following the talk a recital by members of the Cameo Consort was given, whose programme, skilfully put together by Ian May, its conductor, transported us from century to century in differing musical styles. The programme below gives a vivid idea of these varying styles and periods, all of which were faithfully evoked by this small but versatile group :

Shelagh Trist [soprano]	Ann Turner [soprano and flute]
Lorna White [alto and piano]	Christine Wells [cello]
Ian May (piano and director)	

Programme		
Ensemble;	The Madrigal from Ruddigore	Gilbert & Sullivan arr. Ian May
Flute	Sonata in F (vivace-largo-allegro)	Telemann
Ensemble	Cantata; Singet dem Herrn [Psalm 48]	Buxtehude
Vocal trios	Never Weather beaten sail	Campion
	How merrily we live	Michael East
	Lift Thine Eyes (Elijah)	Mendelssohn
Cello	Oh! That Cello	Charlie Chaplin
	There's always one you can't forget	Charlie Chaplin
Ensemble	Sweet and Low	Barnaby arr. Ian May
	The heavenly aeroplane	John Rutter

In offering my personal thanks to the artists for their recital, I know I echo the thoughts of all members and visitors, whose enjoyment was evident from the enthusiastic applause heard at the end of it.

To complete the entertainment, David Pether, having divided the members and visitors into teams, proceeded with his quiz. A series of questions were asked by this extremely adept quizmaster on such topics as blind organists from France and England, cathedral architects and architecture, Italian musical terms, Christmas, and the Association with its Reading connections. We swiftly moved on from section to section, and then came the dreaded moment for the answers. By this time most of us were aware of the serious gaps in our knowledge, and had some idea of our possible total of correct answers. Rather like Nicholas Parsons giving the results in his show *Just a Minute*, the author of this article is just reporting that one group was well ahead and others were in close second etc!

By this time we were all ready for tea. Despite her incapacity, Margaret, our President's wife, had laid on a tea, the standard of which we have now come to expect from her and the helpers. It was remarkable for both its variety of goodies and their attractive presentation. During this most important point in

the proceedings participants were thanked for their contribution, and members enjoyed the opportunity to chat amongst themselves about this and that on these rare occasions when they meet socially.

OUNDLÉ ‘GET AHEAD!’ DAY IN LONDON

Charles Herriott

On 5 October I headed to St. Giles, Cripplegate in the Barbican to attend an ‘inspirational day for young organists’ run by Oundle International Festival and St. Giles International Organ School, and upon turning up I was surprised to see organists as young as nine who were already proficient! It began with a demonstration on the Mander organ in St. Giles by Ann Marsden-Thomas and James Parsons, who were to be our tutors for the day. The organ was splendid and suitable for all types of music, but had a very unusual stop, called a Cymbalstern which gave a bell-like sound, and I learned that it worked by a star mechanism turning with a bell on each of its points.

After the demonstrations we were split into two groups, and for the first session my group went along the road to play at St. James Clerkenwell, also a 1793 Bridge organ rebuilt by Mander. On this organ we each got the chance to play a piece and then give our opinions on the good/bad points of it. The tutors also helped us by suggesting different styles or articulations to play the piece in, or gave us suggestions of approaching various pieces using different techniques.

With the first lesson having been completed, our group headed back to St. Giles for the second session, where we played other pieces and had a different tutor, so we heard additional views on what needed to be improved in our playing. After having our lunch at MacDonalds just down the road, we embarked upon our third and final teaching session, which was also at St. Giles. In this session we each had an allocated period of time where the tutor would suggest a piece that we should or could learn, and they would help us get started by suggesting fingerings and the style which the piece should be played in, and allowing us to have various attempts at sight-reading each section. This was particularly enjoyable because we got a chance to sight-read the other students’ pieces, so it could be seen how each individual interpreted them.

The second half of the teaching session gave us time to go up individually to the tutor and work on the registration for the pieces which we would play in the recital, in which everyone played one of the pieces they had been working on during the day and to which the parents were invited.

An enjoyable end to a great day!

THE ASSOCIATION DINNER

9 November 2002

David Pether

In order to attend the Association's dinner, members had first to pass the initiative test of locating the Orange Room on the University of Reading's main campus. Non-existent or unlit signs on a particularly gloomy night proved to be the first obstacles, but there was still a risk upon entering the correct building that the unwary would mistakenly wander into the Blue Room by way of a back door and find themselves in the midst of a wedding reception.

Once all of the twenty-five members and guests were safely assembled in the appointed place (thanks to the assistance of a search-party or two), a fine three-course dinner with choice of menu was served at a pleasantly relaxed pace, with conversation ranging widely beyond the Association's activities. At a late stage in the meal there was the unexpected bonus, due to the matrimonial celebration across the corridor, of a substantial firework display over the University grounds, reducing the chatter temporarily to a series of appreciative "ooooh"s, "aaahh"s and the occasional "goodness me!".

Once order had been restored and the coffee served, the President rose to introduce our guest speaker for the evening, Dr. Roy Massey MBE, Organist of Hereford Cathedral for over a quarter of a century and now enjoying a well-earned semi-retirement as President of the Royal College of Organists. Our President commented that he knew we were in for a treat as Dr. Massey's ability to speak entertainingly during his recitals is justifiably renowned.

We were indeed not disappointed by the ensuing speech, which expertly balanced both amusing and thought-provoking anecdotes. Amongst many situations touched upon, Dr. Massey recalled some of his earliest experiences on taking up the post at Hereford, mused on the pitfalls of being a travelling recitalist, and looked forward to the RCO's impending move to a new home in Birmingham. He called on those present to find out about the initiatives already put in place for this new era, and promised that the RCO would become increasingly relevant to organists of all levels of ability¹.

The evening closed when Past-President Graham Ireland proposed a vote of thanks to Dr. Massey for his company and for sharing his thoughts with us, and to Christine Wells who organised such an enjoyable evening.

¹ The future of the RCO is discussed later

HYMNS

Jim Wooldridge

I was asked a few years ago to give a talk on hymns to some members of my own church, (St Andrew's URC, Reading) and I must acknowledge with thanks, that much of the material for this came from a book called *Abide With Me* written by Ian Bradley. This mainly covered the Victorian period during which time many thousands of hymns were written. In fact it appears that apart from translations from passages from the bible, hymns hardly existed before then.

First of all, I had to decide on what a hymn actually was, and to me it seems that an accurate description would be a piece of poetry, normally rhyming, on some aspect of the Christian faith, set to music. Incidentally, my own first hymn should have been -

Long ago the lilies faded
Which to Jesus seemed so fair
But the love that bade them blossom
Still is working everywhere.

This is the first verse of hymn 38 in the old *Congregational Praise*, and it was printed across the corner of a large square of pink paper which was wrapped round the flowers sent to those members of the now long gone of Trinity Congregational Church in Reading who had enjoyed a happy event. They also sent flowers to those who had suffered a sad one, and these were wrapped in mauve paper bearing the words "Our prayers are with you at this difficult time". Unfortunately they used the wrong paper when my twin brother and I were born on Pancake Day in 1931, though perhaps with two extra mouths to feed instead of the expected one, maybe the words were not that inappropriate!

Prior to Victorian times such music as there was in church, was provided by amateur bands, consisting of flutes, clarinets, violins and any other instruments that were available. Not only was the music played by the band, but it was also chosen by them, and very often they played the same tunes that formed their repertoire on Saturday nights at the local inn where the worship of God was a long way from their minds.

