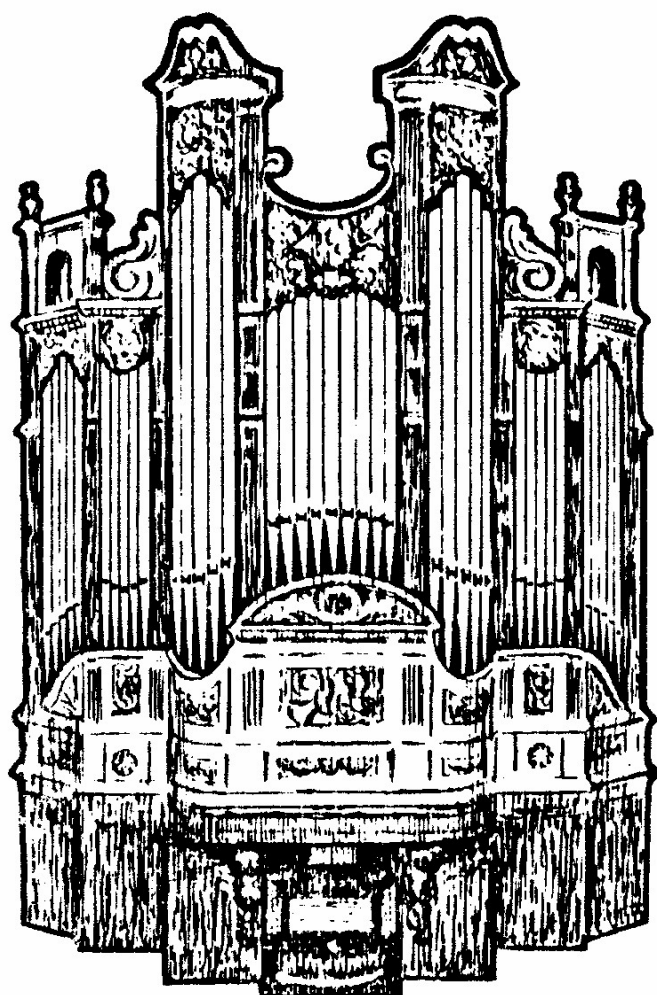


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Patron : Gillian Weir DBE

President 2005-2006

Jonathan Holl ARCO
The Old Dairy Farm, Winkfield Lane,
Winkfield, Windsor, Berks, SL4 4RU

Hon Secretary

Alan H Kent
3 Sewell Avenue
Wokingham, Berks
RG41 1NT
(0118) 978 5182

Hon Treasurer

Mark Jameson
92 The Hawthorns
Charvil, Reading,
RG10 9TS
(0118) 934 4212

Hon Programme Secretary

Christine Wells BMus FRCO
LRAM
Lynton Villa, Pheasants Hill
Hambleton
Henley-on-Thames
Oxfordshire, RG9 6SD
(01491) 571588

Benevolent Fund Steward

Anne Bolam
6 Hillview Close
Tilehurst Road
Reading
RG31 6YX
(0118) 942 1020

Publicity Officer

Donald Hickson
29 Langhams Way
Wargrave
Reading, RG10 8AX
(0118) 940 3209

Editor, The Berkshire Organist

Graham Ireland MMus FRCO
Firle Cottage, 5 Heath Road,
Southend Bradfield, Reading,
RG4 6HQ
(0118) 974 4987
gaireland5@aol.com

Other Committee Members

Christopher Cipkin
Derek Guy
Jim Wooldridge
Peter Chester

Philip Bowcock
David Pether
Jill York
Julian Greaves

Editorial Committee of *The Berkshire Organist*

Jim Wooldridge Michael Pickett Michael Humphries
David Pether [Production]

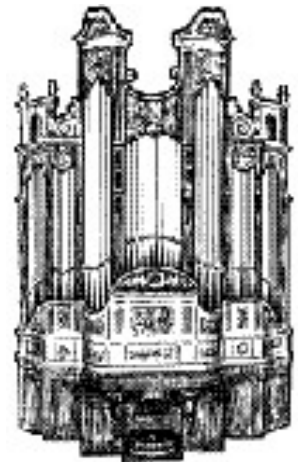
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THE BERKSHIRE ORGANISTS' ASSOCIATION

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 aim to achieve them in three ways.

(a) Organising events for members.

We endeavour 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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EDITORIAL

It is a great honour and privilege to be taking over the editorship of *The Berkshire Organist*, starting with Issue No. 58, which will appear sometime after this Year's Annual General Meeting in May. To follow in the footsteps of Philip Bowcock and Gordon Spriggs will be no easy task, for under their editorship the magazine has developed into a sought-after publication with a wide appeal.* Its content, whilst still remaining the historical archive of the Association's yearly activities, now contains articles of thoughtful originality, and provocative ideas. "It is", in the words of one of my literary friends, "a good read". Our intentions for future editions will be to continue to promote our existing aims and broaden the variety of articles by inviting a wider-cross section of members to contribute articles on organ-related topics, either from an objective or subjective point of view. It will continue to be a good read.

During the magazine's production I am sure, we shall have Gordon and Philip looking over our shoulders, keeping an eagle, but friendly, eye on its progress. Collating articles and putting them in a logical order, however, is only a small part compared to the task of presenting the final copy to the printers for publication. This onerous task is being taken on by David Pether, whose expertise on matters connected with computers, the internet and other office gadgetry is devastatingly enviable. Strictly a no-nonsense member, David runs our Web site with the same efficiency that he brings to all of his contributions to the Association, including his involvement with the Willis Organ in the Town Hall. We shall rely heavily on David's expertise to prepare our magazine for production, secure in the knowledge that deadlines will be met. His contribution to its production will ensure that future editions of *The Berkshire Organist* will continue to be thought provoking, historically accurate, and above all, a good read.

Graham Ireland

* We are grateful to The Revd. Dr. Peter Marr for sending us the following article which appeared in the Church and Organ section of *The Musical Times* of February 1948.

'The Berkshire Branch of the I.A.O. is to be congratulated on its latest effort to increase and maintain the interest of its members by the issue of *The Berkshire Organist*. The first issue of this little magazine includes summaries of talks to the branch of the Association, notices of its meetings and recital programmes besides other information useful to local organists. The editor is Mr. A. E. Rivers, 17 St. Bartholomew's Road, Reading. We wish success to the venture'.

THE 85TH ANNUAL GENERAL MEETING AND RECITAL

held at

All Saints' Church, Boyne Hill, Maidenhead, on Saturday 14th May, 2005

My interest was immediately aroused when I discovered that our AGM was to be held at All Saints', since I knew the reputations of both the Harrison & Harrison organ and the building, but had encountered neither for myself. So, after some initial confusion over whether I should be searching for directions on the internet to Boyn Hill or Boyne Hill [even the locals are uncertain about this, apparently!] I set out with high hopes for the wild west of Maidenhead.

The church is a splendid example of polychrome brick construction, but the reason for its inclusion in many books on Victorian architecture is that it is only one part of a complex of buildings including a parsonage, stables, and a schoolhouse standing around a gated courtyard, the whole designed by the architect G. E. Street, starting in 1854. As a group the frontages present a very pleasing collection of varied elevations, gables and spires, all bound together by common motifs and the colour scheme of the brickwork.

Once inside, following the departure of a wedding party almost as brightly coloured as the chancel, we were welcomed by the Curate of All Saints', the church currently being in an interregnum. The President introduced Dr. Relf Clark, one of the regular organists, who gave us a brief introduction to the history of the organs in the church and described the restoration work which had been completed in late 2003. I can commend a booklet on this subject by Dr. Clark, available for £5, which is characteristically well-researched and interestingly written.

Dr. Clark insisted on presenting his wide-ranging recital to our "innocent ears", not handing out the programme sheets until after he had finished playing. This proved to be a fascinating exercise and possibly made us listen more attentively. Beyond doubt, though, is that the rich and varied palette of sounds available on the 1931 Arthur Harrison instrument [one of his last, and incorporating much pipework from the previous Walker organ of 1879] proved an excellent vehicle for the chosen repertoire. From the plenum of the opening brief homage to Max Reger [a 5-part texture rich in chromatic lines], through the Swell Oboe in Langlais and Great Hohl Flute in Mozart, to a remarkable Swell Echo Gamba in Hindemith, there was always something to attract the ear whilst communicating the essence of the music clearly.