These bands would often turn up for church the next day somewhat the worse for wear and take their place in the gallery at the back of the church, where they were able to draw a curtain to prevent them being seen during the non-musical parts of the service, enabling them to carry on drinking and playing cards. The congregation did not participate in the music, but only turned round to listen to it, and this is the origin of the phrase "Face the music." Naturally,

EXTEMPORIZATION ON "MOSCOW"

Graham Ireland

To be read in conjunction with the article in *The Berkshire Organist* 2003

♩. = 63 Contrasting registration

The musical score is written for organ and consists of three systems, each with three staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as ♩. = 63. The first system includes a *mf* dynamic marking on the first staff. The second system includes a *mf* dynamic marking on the second staff. The third system includes *mf* dynamic markings on both the first and second staves. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes beamed together in groups of sixteenth or thirty-second notes.

First system of musical notation, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music features eighth and sixteenth notes, with some beamed sixteenth notes in the top staff. There are slurs and ties across measures.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). A tempo marking $\text{♩} = \text{♩}$ is present above the top staff. A time signature change to 3/4 is indicated by a 'Sw' (Swell) marking and a '3/4' time signature. The music continues with eighth and sixteenth notes.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The middle and bottom staves are in bass clef with a key signature of two flats (Bb, Eb). The music features eighth and sixteenth notes, with some beamed sixteenth notes in the top staff. There are slurs and ties across measures.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The middle and bottom staves are in bass clef with a key signature of two flats (Bb, Eb). The music features eighth and sixteenth notes, with some beamed sixteenth notes in the top staff. There are slurs and ties across measures.

First system of musical notation, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with chords and single notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a single melodic line. The system ends with a double bar line and the time signature 2/4.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with chords and single notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a single melodic line. The system ends with a double bar line and the time signature 2/4.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with chords and single notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a single melodic line. The system ends with a double bar line and the time signature 2/4.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with chords and single notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a single melodic line. The system ends with a double bar line and the time signature 2/4.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. The music features a melody in the top staff and accompaniment in the lower staves. A dynamic marking of *mf* (mezzo-forte) is present in the bottom staff.

Second system of musical notation. It consists of three staves in the same key signature and clefs as the first system. The melody continues in the top staff, with more complex rhythmic patterns in the middle and bottom staves.

Third system of musical notation. It consists of three staves. The top staff continues the melody, while the middle and bottom staves provide harmonic support. A crescendo hairpin is visible in the bottom staff.

Fourth system of musical notation. It consists of three staves. The top staff features a more active melody, and the bottom staff has a steady bass line. The system concludes with a double bar line.

the clergy and the musicians did not get on all that well, and there was one occasion when the band, who were not very enamoured with one vicar's preaching, chose and sang the whole of Psalm 119 very slowly, so that there was not enough time for him to deliver his sermon.

The organ, of course, had already been invented – in fact it predates the Christian era, and was quietly waiting in the wings for its time to come to the rescue. Not surprisingly the Scots held out the longest against this “kist of whistles” and it was not until 1879 that Glasgow Cathedral got an organ at all. In fact, when Moody and Sankey first visited Scotland they had to hire an organ (probably a harmonium or an American organ) which they trundled through the streets of Glasgow on a hand-cart. It fell off going round a corner and although repaired in time for their meeting, there were those who regarded this as retribution by the Lord. Even the first installation of an organ in a Methodist church (Brunswick Chapel in Leeds) caused the resignation of several members who set up their own chapel, and in 1848 John Campbell, a Congregational minister and journalist expressed his sadness that every chapel in the West Riding now had an organ, and what was worse, they usually had a celebration concert when it was installed.

However, all this opened the floodgates, and it is reckoned that about 400,000 hymns have now been written, the most prolific writer being Charles Wesley who wrote some 6,500. It took a long time for hymns to be accepted alongside the psalms and passages of scripture – the Church of England didn't actively dislike them but thought that they were suitable only for private use and for special occasions. In fact most of the earlier hymns were not written for use in services. Many were written for the sick, and the *Invalids Hymnbook* included ones for high fever, sleepless nights and being forced to spend Sunday in bed. The Congregationalists even had one for parliamentary elections, and there was one for use during a cattle plague and several for friendly societies. John Keble wrote one to commemorate King Charles the Martyr and the Gunpowder Plot. “Praise the Lord, ye heavens adore Him” was written especially for the London Foundling Hospital and “Lead us, Heavenly Father, lead us” for the London Orphan Asylum. “Onward Christian Soldiers,” now often criticised for being too militaristic and therefore ousted from some books, was never intended for church use but for a children's Whit-Sunday procession.

In the early days not many people could read, and there were no hymn-books anyway, but they were eventually allowed to join in the singing, so the church employed a Precentor who would read out each line before it was sung (called lining-out), and the congregation would repeat the phrase, parrot-fashion. This hardly improved the musical flow, and there is a story that a Precentor on a particularly dark evening intoned the words “the light has grown so very dim, I scarce can see to read the hymn” which the congregation lustily

repeated! Even today, some ministers, particularly in the free churches, read out the first line of a hymn, as though the congregation are still illiterate.

The practice of linking a specific tune, or in some cases two of three tunes, to a particular hymn was not common, and in earlier days it was necessary to mangle the words quite cruelly, to fit them in. Here are three examples, where, perhaps unconsciously, alternative meanings may be inferred

1. Stir up this stu, stir up this stu, stir up this stupid heart of mine.
2. (the 'Spinster's prayer') Oh, for a man, Oh, for a man, Oh, for a mansion in the sky.
3. Oh, take thy mourning pil, oh, take thy mourning pil, Oh, take thy mourning pilgrim home.

It is the Methodists we have to thank for getting hymns incorporated into the services, and they, in fact, produced the first hymnbook in 1780. Compiled by John Wesley, it was called "A Collection of Hymns for the People called Methodists."

One reason why the Anglicans were so slow to bring hymns into their services was that their first hymnbook – Ancient and Modern – was never, (and still isn't) an official publication of the established church.. It was put together by the lower echelons, bishops deeming it somewhat beneath them, whereas in the free churches their hymnbooks are an integral part of their denomination. Indeed, the *Congregational Hymn Book*, edited by Josiah Conder in 1836 sold over 116,000 copies, and actually prevented the Congregational Union from going broke.

The first hymnbooks – and between 1837 and 1901 (the Victorian Age) 1,200 of them were produced – contained only the words. The music, – when published at all – was in a separate book. One of the reasons why there were so many is that they became quite a profitable business, and many clergy were able to supplement their meagre incomes by the royalties they received. Some of these hymnbooks were for the big public schools, and many for private family use.

Some of the first hymns were popularised by their being printed on picture postcards by James Bamforth of Holmfirth, some of whose more recent offerings include pictures far removed from ecclesiastical subjects. The introduction of Sunday Schools also provided a good market for children's hymns, and it is reckoned that at their height nearly 80% of children attended one. *Hymns Ancient and Modern* was conceived in a carriage of the GWR, on the line between Hereford and Leominster. Henry Baker, a regular traveller was tired of the plethora of books in use by the Church of England – every one of the 13 parish churches in Worcester was using a different one – and in

October 1858 he placed an advertisement in the *The Guardian*, a high church newspaper of the time, asking for all those interested to send in hymns, so that a book could be compiled from these. Many sent in the entire contents of the smaller and less used hymnbooks, but some were individual submissions, including one by William Whiting, master of the Quiristers at Winchester College, which was written for one of his charges who was shortly to sail to America. This was *Eternal Father, strong to save*.