PROGRAMME

Vom Himmel hoch da komm ich her - Relf Clark
Verse - Anon [English c. 1690]
Vater unser im Himmelreich S.737 - J.S.Bach
Fugue after Corelli S.579 - J.S.Bach
Prélude Modal Op.6 No.1 - Langlais
Andante KV.616 - Mozart
Fantasia on "Wareham" - Murrill
Ruhig Bewegt [Sonata 1] - Hindemith
Canon in B minor Op.56 No.5 - Schumann
Dankpsalm Op.145 No.2 - Reger

After such a feast it seemed appropriate that we should retire to the hall to enjoy an excellent afternoon tea prepared by Margaret Wooldridge and Jen and Derek Guy. The spread was substantial and much appreciated, though I for one don't feel that I was able to do their hard work justice. Believe me, I tried!

Following this display of self-indulgence the ascetic formal business of the AGM started, and was conducted in a brisk manner.

David Pether

PRESIDENT'S REPORT

As usual, the Association has been very active over the last year. I am particularly grateful for all the support I have received from my officers. Alan as Secretary and Mark as Treasurer have both helped to keep not only me but the Association on a straight and level course [!], in spite of both having had to cope with some family problems. Christine of course continues to make all the arrangements for our visits. The one to Yorkshire last Autumn, although attended by only a few, was most enjoyable and memorable, giving them a chance to play some of the more famous organs in the country.

I am pleased to report that the Father Willis in Reading Town Hall is now beginning to become re-established as a well-known concert instrument, following the rather shaky start immediately after its restoration. The Grand Concert on 5th March, featuring Dame Gillian Weir and the New Queens Hall

Orchestra, was a great success, and with Dr. William McVicker assisting and advising the Town Hall authorities, the organ is now in good hands. It is pleasing to note the very good relations that now exist between the authorities and this Association. It is now able to arrange lunchtime recitals approximately every two months, and invite players not only from within, but also some prominent players from outside the Association, with the aim of maintaining a high level of performance.

A goodly number of new members joined during the last year, but I hope that those few who have not yet renewed their subscriptions will do so before long.

After a considerable number of years, Philip Bowcock has retired as Editor of *The Berkshire Organist*. Our grateful thanks are due to Philip for all the hard work and time taken to produce our journal year by year. Its Editorship is now in the capable hands of Graham Ireland, with David Pether assisting. I would like to thank them both for taking on this time-consuming task.

Anne Bolam has retired as Benevolent Steward, and I would like to thank her too for all her work. I am delighted that Ruth Weatherley-Emberson has agreed to take over this rather thankless position.

With the officers that we have, the Association's business and activities seem to run like a well-oiled machine, but it may not be everyone who realizes just how much work is put in behind the scenes to ensure these successes. It is always a pleasure to meet new members of the Association who are not able to come to many of the meetings and activities. Sometimes we should consider whether there are other organ-related or musical events that could be organized which would interest those whom we do not see so often. Perhaps it is something we could all think about. Overall I believe that there is an increased public interest in the organ, judging from the general musical press and the frequency of organ music heard on the radio. Let us hope that our activities have played some small part in this.

Jonathan Holl

The following were elected to serve as Officers of the Association at the meeting:

President: Jonathan Holl

Secretary: Alan Kent

Treasurer: Mark Jameson

Committee: For 3 years: Philip Bowcock, Christopher Cipkin, David Pether

For 2 years: Peter Chester, Julian Greaves, Jill York

For 1 year: Derek Guy, Graham Ireland, Jim Wooldridge

Other Appointments:

Programme Sub-Committee: Christine Wells [Secretary], Julian Greaves,
Mark Jameson, Ian May, Michael Thomas,
Derek Guy, Ruth Weatherly-Emberson

Publicity Officer: Don Hickson

Webmaster: David Pether

Benevolent Fund Steward: Ruth Weatherly-Emberson

Editors: *Berkshire Organist* Graham Ireland
Newsletter Michael Humphries

Auditor: Bill Potter

PERSONAL MEMORIES OF DONOVAN JONES

My memories of dear old Don go back a long way and are very pleasant; he was such a gentle and kindly personality.

He came to us from Twickenham Methodist Church, and served for a long while at Henley United Reformed Church as organist, and later, as assistant when he suffered from leg trouble - which fortunately never interfered with his driving anywhere.

In February 1956 he was at my Berkshire Organists' Presidential Reception at Greyfriars; I also remember once being with him at the console of Keble College Oxford, and being thrilled with his brilliant improvisation on that fine organ.

In those far-off days I used to visit him, after hours, in his office at the Health Service, then in Friar Street. In due course he rose to a top position in that Authority, and, being a great supporter of Reading Rotary Club, became its President. In 1933 at his special invitation I gave the members a lunch-hour talk on Heraldry [another of my special interests].

He used to help me sometimes at Greyfriars, and I remember his startled amusement when I once ended up a long hymn on that magnificent Compton by transposing the last verse up a semitone - a vulgarity in which some of us indulged in those days.

In becoming BOA President in 1977, Donovan gave me great encouragement as I took on the job as editor of *The Berkshire Organist*. I had been on the editorial committee of the magazine since it started thirty years earlier, and remained as editor until the 50th issue.

We have had some splendid characters in the Berkshire Organists' Association, and Donovan Jones was one of the best of them all. Our warmest wishes go to his wonderfully supportive wife, Lily.

Gordon Spriggs August 2004

Donovan died on July 9th 2004. His funeral took place some days later.

Derek and Jen Guy

MY YEAR AS ORGAN SCHOLAR AT ST. GEORGE'S CHAPEL, WINDSOR CASTLE

I was appointed Organ Scholar at St. George's Chapel, Windsor Castle, in September 2004. At the end of August I took up residence in the castle, which in itself was quite an experience, as I did not know what to expect, but I soon found out that there would be plenty to keep me very busy.

My duties in the chapel are to take an active role in the running of the music department with the two other organists, namely Timothy Byram-Wigfield, who is the Director of Music, and Roger Judd, who is the Assistant Organist. I accompany the choir for approximately half of the services which take place in the chapel, and twice a week I rehearse the probationers for the time when they become full choristers. There are frequent opportunities to conduct the choir - a fantastic experience for me.

I also undertake work at St. George's School, which is connected with the castle. Every morning I supervise the choristers' music practice, which starts at seven o'clock. At Associated Board time I accompany the candidates for their exams, which take place three times a year. I have also had the chance to undertake freelance work in and around Windsor for Berkshire Young Musicians Trust.

My time at Windsor has been a unique and fantastic experience. In addition to making many good friends, the opportunity to work under Tim and Roger has given me the chance to develop my playing and choir training skills.

Next year I take up the post of Organ Scholar at Norwich Cathedral, whilst studying for a degree in Music at the University of East Anglia.

Ben Giddens; Organ Scholar
St. George's Chapel, Windsor Castle.

NEWS OF OUR LATEST NEW MEMBER

My name is Alistair McIntosh and I am 13 years old. I have lived in Berkshire all my life, in the same house in Wokingham.

When I was seven I started piano lessons at school. The piano teacher was very good and I really enjoyed my lessons. I continued lessons with another teacher after leaving this school, and I am hoping to take Grade 5 piano next term.

At the age of eleven I started attending Bearwood College in Wokingham. The college has a separate chapel with an organ, and the Head of Music asked me if I would be interested in learning to play the organ, so I now have lessons every week. I am also allowed to practise in some lessons and in the lunchtimes. I enjoy playing the organ and hope to take Grade 4 organ this year.

In addition to playing the organ, I'm studying music theory, and sing in the school choir. Next year I plan to take GCSE Music.

In the school holidays, when I can't practise the organ at school, I use the organ in St. Paul's Church in Wokingham.

Alistair McIntosh

We welcome Alistair to the Association and hope that he will be able to take part in some of its activities. We look forward to learning his exam results. A picture of Alistair may be found in our 'Colour Supplement' on page 31. [Ed.]

BEING A CHORISTER

I was admitted as a chorister at Chichester Cathedral on September 26th 2004. Being a chorister is much more exciting than being a probationer, not least because of the Choir Holidays. After school has finished at the end of term, it's the beginning of the Choir Holidays, when only the choristers are at school. During these holidays there's lots to keep us occupied. We have table tennis and snooker/pool tables and computers upstairs in a resources room. As well as these activities we are allowed to go shopping in groups. When we go shopping we go to all our favourite coffee shops and other shops for chocolate, posters and tuck. One of the highlights of choir holidays at Christmas is a special game called "Kickiepegs" which is a bit like "tag" in the dark - even the masters join in!

Of course, the reason why we are at school is to sing in the cathedral. This year I sang in six carol services, the Blessing of the Crib Service, Midnight Mass, and Mattins and Eucharist on Christmas Day. For some of the carol services, such as the one recorded for the local radio station, we get paid. The money is put into a savings account which we get when we leave the choir. Lots of time during the choir holidays is spent practising for services and then singing at the services themselves.

On Christmas Eve, Mr Thurlow the Organist, gave all the choristers Father Christmas hats, which we wore to and from the cathedral - everybody thought we looked very funny! On Christmas morning, the headmaster dresses up as Father Christmas and comes into the dormitory to wake us up. He very generously gave us all a book token. Next year there will be a new headmaster - I wonder if he will carry on the tradition?

During the Easter choir holidays, we play another special game called "Capture the Flag". Decani, [my team] and Cantoris try to capture a flag which has been hidden. You can go onto the other team's side to try to capture the flag, but you might be caught by the other side! This year no one found the flag, but it was good fun all the same. We also did a Treasure Hunt in the cathedral.

Each year, Mrs Thurlow, the Organist's wife, makes Easter eggs, called "Tina eggs" because her name is Tina, for all the choristers. They are different each year depending on what has been going on. Last year the choristers all had new black cloaks, so the eggs had cloaks too. This year, we are going on a tour to South Africa, leaving the Tuesday after Easter, so the eggs had "Zulu" hair.

I am very excited about going to South Africa, as I have never been abroad before. We will be singing concerts and services in Cape Town and Pietermaritzburg, as well as visiting Robben Island where Nelson Mandela was in prison, a game reserve, and Table Mountain.

Being a chorister is hard work, but good fun, because you get the chance to do lots of things that you would not be able to do otherwise.

Nicolas Walker

Nicolas Walker is the eldest son of our members the Rev Christopher and Rachel Walker. A fine colour picture of a bright happy chorister will be found in the photos section of the magazine, on page 31. We are grateful to Hugh Curtis, who is the Secretary for the Friends of Cathedral Music for Chichester for permission to reproduce his photograph. [Ed].

THE ASSOCIATION'S EVENTS

A few years ago, members were invited to choose their favourite organ-related activities from a list of thirteen. The programme committee is guided by the results of this survey when planning future events, hence the re-instatement of the Annual Dinner, which came “high” in the poll. The committee meets twice a year, once in the warmth of Derek and Jen Guy’s house in January, and once in my garden at Hambleden [weather permitting]. Our members come up with excellent ideas, and all I have to do is to make these ideas a reality. In these days of email, this is considerably easier than before, particularly in obtaining replies from cathedral organists. I am learning too, that a good meal, whether lunch, tea, or dinner, is an important part of a Berkshire organist’s day out.

Events in the past year from June 2004 to April 2005, have included visits to Chichester, Ashford Hill with Aldermaston and Silchester, Cirencester, and Wimbledon. Social events included a garden party at the home of our President Jonathan Holl, who gave a talk on bee keeping. The Annual Dinner was held at the Renaissance Hotel with Roger Judd as guest speaker, and a social afternoon with an illustrated talk on Antipodean organs by David Pether took place at St. Paul’s Wokingham. Full accounts of these events follow this article.

I would like to record my thanks to the members of the committee for their interest and input.

Christine Wells - Programme Secretary

THE PRESIDENT’S GARDEN PARTY

Saturday July 10th

What an enjoyable and interesting afternoon we had at the home of our President Jonathan and his wife Mandy, at The Old Dairy Farm, Winkfield. Unpredictable weather did not prevent us from enjoying their beautiful house and garden, and proceedings began with a short walk to the barn where Jonathan gave us an extremely interesting and informative talk on bee-keeping. Demonstrations were given of all the equipment needed to care for the bees and the production of their honey. Questions were answered fully by Jonathan, and at the conclusion of his talk we were each presented with a little jar of honey to take home to taste.

We were then treated to a really scrumptious tea on the lawn, a wonderful selection of sandwiches, scones and cakes, and refreshing cups of

tea. It was at this time that the sun actually came out, warming our backs as we chatted to our friends.

After tea we were invited to play Jonathan's 3 manual Eminent Positive Organ [the specification appears below], and many members took advantage of this opportunity. Our patron Dame Gillian Weir has actually played it too!

What a wonderful afternoon we all had. Thank you Jonathan and Mandy for your kindness.

Ruth Weatherly-Emberson

The Specification of The President's 3 Manual Positive Style Organ					
GREAT (12+2)		SWELL (12+2)		POSITIVE (10+2)	
Bourdon	16	Open Diapason	8	Chimney Flute	8
Open Diapason No.1	8	Gedackt	8	Salicional	8
Open Diapason No.2	8	Gamba	8	<i>Alterable</i>	
<i>Alterable</i>		Voix Celeste	8	Gemshorn	4
Stopped Diapason	8	Principal	4	Flute	4
Principal	4	Rohr Flute	4	Nazard	2 2/3
Flute	4	Fifteenth	2	Piccolo	2
Twelfth	2 2/3	Sesquialtera	II	Tierce	1 3/5
Fifteenth	2	<i>Alterable</i>		Larigot	1 1/3
Fourniture	IV	Mixture	III	Plein Jeu	III
Cymbale	III	Scharf	III	Clarinet	8
Cornet	V	<i>Alterable</i>		Cromhorne	8
Double Trumpet	16	Contra Fagotto	16	Trompette Militaire	8
<i>Alterable</i>		Trumpet	8	<i>Alterable</i>	
Trumpet	8	Oboe	8	Tremulant	
Clarion	4	Clarion	4		
		Tremulant			
PEDAL (10+2)		COUPLERS			
Principal	16	Swell to Great			
Sub Bass	16	Positive to Great			
Bourdon	16	Swell to Positive			
Octave	8	Great to Pedal			
Bass Flute	8	Swell to Pedal			
Octave Flute	4	Positive to Pedal			
Fifteenth	4				
Mixture	III				
<i>Alterable</i>					
Contra Bombarde	32				
<i>Alterable</i>					
Bombarde	16				
Trompette	8				
Clairon	4				
		Total no. of stops = 44+8			
		64-stop Library.			

THE ANNUAL DINNER

On Saturday, 13th November, a large number of members made their way to the Renaissance Hotel in Reading for the Association's Annual Dinner. After a scrumptious meal of a melon and strawberry starter, followed by a braised leg of lamb steak, crispy apple dessert, and coffee etc., our guest speaker, Roger Judd, Assistant Organist at St. George's Chapel, Windsor, for the past eighteen years, was introduced by the Association's President, Jonathan Holl.

Roger gave us an amusing and interesting account of the thirty-six years spent doing the job he has always loved. His first teacher was Alwyn Surplice, a former member of Reading School, who became Organist of Winchester Cathedral. He exacted the highest of standards from his pupils, but was always fair in his dealings with them. Tuition then followed from the Director of Music at Tonbridge School, and his policy was to guide rather than drive. As a consequence Roger was allowed to play for services on many occasions. Having won an organ scholarship to Pembroke College, Cambridge, he was able to complete his organ studies under the very capable hands of Sir David Willcocks.

With Cambridge behind him Roger became Assistant Organist at Ely Cathedral, under Arthur Wills. Arthur was often away, leaving Roger in charge. On one occasion he stood in for his master for the broadcast of a BBC Choral Evensong. At Ely he learnt the other side of his profession, that of training and working with a well-known cathedral choir of lay clerks and boys. His first real appointment was Master of the Music at St. Michael's College, Tenbury, where he remained for twelve years. Sadly this establishment closed down, and Roger was offered the post of Assistant Organist at St. George's Chapel, Windsor. This post he presently holds, having served firstly under Christopher Robinson, and then under all other successive organists. Life was never dull there, despite the ordered routine of chapel life.

Roger concluded his talk by stating how fortunate he felt, to have made music with such talented choirs on wonderful organs in such glorious buildings.