A large percentage came from the pens of rural parsons, but none from the upper echelons of the church, although some authors did later achieve higher office. A lot of hymns were written by women, particularly those for children, and it is not surprising, given the infant mortality rate at the time, many covered the subject of death. Take, for example the following. written by Mrs Alexander :-

Within the churchyard, side by side,
Are many long low graves,
And some have stones set over them,
On some the green grass waves,
Full many a little Christian child,
Woman and man lies there,
And we pass by them every time,
When we go in to prayer.

They cannot hear our footsteps come,
They do not see us pass,
They cannot feel the bright warm sun,
That shines upon the grass.

They do not hear when the great bell
Is ringing overhead,
They cannot rise and come to church
With us, for they are dead.

And what about this children's, hymn, written in 1831, which although refused by the *Ancient and Modern* was published by the National Society, the body that supervised all Church of England schools: -

Children, never tell a lie,
Don't you know that when you die,
God, for every lie you tell,
May remove your soul to hell.

On the holy Sabbath day,
Christian children must not play,
They who do this day profane,
Soon may dwell in fire and pain.

Of course, some hymns, written for grown-ups and submitted to *Ancient and Modern* were regarded as a bit over the top and were rejected, such as :

We are English Catholics who own no sway of Rome,
The Church is universal, and our part here at home,
Oh if heretics and sects their jarring work would cease,
And if Popery were gone, what bliss was here, and peace.

and

The good old Church of England!
With her priests throughout the land,
And her twenty thousand churches
How nobly does she stand!

Dissenters are like mush-rooms,
That flourish in a day,
Twelve hundred years, through smiles and tears,
She hath lasted on always!

Not to mention the one which included the words :

God bless our merry England,
God bless our church and Queen,
God bless our great Archbishop,
The best there's ever been!

The first edition of *Ancient and Modern* contained neither the names of the writers nor the composers of the tunes, and even the second edition only showed these in the index. The widow of Henry Gauntlett took the publishers to court, claiming that the omission of his name over his tunes in the book contravened the copyright agreement, but she lost the case.

There were, of course, agonies over the tunes. St. Clements (the tune for *The day thou gavest*) was almost omitted because it was in 3/4 time, and the publishers thought that it might encourage the congregation to waltz! Many tunes were written by well-known composers, usually at the beginning of their careers, as it was quite lucrative. Mendelssohn's *Hark the Herald Angels Sing* (which was written to celebrate the 400th anniversary of the invention of printing) and Sullivan's *St. Gertrude* are examples. Quite a number were written by complete amateurs – *Diadem* by an 18 year old hat maker, *Hyfrydol* by a young mill hand from Bala, *Cwm Rhondda* from the pen of a GWR clerk from Pontypridd, *Aberystwyth* by a coalminer, and *Gwalchmai* by a slate quarry worker from North Wales.

Like some of the words, a number of tunes were written in the briefest of times. It is said that Gauntlett wrote *St. Alfage* between courses at a dinner table when the original tune for *Brief life is here our portion* was mislaid, and the printers were waiting to start the presses. Sir John Stainer wrote the tune *In*

Memoriam during a meeting of the *Ancient and Modern* editorial board. When, at the same meeting, the committee tried to find a tune for *There's a friend for little children* one of its members disappeared into a nearby bedroom and wrote the tune which most of us remember from our childhood. W H Monk wrote *Eventide* (for *Abide with me*) in ten minutes in a room where there was already a piano lesson going on, while J B Dykes, a most prolific composer of tunes wrote *Lux Benigna* (the tune for *Lead, kindly light*) while walking along the Strand.

In later years *The English Hymnal* came along, the musical editor of which was Ralph Vaughan-Williams, who only undertook the job because otherwise it would have gone to a detested rival. Despite the fact that he was an atheist, this enabled him to include *Sine Nomine* (*For all the saints*) and *Down Ampney* named after his birthplace, for *Come down, O love divine*. Following *The English Hymnal* came *Songs of Praise*, and now, of course there are a large number of books available, many of which include worship songs rather than the traditional type of hymn.

Our job, as organists, is to interpret both the words and the music so as to create an atmosphere conducive to worship, comparatively straightforward with the traditional hymns, but I must admit, that I find some of the more recent offerings so painfully banal, that this is an impossible task!

ST GEORGE'S CHAPEL GARTER SERVICE

Philip Bowcock

In June I was invited to attend the Annual Garter Service in St George's Chapel, Windsor, by the mother of one of the choirboys who was formerly in my choir in St John's Caversham. As one might imagine, this was a spectacular event with kings and queens from other European countries in full regalia, numerous members of the Establishment, Yeomen of the Guard, Life Guards, Chapel staff including Jonathan Rees-Williams, to mention only a few, and of course The Queen. (It was though a politician-free event.)

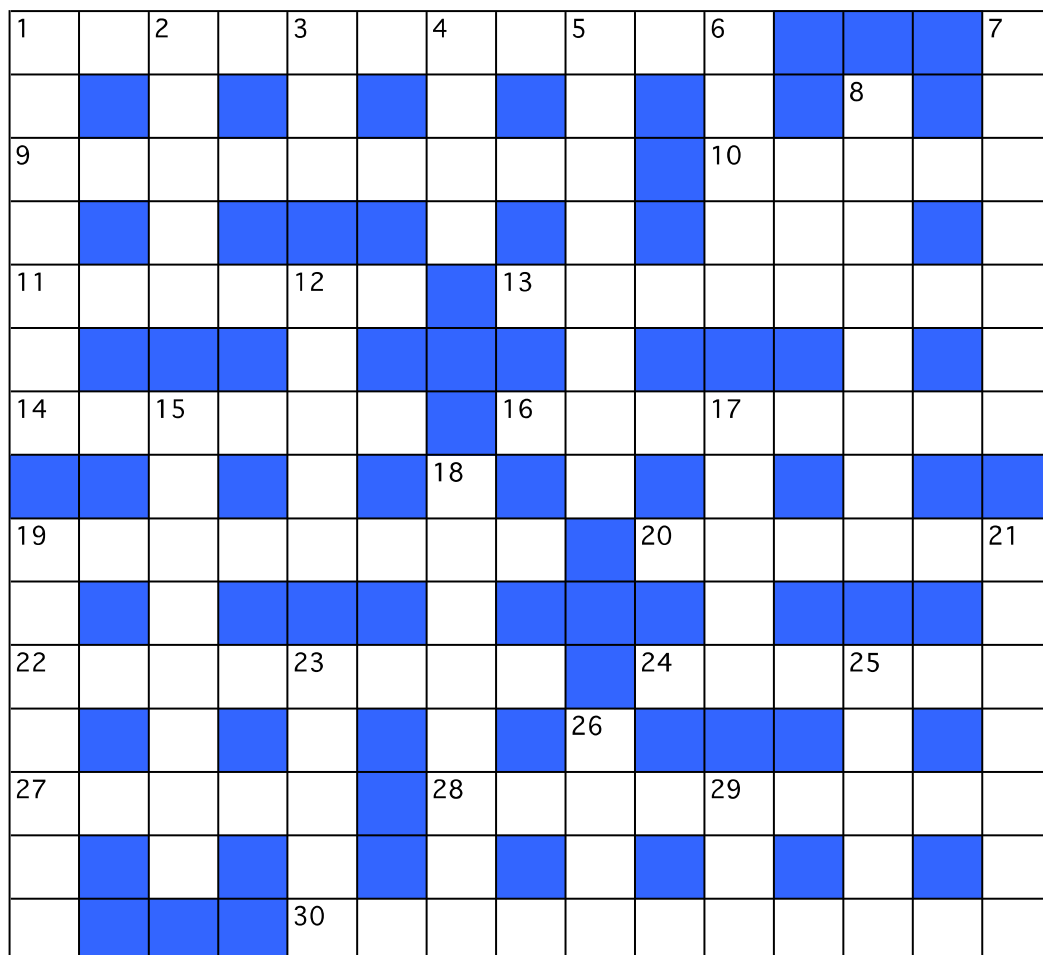
Music included the Windsor *Te Deum* (Jeremy Filsell), Elgar's anthem *Great is the Lord*, and the hymn *O Worship the King*, all sung to the standard which one would expect on such an occasion.