A stirring applause concluded the formal part of the evening, and before leaving members were able to talk to Roger informally away from the dining table.

Wendy Watson

TALK BY DAVID PETHER ON ANTIPODEAN ORGANS

at

St. Paul's Church Hall, Wokingham

Saturday 8th January, 2005

This social afternoon was more than a talk, for 16 of us braved a very windy day to see David show us some fascinating pictures of many organs of Australia [including Tasmania,] and New Zealand, all appearing, as if by magic, from his laptop on to a screen, with exceptional clarity. David has been “down under” a number of times, and has attended six of the Annual Conferences of the Organ Historical Trust of Australia. We are grateful to the Trust for allowing David to use pictures from its Web site.

Many of the instruments we were shown were unaltered examples installed between 1820 and 1930. Builders represented there include Hill & Son, Forster and Andrews, Norman & Beard, J. W. Walker, T. C. Lewis, and many others, though the name of Henry Willis seems to be missing - perhaps he had too much work on our own shores! Some of the organs that we saw were small but effective one manual instruments for remote outback churches; others were huge town hall organs. During the past twenty years some of them have been very carefully and sympathetically restored.

David started off by saying that most instruments were situated in the south-east corner of Australia, which is the most densely populated part, although there were some on the west side in Perth. It would seem that there are none at all in the Northern Territories, which is bad luck for the citizens of Alice Springs and Ayers Rock.

As David showed us the pictures, he told us about the instruments, and in many cases played a recording of the one being shown on the screen on a high quality “ghetto blaster” kindly loaned by our President, Jonathan Holl. Many of the instruments had highly decorated pipes, and we saw more “rolls of lino” than is possible in a furnishing store!

David ended his very absorbing talk and demonstration with the “pièce de resistance” on the huge organ in Sydney Town Hall. How we envied him having the chance to play this magnificent instrument.

It was obvious to us all that David had spent a lot of time preparing for this presentation, and we are grateful that the end result was so enjoyable. Many thanks David.

Following this, the good people of St. Paul's provided refreshments. It was also the birthday of two of those present, two muffins, masquerading as miniature birthday cakes complete with a candle each, were presented to them, with Graham Ireland playing “Happy Birthday” on the piano!

Several of us took the opportunity to play a track from a CD of our own choice, which made a very pleasant ending to a delightful afternoon.

Jim Wooldridge.

VISIT TO ARUNDEL AND CHICHESTER

19th June 2004

Arundel is set on a hill, and the Catholic Cathedral which dominates the town can be seen for miles around. Originally a parish church, it became the Cathedral of Our Lady and St. Philip Howard on the setting up of the Diocese of Arundel and Brighton in 1965. The Dukes of Norfolk, whose family name is Howard, have occupied the castle at Arundel for centuries.

Our party of some twelve souls gathered at the west door, and we were met by Elizabeth Stratford, the organist, who led us up a winding staircase into the west end gallery. She then improvised on the organ to demonstrate this three manual Hill which was built for St. John's Catholic Church in Islington. It was installed in Arundel church when it was built in 1873. It has 37 stops and was last restored in 1967. The decorated pipes and casework were specially adapted to avoid obscuring the magnificent rose window. In such a favourable acoustic and reverberation period, the organ makes a fine sound, rather French in style, speaking out into the nave which is 71 feet high. The choir sings from this gallery in front of the organ, so must on occasions be overwhelmed by the sound of it. Members were able to play with no real time limit imposed on them, so we were able to listen to a wide variety of music. They did find the Choir and Swell pedals off centre, which was a bit tricky at first, but the touch was very responsive.

An appeal has been underway to raise funds to refurbish the organ and work will start in September on cleaning, regulating wind pressures, replacing the console etc. The work has been entrusted to Wells, and may involve the addition of a trumpet 'en chamade' as part of the refurbishment. A digital organ set in the chancel will be used to accompany the many services taking place in the cathedral.

After making our own arrangements for lunch we reassembled in Chichester at the cathedral. Many people were around the cathedral looking up at the spire to catch a glimpse of some Peregrine Falcons, who have nested up there for the past three years. We were met in the nave at 4 o'clock by the Organist and Master of the Choristers, Mr Alan Thurlow. He took us on a tour to see the five organs in the cathedral, starting with an Allen digital which now

sits in a gallery at the west end to accompany concerts. It stood in as the main organ when the pipe organ became unreliable. Next we saw the Mander nave organ with its one manual and pedals in the gallery opposite. This one can be played from here or from the main console. We then passed the main organ standing on a large platform to the north of the choir. Just by it are memorials to Gustav Holst and Thomas Weelkes. Behind the high altar in the Lady Chapel is a beautiful chamber organ dating from the 1780s with four stops, and a blower to replace the old pumping mechanism. Finally we saw the fifth organ in the chapel which is a mobile one manual Walker with six stops. Leaving the chapel we moved into the Choir where Alan described the history of the main organ to us.

The instrument contains pipework by Renatus Harris, George Pike England, and Hill. Originally mounted on the screen, it was moved to the north transept [its current position], shortly before the disastrous collapse of the tower and spire in 1861. The magnificent double case designed by Dr Arthur Hill was added in 1888, incorporating some decorated display pipes from the 1678 Harris organ. Hele of Plymouth enlarged the instrument in 1904 to a three manual with 35 stops. A fourth manual was prepared for but never installed. The instrument was abandoned from 1973 to 1986 due to the unreliability of the electric stop operation, for the action was tubular-pneumatic. An Allen electronic was used during this period and is now in the west end gallery.

Manders were involved in the remodelling project completed in 1986. The instrument was placed on a stand-alone platform, and soundboards were replaced, with new tracker action throughout. A Solo division was added [4th manual] and the small nave division playable from the main console.

We stayed for Evensong which was beautifully sung to Howell's St. Paul's Service, accompanied by a rumbling thunderstorm outside. After the service we climbed aloft, and after an initial demonstration by the organ scholar Jamie Hatchings [moving to Portsmouth Anglican Cathedral in September], we were all invited to have a play. We also briefly met Mark Wardell, the Assistant Organist, who had been Organ Scholar at St. George's Chapel, Windsor from 1990 - 1992. Alan Thurlow joined us again, after which we made our farewells and began the journey home.

Our thanks must go to all involved in arranging a great day out in Arundel, and also to the Revd. Christopher Walker and his wife Rachel, for the organisation of the Chichester part, as their son Nicolas is in the cathedral choir. Many thanks too go to Alan and his assistants who not only made us very welcome, but gave us an excellent and entertaining tour of the cathedral organs.

Peter Chester

THE VISIT TO YORKSHIRE

On Wednesday 6th October, 6 members and 3 wives arrived at Southwell Minster refectory for lunch. It is somewhat surprising when approaching Southwell to see the Minster standing in all its glory, and one wonders why such a large building was needed for such a small town. The Minster was founded in Saxon times, and rebuilt by the Normans as an independent church in the Diocese of York. The Minster was damaged in the Civil War, and later restored becoming a cathedral in 1884.

Unfortunately Paul Hale and his assistants could not be there, but arrangements had been made for us to play the organs. The main organ was originally built in 1868 for St. Peter's Church in Malvern Wells. It was rebuilt and cleaned in 1995, and Copeman Hart added some digital bass notes. The organ sounded particularly fine in the nave, and we were treated to a variety of music by those who played it. On the way out one or two tried the 3 manual nave organ.

After Southwell, we made our way to our hotel in Riccall. I'm not sure what Valentinos Italian restaurant made of us as we tried to order our food in Italian!

On Thursday, after an excellent breakfast, we travelled the short distance to the small market town of Selby, with its imposing Abbey, parts of which date back to the 12th century. In 1048 Benedict, a monk in Auxette, had a vision to build an abbey in Selby, and so planted a cross on land owned by William the Conqueror, who gave permission for a wooden abbey to be built. Benedict's successor rebuilt the abbey in stone, and further additions were made in the 13th and 14th centuries. In 1644 the Civil War came to Selby, and in 1690 the central tower collapsed and the building was in a state of disrepair. Following a major programme of repair in 1871, there was a disastrous fire causing serious damage in 1906. The abbey repairs were completed, as the Norman builders intended, in 1935.

We were met by Dr. Roger Tebbit, the Organist and Director of Music. He played music by Purcell, Bach, S. S. Wesley and Liszt. The first organ to be installed, after the abbey became a parish church, was built by Renn & Boston in 1825. It underwent various alterations and in 1906 was destroyed by the Great Fire. A new organ by Hill & Sons was installed in 1909, and forms the basis of the present instrument. There were complete rebuilds in 1947 and 1950, with further work being carried out in 1975. It is now approaching its centenary and is nearing the end of its active life. A complete restoration is one of the principle projects promoted by the Selby Abbey Trust.

After an hour's drive through the Yorkshire countryside we arrived at Beverley, where we were met by the organist Dr. Alan Spedding. He considers

that the organ complements the building, and pointed out the 83 carvings of various musicians in the roof. It was noted that the shawm player had his hands over his ears, and that the bagpiper had his face screwed up.

The original organ was built in 1769 by Snetzler and his pipework is still retained on the Great up to the mixture. It was opened in September that year with a programme of Handel's music. In 1885 it was enlarged and put on the screen. The case dates from 1916 and was given by the vicar. Wood of Huddersfield rebuilt the organ 8 or 9 years ago, and the money for the rebuild was raised in 4 months. Dr. Spedding then played music by Bach, Stanley, and S. S. Wesley, concluding with one of his own compositions.

It was then on to York Minster for Evensong which was sung by the boys and men. The service was Purcell in B flat, and the anthem *Exultate justi in Domino* by Viadana. The service was well attended. John Scott Whitely met us after Evensong, and demonstrated the organ by playing the *Prelude and Fugue in B minor* by Bach. By this time the Minster was nearly empty, so we could explore the organ to our heart's content.

An organ was installed after a fire in 1829 by Elliot and Hill. It was reportedly the largest in the world. William Hill built a new organ in 1863, but not much survives. It was rebuilt in 1916 and 1930. Dr. Francis Jackson wanted an Italian style stop, so Walkers added a Diapason Celeste in 1960. In 1993 Principal Organs overhauled it.

On Friday morning we visited Ripon Cathedral where we were met by the organist Andrew Bryden. The organ was built by Lewis in 1878, and in 1912 Harrisons took over the maintenance. Comptons electrified the action in the 1950's. The console, which is moveable, is sited in the nave, and this has led to an increase in the number attending recitals. In 2007 the organ will be cleaned and overhauled and the choir will be enclosed. On the choir side of the screen there is a mechanical hand which was used to conduct the choir!

Following lunch we travelled to Leeds where we were met by Simon Lindley [immediate Past President of the RCO]. He briefly explained that the church had a new porch, and that in the 18th century the church was divided into two, with one side being used only once a quarter. It is still a gathered church. The famous incumbent Dr. Hook needed the pulpit to be in view of as many of the congregation as possible. He once said he wanted "for every poor man a pastor and for every poor child a school".

Simon Lindley then very ably demonstrated the organ which was originally built by Byfield in 1714. It was substantially rebuilt in 1815 by Greenwood Brothers of Leeds, and was one of the first instruments with pedals. This forms the basis of today's instrument. It has been rebuilt and altered numerous times over the years, and the rebuild by Harrisons in 1914 included some Schulze pipe work. As Dr. Lindley pointed out, the church feels a bit like

a college chapel. A cup of tea was provided while the organ was open for inspection.

Then it was on to St. Bartholomew's Church at Armley. Much has been written about this famous Schulze in the musical press. The organ was originally built for a garden shed, and was loaned to a church in Harrogate. It was moved to St. Bartholomew's in 1879, and it was opened on Saturday 23rd August that year. There was a full scale restoration by Binns in 1905, and, following a bequest in 1990, both the organ and the church restoration have now been completed. The opening recital was given by Nicholas Kynaston and Graham Barber, the organist, on Friday 28th March 2004. All those who were players climbed the dizzy heights to try this fine organ. We all followed Christine's nephew to a restaurant in Leeds for a very pleasant meal together.

We were all very grateful to Christine who had made all of the arrangements, and it is a tribute to her planning that we were all at the right place at the right time. It was a pleasure to meet the Organists and Directors of Music at these famous churches, and we thank them for their time and willingness to show us the organs.

It was a time of good fellowship, good organs, and good food, [particularly for the one who enjoyed a full breakfast - the full monty plus an extra egg - every morning]!

Derek Guy

VISIT TO ASHFORD HILL, ALDERMASTON, AND SILCHESTER

12th February, 2005

On a cold and rather blustery Saturday afternoon, about thirty members of the association finally met at the church of St. Paul, Ashford Hill, having experienced much difficulty in pin-pointing the church's exact location, despite its high spire. Soon the church was full of enthusiastic organists with their "groupies", waiting their turn to try out the organ. Tony Foster-Waite was present to answer the questions of the technically minded, for he is in charge of the instrument. Originally the organ was situated at the rear of the church, but was moved and rebuilt in a more central location on the south side of the nave in 1979. Later additions to its specification included a Trumpet rank, and a Fifteenth on the Great. With its moveable chairs and a wooden floor the church has a very modern feel to it. The specification of the organ is as follows.

Organ 1898 Martin and Coate, Oxford, rebuilt and enlarged 1928 Lidiatt & Sons. New organ 1979 by Foster-Waite, added to 1999 with the extended Trumpet rank, the Great Fifteenth making 8 ranks in total.

St Paul, Ashford Hill									
GREAT 56 notes			SWELL 56 notes			PEDAL 30 notes			
Open Diapason	A	8	Open Diapason	F	8	Bourdon	C	16	
Dulciana	B	8	Lieblich Gedackt	G	8	Principal	A	8	
Flute	C	8	Salicional	B	8	Flute	C	4	
Principal	A	4	Principal	F	4	Trombone	H	16	
Flute	C	4	Nazard	G	2.2/3				
Fifteenth	D	2	Fifteenth	B	2				
Mixture	E	19.22	Trombone	H	16				
			Trumpet	H	8				
			Clarion	H	4				
Swell to Great						Balanced Swell Pedal			
Great to Pedal						3 General Thumb Pistons			
Swell to Pedal						(on setter action)			
						General Cancel			
						Direct Electric Action			

After a pleasant three quarters of an hour playing time, and much map reading, the party moved to St. Mary the Virgin in Aldermaston. The vicar welcomed us and pointed out some of the historical parts of the church. In particular he drew our attention to a dove in one of the stained glass windows appearing to the Angel Gabriel, which was actually whispering in her ear rather than hovering above her head! He made mention of the Nativity Play which had been performed in the church every Christmas for the past 40 years. We were then left to our own devices, and many took the opportunity to try the organ, now in the care of Tony Foster-Waite. The specification is as follows.

Organ c. 1880 Martin and Coate, Oxford. Cleaned and renovated by Foster-Waite 1997 without any alterations. Positioned in the south side of the chancel. A scaffolding tower is required for all tunings.

St Mary the Virgin, Aldermaston									
GREAT 56 notes			SWELL 56 notes			PEDAL 30 notes			
Open Diapason		8	Horn Diapason		8	Bourdon		16	
Stopped Diapason		8	Gamba		8				
Dulciana		8	Lieblich Gedact		8				
Principal		4	Gemshorn		4				
			Tremulant						
Great to Pedal						2 Composition Pedals			
Swell to Pedal						RHS Swell Pedal			
Swell to Great									
Swell to Great Super [1982]									
Swell Sub Octave to Great [1990]									

Detailed map reading was necessary to locate St. Mary's, Silchester. Even though some of the party took many wrong turnings, including the writer of this

article, we finally arrived at the church which is situated on the eastern side of the Roman wall. We were welcomed by the resident organist, Launa Creagh. After Tony had opened the playing we were all allowed a free reign on the instrument. Despite its restricted compass, the instrument was enjoyed by all. It originally came from London, having been purchased by the then rector of Silchester, when it was placed in the care of Osmonds of Taunton. Tony Foster-Waite now cares for it. Details of its specification are as follows.