(Unfortunately there was only one Garter available and that went to the King of Norway, so I was unlucky this time!)

CROSSWORD

Graham Ireland

The answers to the clues in this edition's crossword are mainly from the world of classical music or pop, also one or two literary ones, and some words loosely connected to the music profession. Enjoy!



ACROSS

1. A composer of piano concertos, four in all, of which the second is the most popular. [11]
9. The, a pop group related to 24 across, but not 'religious'. [9]
10. An art form whose origins began in 1600. [5]
11. You can't spend these, just listen to them, [6]
13. then what you have heard. [8]
14. A living conductor. [6]
16. No ballet dancer can ever indulge in this sin. [8]
19. A female character in *Measure for Measure*. [8]
20. A character in Louisa Alcott's novel *Little Women*. [6]
22. A pop musician. [8]
24. Altogether but not putting one's head on it! [2, 4]

27. The opposite ends of points. [5]
28. Fugal writing is never guilty of being this. [9]
30. Always heard on a troika. [11]

DOWN

1. A one time conductor of the Hallé Orchestra. [7]
2. A pop musician. [5]
3. We often keep [3]
4. A composer with a palindromic surname. [4]
5. Never blocked for singing. [8]
6. Was once the poor relation of the string family. [5]
7. Did you study here? [7]
8. A road in Reading, or the surname of Simone de [8]
12. Rainer Maria, an Austrian poet. [5]
15. A character in *David Copperfield*. [8]
17. Mark [51]
18. The poor relation in the SATB? [4,4]
19. A novel by Sir Walter Scott. [7]
21. A character in *Measure for Measure*. [7]
23. These are shining in Picardy. [5]
25. We all have a favourite one of these! [5]
26. Do we associate this with Elgar's music? [4]
29. Is this gift worth cherishing? [3]

THE ROYAL SCHOOL OF CHURCH MUSIC

THAMES AND CHILTERN AREA ANNUAL CHOIRS' FESTIVAL

Keith Atkinson

The Annual Choirs' Festival of the Royal School of Church Music Thames and Chilterns Area is organised by the RSCM Oxfordshire Committee and participating choirs come from all three counties in the Area. In recent years, the Festival has settled in Dorchester Abbey on the second Saturday of October. The Abbey's spacious architecture, delightful setting and famous teas make it a popular venue. I became responsible for organisation of the Festival in 1997 and so 2003 is the seventh consecutive Festival which I have administered.

In many RSCM Areas, the annual Festival seems always to be directed by the local cathedral organist but our tradition is rather different. Often a cathedral organist is invited to direct the Festival. John Scott (1998), Simon Lole (1999), Philip Moore (2000) and Stephen Farr (2002) have filled this role in recent years and, in 2004, we look forward to having Roger Sayer as our director.

However, Ralph Allwood (Precentor and Director of Music at Eton College) conducted the Festival in 1997, Peter Smith (Assistant Director of Music at Magdalen College School, Oxford) did so in 2001 and, in 2003, Adrian Partington (Director of the BBC National Chorus of Wales) is in charge. The Festival and the two pre-Festival rehearsals are accompanied by a different organist each year and a preacher is invited by the Committee.

Once the Festival Director has chosen the music and the choice has been agreed by the RSCM Oxfordshire Committee, work begins on preparation of the Festival Service Booklet which contains all the music for the occasion. Copyright permissions and royalty charges are negotiated and camera-ready copy is assembled for the printer by January, so that I am in a position to meet orders for the music as early as March before the Festival in October. Experience has shown which music publishers levy higher royalties, so that the impact of these costs can be minimised by judicious choice.

The Festival Service takes the form of Evening Prayer according to the Book of Common Prayer and usually includes an Introit, a Psalm sung to Anglican chant, Preces and Responses, a setting of the Evening Canticles, an Anthem and a Hymn. In 1992, the RSCM Oxfordshire Committee commissioned Grayston Ives to compose a setting of the Preces and Responses and this setting is often used at the Festival, including the Festival in 2003. Other music in 2003 included *Laudate Nomen Domini* (Tye), Psalm 24 (Chant: after Luther), Harwood in A flat, *Insanae et vanae curae* (Haydn) and *When in our music God is glorified* (Engelberg). Everyone sits in silence through the final organ voluntary because it is an integral part of the service.

Approximately 300 singers take part in the Festival each October. Robed and unrobed choirs participate and singers of all denominations are most welcome. Some churches are always represented. Others come and go, sometimes because an organist has resigned or a new organist has arrived. Some individual members of the RSCM are also regular participants. Choirs are expected to learn the music in advance, to be note perfect before the Festival and to attend one of the pre-Festival rehearsals which are held in different parts of the Area.

Because of restoration work at Dorchester Abbey in 2002, it was necessary to find an alternative venue for the Festival and it was held instead in the Chapel of Radley College near Abingdon. The advantage of singing in collegiate style, with all four voice parts on both sides of the Chapel, appealed to many participants. As a consequence, it is hoped that, in future, the Festival will alternate between Dorchester and Radley.

In conclusion, may I thank the Editor of The Berkshire Organist for asking me to write this contribution and may I invite readers to contact me if they are interested in participating in future Festivals?

CELEBRITY ORGAN RECITALS IN READING TOWN HALL

JOHN SCOTT

21 November 2002

This was a most enjoyable evening and an excellent recital in spite of John Scott's apologies at the start for having a cold. His programme was clearly designed to provide something for everyone, and also to take into account that the Father Willis is a Victorian instrument and best suited to works of that period.

Programme	
Overture, St Paul	Mendelssohn arr. Best
Adagio in F	Beethoven arr. Best
Sonata No 6 in E flat minor, Op 119 : Praeludium – Intermezzo – Marcia Religioso – Fugue	Rheinberger
Fantasia and Fugue in G major	Parry
Larghetto in F sharp minor	S S Wesley
March on a theme of Handel	Guilmant
Divertimento	Percy Whitlock
Recessional	Mathias
(Encore) Organ Concerto No 4, last movement	Handel

JENNIFER BATE:

3 April 2003

Christopher Cipkin

The last time I heard Jennifer Bate play, at the inaugural recital of a restored organ in Newcastle on Tyne, the performance contained several obvious slips, with the result that some people left the recital even before the end of the first half. I hasten to add that I was one of the more sympathetic listeners who stayed to hear her finish that performance. Perhaps Bate had been feeling unwell on that occasion; after all, even the world's best live recitalists can have off-days – a point we sometimes forget in this age of digitised and heavily edited recordings. The recent performance at Reading Town Hall was a far more successful event. There were just a couple of instances of smudged notes and Bate's manner was professional and relaxed. She was clearly enjoying (the challenge of) playing the Town Hall organ and she coped very well with the heavy action, lack of registration aids and lever Swell pedal. As Bate stated in her opening introduction, the programme was designed to show the dynamic contrasts of the instrument and also the range of orchestral timbres it possesses.

The Tuba stop was used to good effect in the bombastic opening Choral-Improvisation on *Jerusalem du hochgebaute Stadt* by Sigfrid Karg-Elert, but the ending of the piece, which reduces to a *pianissimo* exhibited the dynamic range of organ too.

Her programme was interspersed with short, but well informed remarks about the music, pointing out several connections between the pieces. One such link was her Elgarian interpretation of Bach's *Fantasia and Fugue in C minor* (BWV 537), which was orchestrated by Elgar. Thus, she began the Fantasia on a sweet flute, organically building up towards the Fugue and using a variety of solo effects. This style of playing, although perhaps unfashionable these days, was, nevertheless, deliberately intended to complement her rendition of Elgar's *Imperial March* which opened the second half of the programme. Her performance of the Robert Schumann *Canon in B minor* and the Felix Mendelssohn-Bartholdy *Sonata No. 4* were, I felt, the least exciting parts of the evening. Perhaps she had been over-playing them recently? The tempos were a little too slow and there was occasional hesitancy masquerading as *rubato*. This said, she chose well-balanced registration, contrasting flute and solo reeds in both the Schumann and the central movements of the Mendelssohn. I also enjoyed her use of a Solo division flute to create a shimmering effect towards the end of the third movement. The 'safe' playing of these Romantic works became evident when she played the final two pieces of the first half, both of which were composed by her old friend and mentor, Flor Peeters – the delightful Chorale Prelude on *Wie schön leuchtet der Morgenstern* and *Concert Piece*. Here, one noticed that Bate seemed genuinely moved by the music, perhaps because of her own connection with the composer, but also perhaps because she feels particularly most comfortable with the modern idiom, especially the music of Olivier Messiaen. There were a couple of slips and moments of hesitation in the chorale, with its rapid finger-work, but her nifty pedal work and deft handling of thick chords were particularly impressive in *Concert Piece*.

Elgarian pomp, as mentioned above, commenced the second half, complete with tuba fanfares and an impressive selection of manual registration changes. One of Bate's own works formed the prelude to the finale of her programme. *Variations on a Gregorian theme* consists of a series of short movements on the tune, *Conditor alme*, including a drone, a 'waltz with a limp' (her terminology!) and a March. Written for a two manual organ and intended to be of 'moderate difficulty' the variations cover a variety of moods from discordant and jaunty to the schmaltzy homage to Percy Whitlock that forms the final movement. The Whitlock connection was deliberate, given that the final work of the evening was Whitlock's *Plymouth Suite*, dedicated to a number of Whitlock's friends meeting for the 1937 Incorporated Association of Organists Congress. The *Allegro risoluto* movement was not quite resolute enough for me, but this was a

well-controlled performance, given that the Town Hall organ resembles nothing like the gadget-laden instruments that Whitlock was familiar with in Bournemouth! I especially liked the oboe solo in the quiet *Salix*, although, sadly, she ignored the composer's 'full organ' direction for the closing few chords, which really ought to have been crowned with the splendid Solo Tuba.

Programme	
Choral-Improvisation on <i>Jerusalem, du hochgebaute Stadt</i>	Sigfrid Karg-Elert (1877-1933)
Fantasia and fugue in C minor BWV 537	J S Bach (1685 – 1750)
Canon in B minor	Robert Schumann (1810 – 1856)
Sonata No 4 in B flat (Allegro con brio, Andante religioso, Allegretto, Allegro maestoso e vivace)	Felix Mendelssohn (1809 – 1847)
Chorale Prelude on <i>Wie schön leuchtet der Morgenstern</i>	Flor Peeters (1903 – 1986)
Concert Piece	Flor Peeters
Imperial March (arr Sir George C Martin	Sir Edward Elgar (1857 – 1934)
Variations on a Gregorian theme	Jennifer Bate (b 1944)
Plymouth suite (Allegro risoluto, Lantana, Chanty, Salix, Toccata)	Percy Whitlock (1903 – 1946)

HERITAGE OPEN DAY AT THE READING CONCERT HALL

John Grainger

Each year Reading Borough Council works closely with the Civic Trust in co-ordinating Reading's contribution to the national Heritage Open Days, England's biggest and most popular voluntary cultural happening. It is a four-day event which opens the doors free of charge to more than 2000 properties and activities, many of which are not normally open or accessible. Included in the some 30 items in the "Explore Reading" programme for 2002 was an opportunity to see and hear the Father Willis Organ in Reading Town Hall. The event took the form of a lecture-demonstration and recital conducted by Berkshire Organists' Association members Philip Bowcock and Leslie Davies on Saturday 14 September. There were two "performances", Philip giving the talk and Leslie the recital at the morning and Philip fulfilling both functions in

the afternoon. Attendance was by pre-booking and limited to about 20. Both presentations were fully subscribed; I attended the afternoon one.

Seating was arranged on the platform of the Concert Hall, probably the closest that any of us had been to the instrument. The age range of the audience, from nearly teenage to senior citizens, was as wide as the various reasons for us being there. My interest stemmed from beginning to learn to play the organ in my teens but having been only a spectator for the next 50.

On the fairly sound assumption that the workings of an organ were a complete mystery to most if not all of us, Philip first gave a description and purpose of pipes, blowers, key actions and keyboards, illustrating the points with photographs, including some taken during the recent restoration of the organ, and with various artefacts. After a brief account of the history of the Father Willis instrument, he then showed how these principles applied to it in practice.

Furnished with a copy of the specification of the organ, we heard each pipe separately, were shown the use of stops, the different characteristics of the four manuals and the use of couplers and, on request, were treated to grand sound of full organ. We were also introduced to various subtle (to us) but crucial features such as organ design in relation to the building, the locations of the manual and pedal soundboards and the positioning of pipes within a rank. The audience had several mysteries solved in the course of this demonstration, ranging from the achievement of variation in dynamics despite the seemingly inflexible key action to the explanation for the ghostly movement of manual keys without being touched.

We then sat back and enjoyed a recital from Philip which included works by Bach, César Franck, SS Wesley and John Alcock, (sometime Organist at St. Laurence Church, Reading). Showing inordinate enthusiasm, energy and patience, Philip ensured that our questions were exhausted before concluding the session with the suggestion that we have a go ourselves. The success of the event can be judged from the remark of a fellow attender that, given the opportunity, he would gladly return in 2003 to experience it all again – and so would I.

“DIBLEY” AND OTHER OXFORDSHIRE CHURCHES

Philip Bowcock

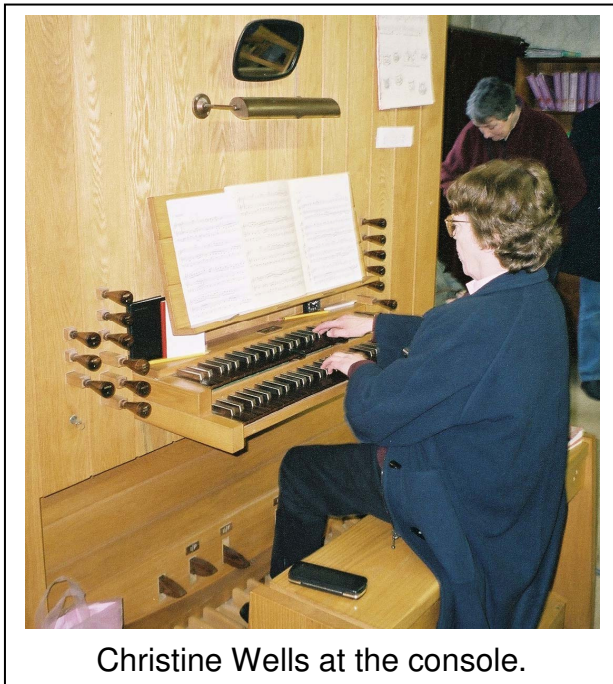
8 March 2002

Most viewers of “The Box” will have seen the antics of the Vicar of Dibley, but not so many will be aware that the site of this hypothetical parish was the delightful village of Turville near Hambledon (the appointment of our hard-working Programme Secretary) and in fact these days the two are within the same benefice. This Saturday found around 20 members visiting this part of the country.