St Mary, Silchester					
GREAT		SWELL		PEDAL	
Open Diapason	8	Open Diapason	8	Bourdon	16
Stopped Diapason Bass	8	Stopped Diapason	8		
Clarabella Treble	8	Salicional	8		
Viol di Gamba	8	Principal	4	Swell to Great	
Principal	4	Cornopean	8	Swell to Pedal	
Flute	4	Oboe	8	Great to Pedal	
Fifteenth	2				
Mixture	III			3 Composition Pedals	
Clarinet	8			Balanced Swell [c.1965]	
				Equal Temperament	

Thanks once again to Christine for organising this trip. We look forward to the next one.

Michael Thomas

VISIT TO CIRENCESTER

Saturday 12th March 2005 was bright and sunny, though a chilly breeze brought out overcoats and scarves among the dozen or so members and friends who journeyed to the Cotswolds to visit first the Parish Church [St. John the Baptist] at Cirencester, and then Holy Trinity, Watermoor.

Cirencester Parish Church, a “wool” church, is one of the largest in the country, and, like many of our larger and older churches has been built, rebuilt, and enlarged during various architectural periods. Despite, or perhaps because of, the variety of styles, the building is extremely attractive. The large window area and the bright coloured stone used for most of the structure give rise to one of the lightest and brightest church interiors I have ever seen. The acoustic is pleasantly resonant without having an unduly long reverberation period. It is well-suited to music of many kinds, and there are frequent musical events in the church. There is a large and able choir, which not only performs “at home”, but pays regular visits to cathedrals as well as embarking on foreign tours.

We were greeted by the Organist and Director of Music, Neil Shepherd, who told us something of the history of the organ. The earliest reference to an organ in the church dates back to 1685, but the earliest known builder was Green in 1790, when the organ was erected on the screen. In 1885, Sir Gilbert Scott, while directing various refurbishments in the church, had the then choir screen dismantled and the organ moved to the west end of the north aisle. [This position suggests to me that at the time music in the services was congregational, possibly led by a small choir at the west end, and that there was no choir in the “choir”]. In 1865 this organ was rebuilt by Gray and Davidson, but two years later they built a new 3 manual organ incorporating old pipework. This organ was in a new case and was erected at the east end of the north aisle in an elevated position over arches leading to the Lady Chapel and St. Catherine’s Chapel. These are side by side on the north side of the chancel. This organ remained until 1896 when Henry Willis built a new organ which incorporated some earlier pipework, and, according to the entry in the National Pipe Organ Register, the old façade.

The position of the organ was changed completely, the organ being placed in the chancel on the south side, with much of the instrument actually in the Chapel of St. John the Baptist which is parallel to the chancel on the south side, and is now used as the choir vestry. In this position the organ is invisible from much of the nave as it “lurks” behind the chancel arch. The organ was worked on by Norman and Beard in 1908 when the choir organ was moved to the north side of the choir, and presumably given electro-pneumatic action. Otherwise the instrument seems to have remained as Willis left it until 1955, when Rushworth and Dreaper restored the instrument with electro-pneumatic action throughout

and a number of additions and modifications, especially by extension and duplexion to the pedal organ. Since 1975 the organ has been cared for by John Coulson of Bristol. In 1975 the pitch was lowered, and in 1981 the action was overhauled, and still more additions were made to the pedal organ, with the addition of a chamade trumpet which speaks directly into the nave. As may be imagined, the position of the organ, while fine for choral services celebrated east of the choir screen, is not ideal for services celebrated in the nave. The organ is powerful, and, partly because of the large arches of the whole structure of the church, the sound carries surprisingly well into the nave. When however the instrument is required to support a large nave congregation, the choir must feel somewhat overwhelmed by it.

As a solo instrument the organ is surprisingly effective, and members found it enjoyable to play. There is no doubt that despite the alterations carried out over the last century, there is an unmistakable Willis sound about the main diapason and the reed choruses, and the quiet solo reeds on the choir seem to be unscathed. A major rebuild is scheduled for 2006 undertaken by Harrisons. The Willis pipework is to be restored, and the instrument is to be considerably enlarged with the addition of a fourth manual, and the provision of both flue and reed at 32ft pitch on the pedal. In view of the disagreements over the restoration of the original high pitch of the Reading Town Hall organ, I asked what was to be done with the pitch of the Cirencester organ [lowered in 1975]. The unequivocal answer was that it will remain at modern concert pitch. The organ will return to the east end of the nave, but this time on the south side. The “service” console will be positioned behind the choir stalls in the chancel, with a second mobile one on the north side of the nave for use in concerts.

After an enjoyable [and noisy] time playing this organ, lunch was taken at various eateries around the town, after which we made our way to Holy Trinity, Watermoor. This is only about half a mile down the road from the Parish Church, so some of the party walked there while their chauffeurs moved the cars. On arrival we found the church open, but nobody in attendance. That bastion of modern technology, the mobile phone, managed to produce a vicar’s wife clutching a large bunch of keys, but the phone was needed again to determine the whereabouts of the only key we needed, namely the one for the console. This phenomenon, in which a visit arranged well in advance, is apparently forgotten about on the day, has been encountered before. I have a personal view that this is a reflection of the low importance given to the organ and its music by a certain proportion of the clergy and other parish officials.

The organ is a fair-sized three manual built by Bishop, its present form dating mainly from 1894. It was rebuilt by Percy Daniel in 1963. The manual and stop actions are mechanical, the manual touch being rather heavy, but well regulated, smooth, and quite manageable. What is unusual is the position of the organ. It is located on the north side of the chancel in a chamber which has

about twice the area of the organ. The instrument is situated at the back of this space with a large gap between the façade of the organ and the arch giving into the chancel. There is plenty of sound from it. I think that the best description of the great chorus and the swell reeds and mixture is “forthright”, but there are also nice quieter sounds too. The flute-toned stops on the three manuals are nicely differentiated in tone rather than power, the string stops were fine, and both choir Viol di Gamba and swell Echo Gamba are full-length stops without the common borrowing of the bass octave from the corresponding Stopped Diapason.

The church itself could not form a greater contrast from the Parish Church, as it is a rather squat building with a small window area resulting in a somewhat dark interior which I thought rather gloomy. The acoustic is on the dry side, so the organ has to be played with considerable care to produce a musical performance, legato and phrasing being of the utmost importance. Despite these demands I found the organ rewarding to play. By now time was marching on, and knowing that the drive home was 60 miles or more there was a general drift away. Everyone [even the wives] had enjoyed themselves, and both organs were well worth visiting.

I am not including the detailed specifications of the organs as these are available on the internet on the National Pipe Organ Register at,

<http://npor.emma.cam.ac.uk/>

Chris Hood

LUNCHTIME INTERLUDES AT ST. MARY'S

The series of lunchtime “interludes” at St. Mary’s started on September 6th 1991, and has continued at fortnightly intervals ever since. No mean achievement it must be admitted. On December 10th 2004, Christine Wells gave the 276th recital. Quite a considerable amount of money has been raised during these thirteen years which has paid for the maintenance of the organ, but not for its future rebuild. The last major rebuild of this 1862 Father Willis was in 1936, and it is only thanks to the make-do and mend approach taken by Robin Rance its custodian, that the organ is in a more or less playable condition.

Last October the humidifier was moved from the basement under the vestry, which houses the blower and the boiler, to a position in the organ. It was felt that it would be more effective there as in its former position it was feeding in warm and dry air which was defeating its own object. At the time of writing this report one cannot say for certain whether any good has been done. Certainly the old faults of sticking sliders and other things caused by shrinking wood are still evident, and we still have to wait until the heating has been switched off to see if there is any lasting improvement.

It would be invidious to single out any individual recitalist who has performed in the year’s recitals. The recitalists are Andrew Bosley, Frank Brookes, Lizzie Cooke, Cynthia Hall, Jonathan Holl, Christopher Hood, Michael Howell, Graham Ireland, Ian May, Malcolm Stowell, and Christine Wells. Nevertheless we must mention the virtuoso recital of August 13th given by Jean-Baptiste Dupont, Organist of Moissac Abbey in France. His recital was quite astounding. We hope that Jean-Baptiste will make a return visit to Reading when he is next in England, and perhaps play the organ in the Town Hall. We did in fact take him round the Town Hall, where one or two of us were treated to another spectacular performance.