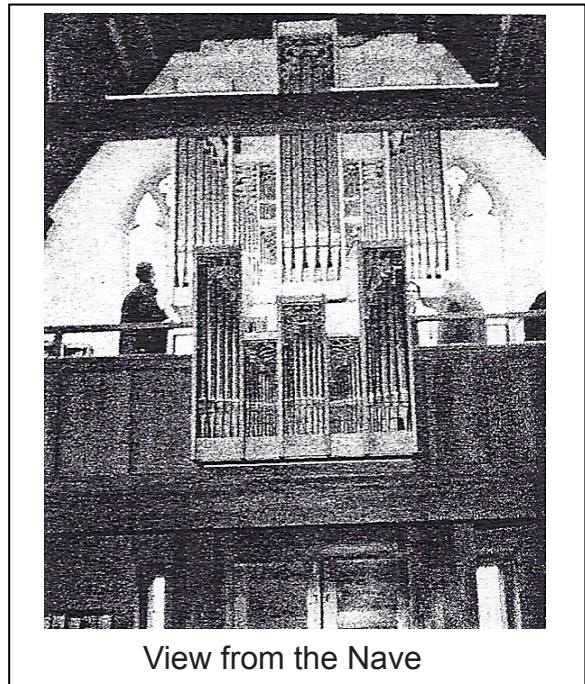
THE CHURCH OF THE SACRED HEART, HENLEY

Our first visit was to see the Peter Collins instrument, built in 1976. As is customary in Catholic churches, this is in the west gallery and as with Collins instruments, is entirely tracker. An unusual feature is that part of the Great is in fact a Chair organ situated on the edge of the gallery behind the organist (where it obviously obstructs any view of activities below). As with so many “reproduction” organs, the keys are wood and the stop knobs black and difficult to read. Quite how this assists in the performance of the music for the benefit of worship is difficult to understand, and would seem to be another example of how, in the minds of some people, the church exists for the benefit of classical organ enthusiasts rather than the other way round.

The organ of the Church of the Sacred Heart, Henley					
Great			Swell		
Principal		8	Wood Gedact		8
Rohr Flute		8	Principal		4
Octave		4	Rohr Flute		4
Gemshorn		4	Octave		2
Quint		$2\frac{2}{3}$	Spitz Quint		$1\frac{1}{3}$
Tierce		$1\frac{3}{5}$	Dulcian		8
Mixture	II-IV	$1\frac{1}{3}$	Tremulant		
Tremulant					
Pedal			Great to Pedal		
Subbass		16	Swell to Great		
Octave		8	Swell to Pedal		
Great Principal					
Fagot		16			



Christine Wells at the console.



View from the Nave

THE CHAPEL OF STONOR PARK

Stonor has been the historic home of the Stonor family for over 800 years. The house has architectural features of medieval Tudor and Georgian periods and is surrounded by a wooded deer park. The catholic chapel is situated alongside and the family's catholic roots are evident. One enters through the estate gate onto a long drive through the deer park, and it is clear that everything within sight belongs to the estate. The house is equally impressive, but we did not go inside.

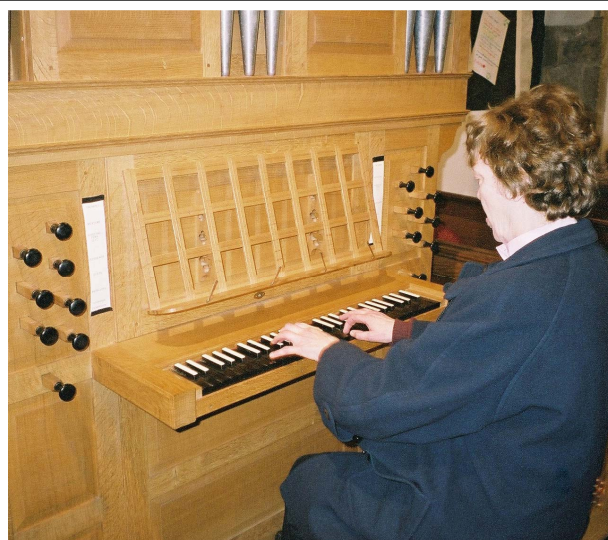
In the ante chapel we were given an explanation of the history and background and Catholic background of Stonor Park by Lady Camoys before we progressed into the chapel itself. This of course had all the characteristics of a Catholic chapel, including a west-end choir and organ gallery. The organ was a slightly vintage model Johannus which obviously serves its purpose of service accompaniment but it is fair to say that more modern versions from this electronic stable have progressed considerably in both design and tonal quality.

ST MARY, TURVILLE, (BETTER KNOWN AS "DIBLEY")

This delightful little village in a totally rural setting must be the envy of many townies, and whichever way you approach it there are several miles of narrow winding country lanes to negotiate (assuming that you can find it at all). All the buildings are of local stone, and presumably most of the residents, other than commuters, are concerned with agriculture. The church is in character with the rest of the village, narrow, proportionately long, but with a rather

unusual Victorian extension on the north side which provides additional seating. The organ is on the north side, towards the west end.

This organ was built in 1984 by Sillman in a Baroque style (apparently to the satisfaction of the then vicar). It is free standing with straight flat pedal board, and the stops are divided – not only that, but the drawknobs are also divided on the left and right sides of the keyboard respectively. Changing one stop therefore requires that you stop playing, draw



Christine Wells at the Dibley organ

or push one knob on each side, and then continue playing! A solo trumpet effect is OK provided you remember not to let your left hand go above middle C. The above comments about the Church of the Sacred Heart, Henley, are also relevant here.

The organ of St Mary, Turville			
Manual		Pedal	
Stopped Diapason	8	Sub Bass	16
Principal	4		
Flute	4	Manual to Pedal	
Fifteenth	2		
Sesquialtera/Cornet	II	All Manual stops are divided	
Mixture	III		
Trumpet	8		

THE BERKSHIRE ORGANIST – A REVIEW

Philip Bowcock

This issue sees the twentieth that I have been concerned with, and it seems appropriate to look back and see how things have changed.

From the first edition (1948) the editorial committee comprised Leslie Davis, Bert Rivers and Gordon Spriggs and by the time I became involved they were still running it.

Prior to the 37th edition (1984) the production had been prepared by typing on wax stencils, often done by secretarial students with varying degrees of accuracy, and printed on Quarto-size paper on a cyclostyle machine (remember them?). After a particularly difficult series of problems of accuracy requiring re-typing of the stencils, the Committee (then entitled the “Council”) was on the

point of discontinuing publication altogether when I proposed the alternative of computer-setting and reduction to the present A5 booklet style. Initially there was some opposition to the change of format, but, having accepted that there was no alternative if the magazine was to continue, it was agreed. Issue 37 ran to 36 pages and among other items included obituaries of Archie Lusty, John Dussek² and Norman Tott.

I typeset Issues 37 to 40 on a PET computer and printed it in galley form on a daisy-wheel printer with a mono-spaced font (the only one available), and it was then pasted up by Gordon who then took it to Presto Print for reduction and copying, and finally stapled and trimmed it – all a labour of love on his part.

In 1988 there was a major change following the availability of new computers and new software, and with these a much higher standard was possible. To start with everything still had to be typed from supplied copy but as years went by scanners became available which enabled me to transfer typed copy directly into computer form, and then contributors started to send copy on floppy disk. Today, in addition to these methods, items also arrive by e-mail, making the basic assembly of text much easier. However it still has to be done, and some parts of this can take time, particularly setting out organ specifications. The standard of photographs still presents a technical problem, but I am working on this. The final arrangement also takes a lot of time, ensuring that, so far as possible, main articles start at the top of a page and smaller items fill any gaps.

The procedure now runs as follows – at each function a member may be invited to write a review and to send it to me or another member of the editorial sub-committee. This meets some time around the beginning of February to discuss contributions so far and to mull over any other ideas and possible contributors. At this point in time there will still be planned events to be reported (this year the visit to “Dibley” is a case in point), and the last item to be recorded is the Annual General Meeting. Getting everything assembled into a single document takes at least another month, and then it has to be proof-read by several members. This is interesting because experience is that nobody spots every error, but hopefully with several involved there will not be many errors remaining. Finally it has to be printed, collated and trimmed, and until last year it was possible to get this operation done relatively cheaply but at the cost of time as our job was subject to higher-priority work at the printers. The 2002 Edition was in the end done commercially but at twice the cost, which is one

² . To quote from the report of the funeral service of John Dussek in St Peter’s Caversham, Canon John Grimwade “drew attention to the pressing need for the Church to wake up and do something about its dwindling supply of organists before it is too late.” – has anything changed in that respect?

reason for the higher annual subscriptions which we shall all be asked to pay in future.

It all sounds fairly straightforward but inevitably problems arise, and last year was particularly difficult because of a major computer crash which meant that much of the work had to be done again. This sort of problem has in fact occurred several times, and of course other domestic situations arise which means delay. Apologies for these. Even after publication there are still things to be done. Statutory copies have to be sent to the British Library and others, and copies also go to the Reading Central Library, the Berkshire Records Office, The Royal College of Organists, and the University Music Department.

There is another major change in the magazine this year. Because of doubts about the law relating to personal information the lists of members and their appointments no longer appear, and this information will be circulated to members separately. It may be that in future the list of members will be prepared in time for the AGM with this journal following later.

For those who may be interested, there is a set of magazines from 1984 to the present in Reading Central Library and a complete set in the Berkshire Records Office. I still have surplus copies of several issues if anyone would like them.

Finally – if nobody sends in contributions to *The Berkshire Organist* it will cease to exist. If you have ideas please let the editorial committee have them.

WOODLEY FESTIVAL ORGAN COMPETITION

Christopher Cipkin

There was a strong field of young organist candidates at the 2003 Woodley Festival, which I was honoured to be invited to adjudicate. All of the candidates were pupils of Graham Ireland and, as expected, they treated the audience to a varied programme of pieces, presented in a professional manner, demonstrating a great deal of musical promise. Each player started their pieces confidently, but I suspect nerves got the better of some of them, with a few obvious slips and moments of hesitation. With this in mind, my address to the performers made the point that learning how to cope with nerves and how to overcome slips when playing in public is part of what is being assessed in a public competition. We have all experienced nervousness when playing in public, but learning how to read ahead is one key way to avoid making slips. I also suggested that candidates should remember that they have a message to communicate to the audience – a message determined by the mood of the piece. It may help if they focus on getting that message across rather than worrying about making mistakes; a series of notes will then be turned into a convincing

performance. Finally, I remarked that attention to detail is important – tempo markings, accidentals and rests are there for a reason!

I felt that it was not appropriate to award the Albert Barkus Memorial Cup this year, but it is intended to award another new cup for the best performer in the lower class. The cup was not available on the day, but I am pleased to recommend that David Mackie should be the first recipient.

The future (some would also say the present) of our organist profession is the hands of young organists like the ones named below. It is vital that they continue to receive support and encouragement and so particular thanks are due to the families and teacher for encouraging new musical talents and enabling our younger members to provide such an enjoyable programme at this year's festival.

2003 WOODLEY FESTIVAL ENTRANTS	
CLASS: GRADES 4 AND 5	
David Mackie	First place with merit and a silver medal for Prelude and Fugue in A minor (BWV 559), J. S. Bach
Paul Manley	Second place with merit and a silver medal for Prelude in G, William Harris
Katsuya Nishihara	3rd place ('promising') with bronze medal for <i>Meditation</i> (from Suite <i>Laudate Dominum</i>), Peter Hurford
CLASS: GRADE 6 AND ABOVE	
Charles Herriot	Merit and silver medal for Prelude in G major (BWV 568), J. S. Bach

RECENT DEVELOPMENTS AT THE ROYAL COLLEGE OF ORGANISTS

Simon Williams

RCO Education & Events Officer

When historians of the College come to look back at the early years of the twenty-first century they may well be surprised by an apparent surge in the level of activity exhibited by the College, and by a number of significant changes made to the way in which it operates. Before describing these changes it might interest readers to know a little of our history in the nineteenth and twentieth centuries.

The Royal College of Organists was founded in 1864 by Richard Limpus and charged with the task of doing 'something towards elevating and advancing our (organists') professional status. In its early years the College of Organists

(as it then was – the Royal Charter did not come until 1893) moved offices several times around London, until in 1904 settling down in the famous building opposite the Royal Albert Hall in Kensington Gore. Economic circumstances, as the expiry of the lease on that building drew near, led to the move in 1991 to our present home at St Andrew's Holborn. Never intended to be permanent, it is now clear that the accommodation at St Andrew's is inadequate for the future needs of the College and so another move is advancing through the planning stages, one which should provide first-class accommodation for the next 125 years of the College's life.

The intended new home for the College is the former Curzon Street Railway Station in Birmingham. Built as the original terminus for the Euston – Birmingham line, it was quickly superseded by New Street Station, leaving a fine neo-classical building, complete with a giant Ionic portico, without a purpose and now standing somewhat forlornly on the edge of an industrial estate. Aside from the building itself, there are two other elements which make this a particularly exciting move for the College: first, the industrial estate is to be redeveloped as an Arts and Technology Park; second, the College is to enter into an association with the University of Central England, of which Birmingham Conservatoire, with its lively organ and choral department, is a part. It is intended that in the next few years the Conservatoire should have purpose-built accommodation in the new park. The nature of the link with UCE is still developing, but whatever is finalised, the autonomy of the College will not be compromised. Early 2005 is the target date for the move.

So much for bricks and mortar, let us now look at what the College is doing in this 'surge of activity' mentioned at the outset. The proposed move has necessitated a new Royal Charter (to allow us, among other things, to leave London) and this in turn has led those charged with the running of the College clearly to identify its continuing *raison d'être*. Four interrelated main areas of interest have been identified, those of being a professional association, an education provider, a learned body, an organ society.