Gordon Hands

LOCAL RECITALS

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

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

Over the past two years the following recitals have taken place;

2003

May 24 - Wendy Watson at Waltham St. Lawrence Church

June 28 - Ian May at St. Nicholas's, Hurst

September 27 - Christine Wells at St. Andrew's, Sonning

October 25 - Raymond Isaacson at St. Michael's, Easthampstead

November 22 - Jim Wooldridge at Holy Trinity, Theale

2004

January 24 - David Old at St. Nicholas's, Rotherfield Greys

May 22 - Michael Thomas at St. Mark's, Englefield

September - Young Organists at All Saints', Reading

October 23 - Jonathan Holl at St. James's, Pangbourne

November 27 - Graham Ireland at St. Peter's, Earley

2005

February 26 - Christopher Cipkin at Reading University Great Hall

April 23 - Lizzie Cooke at Christ Church, Reading

David Pether

LUNCHTIME RECITAL, READING CONCERT HALL

Wednesday, 20th October, 2004, at 1.00pm

Jonathan Holl

PROGRAMME

Tuba Tune	N Cocker
Messe pour les Couvents	F Couperin
Four extracts from the Gloria	
Plein Jeu	
Basse de Trompette	
Dialogue sur la Voix Humaine	
Dialogue sur les Grands Jeux	
Toccata in E [BWV 566]	J S Bach
Rhapsodie III	C Saint-Saëns
Symphonie No.VI, First Movement [Allegro]	C M Widor
Con Spirito	T Arne
Sonata Eroica	J Jongen

Firstly, what a pleasure it is to be able to record another good audience attendance at this recital. Lunchtime is not always convenient for a potential audience, but hopefully we are becoming accustomed to the idea that recitals in the Concert Hall at this time are back again and worth supporting.

It is also a pleasure to report on this wide-ranging, well-played recital. Yet another of the Association's members has demonstrated the versatility and capability of what I still think of as the Town Hall Willis. What was particularly striking to me was the Couperin. French organ music of this period is very difficult to bring off, because in my opinion it is so dependant on the particular stop colours called up by the composer. This is difficult to achieve on English organs, and that includes the big ones. It was very apparent that Jonathan Holl has studied both the original sound requirements, and how these could be achieved on the Willis, to provide this excellent interpretation. My only criticism is that we were not offered more! Similarly the Arne, unless carefully registered, is yet another work to realise on a modern instrument.

The recital opened with the well-known *Tuba Tune* by Norman Cocker. This work certainly suited the instrument. The Couperin was a joy. The Toccata in E by Bach does not often appear on recital lists, but particularly when played in this manner, deserves more inclusion.

Both the Saint-Saëns and the Widor were well interpreted and played. This period in the French organ repertoire also seems to suit the instrument. The reeds for instance seem less close than later Willis examples, and the flue choruses more fiery. A quiet interlude by the Arne item led us on to the rigours of the Jongen, another work which is not frequently heard in a live performance, but certainly worth an airing.

It should be mentioned that during the recital, the Swell mechanism began to play up. Therefore the Jongen was played without the use of the kick stick [Swell pedal]. It says much for the recitalist that unless you had access to the instructions on its use in the music at the console you would have been unaware of the problem.

For those of you who were unable to attend, you missed an excellent recital. I shall remember the Couperin in particular for many years to come.

Alan Kent

RECITAL BY COLM CAREY

5th November 2004

A goodly number of people assembled in the Town Hall on the evening of November 5th to listen to an organ concert given by Colm Carey. Mr Carey is Master of the Music, Chapels Royal, HM Tower of London. More recently, as well, he has been appointed Belfast City Organist, and as such is endeavouring to promote the organ in the Ulster Hall to a wide-ranging audience in the same way that it is hoped will happen here in Reading with the Father Willis organ. Anyone who had reservations about missing the firework displays outside need not have worried - there was plenty of the musical kind in the recital.

Mr Carey began with the first movement of Sonata V by Guilmant, marked “Allegro Appassionato”, this gave a solid, forthright start to the evening. A considerable part of the piece is for the Grand Choeur [full organ], and one was able to notice that Mr Carey was a “busy” and business-like performer. In lighter vein, we then heard five pieces for musical clock by Haydn, played most charmingly and some with sprightly tempi. After Mendelssohn’s Third Sonata we heard the Waltz [3rd movement] from Noel Rawsthorne’s Dance Suite. This Suite is great fun for both the audience and the performer. The movement in question explores the solo reed and strings. The first part of the concert finished with three movements from Calvin Hampton’s “Five Dances for Organ”. Here was some unusual organ writing, restless spiky rhythms played

with great exuberance, making the most compelling listening, even though one of the dances ended abruptly in mid-sentence!

During the interval the fire alarm was triggered, and everyone, including the recitalist, had to evacuate the hall and gather on the pavement outside. Only after the fire brigade had completed its searches could the recital continue.

Mr Carey began the second half with Bach, starting with a short quiet Adagio [BWV 974] for manuals only, which indeed might have been written for the harpsichord. There then followed the Toccata and Fugue in D minor [BWV 565]. The Toccata was played with great drama, but the Fugue was taken at an unusually fast tempo, resulting unfortunately in one or two technical imperfections. Had the fire alarm incident upset his concentration? However, the fugue was none the worse for the discreet closing and opening of the Swell box with the addition of full Swell in between, showing that the overall musical effect is more important than slavishly trying to emulate the baroque sounds of an 18th century North German organ on a Victorian concert organ. A Karg-Elert Waltz led on to another modern, rhythmic and spiky piece, which was not unpleasant to listen to! “Work for Organ” by the Irish composer Donnacha Dennehy was played with great aplomb. Mr Carey warned us that this piece may sound “wrong”. The final page or two consists of ascending passages, with the pedal appearing to be continually one beat behind.....then another abrupt ending in mid-sentence! The concert ended with two quiet pieces by Vierne followed by his ever-popular Finale from Symphonie No.1.

One left the Town Hall feeling uplifted - surely the sign of a good recital!

Jonathan Holl

AN APPRECIATION OF RADIO 3 EVENSONG

Douai Abbey, 29th December 2004

This was the second occasion within a relatively short space of time that Douai Abbey has hosted a broadcast of an Anglican Choral Evensong for the BBC Radio 3. On this occasion the choir was the Rodolphus Choir, a choir that many will know is a training one formed as part of a choral course held at Eton College. Apparently the BBC producer was so impressed by the size of the congregation at Douai, when Clare College Choir sang there, that he suggested that Douai would make an excellent location for the Rodolphus Choir's next broadcast of evensong. He will not have been disappointed because the nave of the abbey was again very full. I think that the abbey organ is a real masterpiece, but looking at the numbers present for the service I wondered if it would cope. Why the concern, you may ask? The reason was that on arrival we were greeted

warmly, presented with a hymn sheet and informed that we were in good time for a hymn practice. One hymn was straightforward, the singing was lusty, and, yes, the organ coped well. The second hymn was to be the Tallis canon, which our intrepid Director, Ralph Allwood, insisted the congregation sang. [For those younger members who wish to gain extra experience in choral singing to a very high standard, try to get on to one of these Rodolphus courses, as Mr Allward certainly got us singing].

The music for the service, drawn from the Tudor period, was inspiring, all the more so because not only did the abbey brethren attend the service, but Father Holt jointly officiated. In these days when we are increasingly informed that services have to be “with it” both musically and otherwise, it was pleasing that a full straight choral evensong could attract so many listeners. It is probable that the congregation were as ecumenically varied as those who led the service, another encouraging sign.

This service was another example of the significance of music in worship, and I shall look with interest to find out when Radio 3 visits Douai again. I am sure that it will.

Alan Kent

LUNCHTIME RECITAL IN READING CONCERT HALL

Wednesday 26th January 2005

Roger Judd, Assistant Organist, St. George’s Chapel, Windsor

Many will know Roger Judd from his long association with St. George’s, his recitals here and there, and his CDs. This recital certainly demonstrated his rich talents, and it was a pity that the numbers in the audience were smaller than we would have liked. It was an excellent recital for those who were there. The programme provided a contrast to its immediate predecessor, for as Roger Judd explained in his introductions, it contained a number of works by composers writing at the time the Willis had been built, and that these English organs owed much to the influence of Mendelssohn. It was indeed interesting to hear works performed on an instrument typical of those experienced by Wesley and Best.