As a professional association, the College sets standards, something it largely does through its world-famous examinations. From 1997 there has been a gradual and thorough revision of the syllabuses in which some examinations have been modified and others have been introduced. The first to change was the Choral Directing Diploma – this now operates beyond the confines of church or chapel, in allowing a choice of sacred and/or secular music and in not requiring that candidates be organists. Next to be scrutinised was the Fellowship Diploma, followed swiftly by the Associate. The changes here were largely to the written papers, where there is now more focus on the skills directly required by an organist, and less on trying to provide a degree-substitute qualification. Having said that, fluency in traditional harmony and counterpoint skills is still demanded, as is the ability to look out from the

confines of organ music to the wider musical world. Recognising that harmony and counterpoint is not much taught, even in many of our universities and music colleges let alone schools, we have introduced a new Certificate examination, which is a worthy qualification in itself but which also acts as a (non-compulsory) foundation for those who wish to proceed to ARCO. With all three of these organ performance examinations a modular framework has been established in which it is possible to enter just for the playing section or the written papers at the first attempt, and where, if the pieces or keyboard skills are not both passed at the same time, candidates need only re-enter for the part which they require (usually the keyboard skills tests of sight reading, transposition, score reading, and of harmonisation, figured bass or improvisation).

If the letters ARCO and FRCO have been revered and understood for more than 100 years, those of LTRCO will not yet be recognised by many. They stand for Licentiate in Teaching of The Royal College of Organists. This important new Diploma is designed to be accessible to the busy working organist who already holds ARCO or FRCO. It has two sections, the first of which is a portfolio detailing lessons given to three organ students over an indefinite period. Once this has been passed, candidates proceed to the practical teaching demonstration and viva voce. Let us hope that LTRCO will quickly become established as a benchmark – the availability of dedicated, knowledgeable and imaginative organ teachers is clearly vital for the well being of the profession as a whole.

Turning now to Education, the post of education officer was created in 1995. The annual programme of events seeks to cover all four areas of the College's work, providing training and support materials for those preparing for our examinations, professional development opportunities for 'qualified' organists, stimulation and careers advice to young organists, and events of wider interest at which Members of the College and other organists can meet and share experiences. These events take place all over the UK and have also included study trips abroad. This national coverage will be maintained and enhanced in the future – Birmingham will be but one centre for this part of the College's operation.

Supporting both the College's work as a professional association and education provider, and central to our role as a learned body, is the Library. Here is a unique resource of over 50,000 titles – of music, books, historic manuscripts and original editions, pamphlets and recordings – which in its new home in Birmingham, housed with two other important national collections, and with the catalogue available electronically on the internet, will become ever more important to scholars, in this country and abroad, and to the general reader alike.

Returning briefly to the Kensington Gore days and to a building with space to spare, the provision for Members to meet and chat over a coffee and to read the latest music journals was greatly valued. This has not been possible at St Andrew's Holborn, but in Birmingham the organ society side of the College's life should be able to flourish as never before, in the midst of a city with a vibrant, world-class artistic life. Membership of the College is open to organists and choral directors of all levels of experience, and to those with a general interest in this area of musical endeavour.

An article such as this can be no more than a brief overview of part of what an organisation such as the College is about. Any reader interested in finding out more is invited to look up www.rco.org.uk (where, inter alia, the examination syllabus can be downloaded) or contact The Royal College of Organists, 7 St Andrew Street, London, EC4A 3LQ. Tel 020 7936 3606; fax 020 7353 8244; email admin@rco.org.uk

ST MARY RECITALS

Gordon Hands

The lunchtime recitals have continued without break since 1991 and continue to draw a regular audience of about 40. The organ is holding up very well although it is somewhat temperamental at times. As the last rebuild was in 1936 this is hardly surprising. It is hoped that something will be done in the foreseeable future when the urgent repairs to the fabric of the Minster have been completed. In 2002 there were 16 recitals given by the following people to whom we are extremely grateful.

Elizabeth Cooke
Wendy Watson
Mary Harwood (twice)
Jonathan Holl
Ray Isaacson with James
Moorcroft (Bass)
Graham Ireland (twice)
Christopher Cipkin

Malcolm Stowell
Frank Brookes
Leslie Davis
Ian May
Dr. Wilhelm Kemper with
Thekla von Dombois (Oboe)
Derek Guy .with Jennifer Guy
(violin)

2003 CD REVIEW

Mark Jameson

May I introduce to you a selection of just six of the hundreds of CDs released in 2002?

JAV Recordings is a USA manufacturer, marketed in the UK through Allegro Music in Birmingham whose address appears in *Organists Review*. The organ pipe makers, A R Schopps sponsor all recordings and they specialise in organs made by the builder Ernest Skinner. However recently they have recorded a Paris organ, with John Fisher – so they are spreading their wings! They now have released some 34 discs, all are good quality and worthy of purchase, and the cost is the same as a full price CD made here. This recording – a double CD dated 2001, JAVI23 – features a home organ. This is the 1929 Skinner organ (Op.7831) built for Elm Court, in Butler, Western Pennsylvania. The building looks as if it has been plucked out of Gloucestershire, being built in 1928-1931 and is the home of the Philips family. The organ, a large 2 manual, can be played in the normal way, but also has the most comprehensive player device made. Here Ken Cowan and Peter Stolzflas play it, with rolls made by international artists of yesteryear including Lynnwood Farnam and Dupré.

Staying with music from the USA, the OHS have just released their Boston convention recordings (OHS20, \$29.95) as “Historic Organs of Boston” - 31 organs, 35 artists, 69 pieces and 5 hymns. AD live music – Boston is 7 hours away – here you can dream of what can be heard between sightseeing and all those great shops! This coverage has been a long time due and is highly recommended. It is easily obtained via the Internet, or by ringing them on 00 1804 3 53 9226 - with plastic it's easy.

Chandos have just released CHAN10043, “Tsar of Instruments”, played by Iain Quinn. The music is Russian which is very unusual, but it is played on Winchester Cathedral organ. The advertising implied a Russian organ - swizz!

Priory continued with their series during the year including the Krebs series, the European Organ series featuring the Athens concert hall, two more Paris organs, the Cavaille Coll at Farnborough Abbey, and the English Hymnal recordings. However, what that caught my eye was a low-cost one produced to catch the Christmas market at £4.99 called Fanfare! (PRC1)50001. This features 30 tracks of all styles of music, organists, and organs taken from recordings made since Priory started. It is an ideal disc for your car player, or just to introduce someone to the organ, and is a real fun disc.

Finally, two discs from the German maker Motette. The first is CD12191 played by Winfried Böning celebrating the 2002 restoration of organs in Cologne Cathedral. The second is an organ concert in the Hamburg Musikhalle played by Ursula Em de Ossenkop (CD12841). Both discs feature interesting registrations and settings, but more than that, the discs are works of art. Gone are the plastic holders – here are well produced and illustrated booklets, hardback and durable, with the CD tucked in a special folder at the back. It is

about time presentation was improved, and the music is good too. These can be obtained from Priory or your local dealer.

SOLUTION TO CROSSWORD

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THE ORGANISTS' BENEVOLENT FUND

Anne Bolam

The amount which we were able to send to this Fund last year was £365, which is a great improvement on some previous years.

As most readers will know, this exists to help needy organists, and of course the recipients' names are confidential to the Fund. However we understand that grants are currently being made to around a dozen organists who are in difficult circumstances. Normally at each outing or meeting we make a collection for this. Please, if you would like to give a special donation could you contact me or our Treasurer, Mark Jameson.

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</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

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

PAST HONORARY TREASURERS

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

PAST EDITORS OF *THE BERKSHIRE ORGANIST*

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