PROGRAMME

Sonata No.4	Mendelssohn
An Air composed for Holsworthy Church Bells and Varied for the Organ	S.S.Wesley
Prelude and Fugue in A major	J.S.Bach
Larghetto in F sharp minor	S.S.Wesley
Introduction and Fugue in C sharp minor	S.S.Wesley
Rondo in G minor	Sir F.A.G.Ouseley, Bt
War March of the Priests [from 'Athalie']	Mendelssohn

The Mendelssohn was a real joy, and caused me to wonder why we do not hear these sonatas more often. If he has not already done so, could not Mr Judd be persuaded to include some or all of these sonatas on his next CD? * As expected the Wesley items came over very well, played stylishly by our recitalist. I knew the Holsworthy Bells too, but was unfamiliar with the Introduction and Fugue. I thought it more than worth an airing, and hope to have an opportunity to hear it again before too long. Various flute stops provided the suitable registration for the Bach Prelude and Fugue which deserves to be heard with greater frequency at recitals. The Ouseley piece was also new to me, and so ideally suited the Town Hall Willis. As our recitalist implied in his introduction, the piece was not a masterpiece as such, but then neither are a number of works of the French 19th Century School which do feature in recitals. The concluding item took me back further in time that is comfortable for me, because the first recitals which I attended, nearly all included transcriptions as quite a proportion of their programmes. However it was a pleasure to go back in time, for the instrument once again enabled the outcome of the realisation to follow exactly the intentions of the arranger, so capably interpreted by Roger Judd.

Readers will gather that I very much enjoyed this recital, and hope that the smaller turnout will not deter Roger Judd from coming back again.

* I returned home and listened to this sonata played on the famous Sauer Organ in St. Thomas's Church, Leipzig, on a CD which contained the six sonatas by Mendelssohn. This Reading performance confirmed my disappointment with this disc that I obtained with some difficulty. I would like to obtain a Roger Judd replacement!

Alan Kent

THE COLOUR SUPPLEMENT, PART 1

Some of the Association's Younger Members



Alistair McIntosh

(See introduction on page 8)



Photo: Hugh Curtis

Nicolas Walker

(See article on page 8)

Editors of The Berkshire Organist, Past and Present



Gordon Spriggs



Philip Bowcock



David Pether



Graham Ireland

FUGHETTA

by
Graham Ireland

Fughetta

G.A.Ireland

Moderato

The first system of musical notation for 'Fughetta' by G.A. Ireland. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It begins with a mezzo-forte (*mf*) dynamic. The middle and bottom staves are in bass clef with the same key signature and time signature. The first five measures show a melody in the treble staff while the bass staves are silent.

The second system of musical notation. The treble staff continues the melody with a mezzo-forte (*mf*) dynamic. The bass staves remain silent in this system.

The third system of musical notation. The treble staff continues the melody. The bass staves remain silent until the third measure, where they begin with a mezzo-forte (*mf*) dynamic.

The fourth system of musical notation. Both the treble and bass staves are active, continuing the piece with various musical figures and dynamics.

System 1: Treble and bass staves. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a supporting line with quarter and eighth notes. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the bass staff.

System 2: Treble and bass staves. The treble staff features a more complex melodic line with eighth and sixteenth notes. The bass staff continues with a supporting line, including some beamed eighth notes.

System 3: Treble and bass staves. The treble staff concludes with a double bar line. The bass staff continues with a supporting line, also concluding with a double bar line.

Music typeset by David Pether

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THE COLOUR SUPPLEMENT, PART 2

The Willis Organ at Waltham St. Lawrence

(see article on page 42)



Photos: Don Hickson

Notre Dame de Guibray, Falaise
(See article on page 64)



Photos: Jonathan Holl

TOWN HALL CELEBRITY CONCERT

The evening of Saturday, March 5th, 2005, saw the Town Hall filled to capacity for the concert given by Dame Gillian Weir with the New Queen's Hall Orchestra conducted by David Hill. This orchestra specialises in playing on period instruments, and for this concert used instruments which were appropriate to the late Victorian era, tuned to a higher than normal pitch to match that of the organ. This made possible the performance of Rheinberger's Concerto in G minor for Organ and Orchestra, Op.177. Before this, the concert had started with a solo work. Dame Gillian played the first movement of Widor's Symphonie No. 5. After the interval Brahms' Symphony No.2 in D, Op73, was played.

Before the performance Dame Gillian gave a pre-concert talk, attended by a larger than expected audience which took the authorities by surprise, necessitating the provision of additional seating. Dame Gillian had recently returned from Singapore, a journey which in no way affected her customary enthusiasm and unparalleled artistry, and the whole evening was much enjoyed by this capacity audience.

The Concert Hall authorities should have been gratified to see so many people supporting this event. The Association helped with the publicity, but this concert could not have taken place without the imagination, hard work and organisation of Dr. William McVicker, to whom we owe our grateful thanks.

Jonathan Holl and Alan Kent

ORGANS RECORDED ON COMPACT DISCS

Some recent releases

At the January 2005 BOA meeting David Pether gave a very interesting talk on Australia and its organs. David certainly enjoys his Australian visits. This was followed with a splendid tea, then members played music from their CD collections. I had two choices ready! Taking David's Australian theme I selected a "fun" piece played by Australian Thomas Heywood [born 1974], who tours in the UK, and whom I would like to see playing the Reading Town Hall organ. Thomas has recorded a number of CDs. I picked a 2003 release by Pro-Organo [CD7167, USA Priory are the UK agent] called GRAND ORGAN GALA played on the 1876 Andover organ in Buffalo Cathedral, New York State. My selection was "Humoresque for a Pedal Trombone" composed by the artist in 2002. Other works on the disc are by Hollins, Mozart [K525], Beethoven, Bach [BWV 542], Brahms, Guilmant, and Beethoven, finishing with John Smith's "Star Spangled Banner". This is a really good recording. My second choice had been a piece recorded a number of years ago at Winchester Cathedral, namely Brahms' Academic Overture played by the same artist that features in the next two CDs.

I spoke about the high quality of Regent Records last year. More CDs have followed including A WINDSOR COLLECTION [REGCD200] played at St. George's, Windsor. Eleven very differing pieces by as many composers really show off the colours of this Berkshire organ after its 2002 restoration by Harrison & Harrison. The other CD, THE KELVIN GROVE ORGAN [DCD34004] features this rarely recorded instrument in Glasgow. The programme starts with Bach's Sinfonia to Cantata 29, and is followed by 7 transcriptions. Delphian Records produced this CD. This is a new company, whose advertisements feature in Organists' Review. Incidentally it is cheaper to buy using the internet than by telephoning, and I had their discs by next day delivery. Both these CDs are excellent. I was even more pleased when I received the artist's application for membership of BOA in 2004. Welcome aboard Timothy Byram-Wigfield, and thank you.

Eric Sheppard first told me about ORGANS OF GLASGOW. This is another on the Delphian label [DCD34032]. This 79 minute 27 track disc features six Glasgow organs with John Kitchen and John Butt playing a selection of small, each very different, organs with entirely suitable music. There is an excellent booklet, well illustrated and printed in a very clear typeface. It's good to listen to, and well worth purchasing. Space precludes further information, but as the Royal Mail totally squashed the package [the disc was okay], the company sent a second disc for free, so I have one available for loan!

THE ART OF THE SYMPHONIC ORGANIST is a 2004 release by JAV Recordings [JAV 141], obtainable through Allegro in Birmingham, see “OR”]. It features Ken Cowan playing the very powerful 1921 Skinner 4m organ in St. Luke’s, Evanston in Illinois. Its wind pressures start at 7.5 inches, and it is romantically tuned as was the custom of the day. Ken plays Wagner, Widor, Liszt, Wesley, and Saint-Saëns, finishing with Karg-Elert’s Symphonic Choral Op.87, No.2. Ken is one of the many highly acclaimed younger American organists, and is artist-in-residence at St. Bartholomew’s, New York City. Joe Vitacco, who runs this label, produces these recordings featuring the builders as well as the music and the artists. Highly recommended!

One of the many Priory releases during 2004 was THE ORGANS OF ETON COLLEGE [PRCD809], played by Clive Driskill-Smith, from Oxford, featuring the Snetzler, the Dutch organ, the new Kenneth Tickell organ in the Lower Chapel, and the large Hill in the College Chapel. I do not know why the old organ of the Old School was omitted, but at least it shows off each of the other organs without aircraft accompaniment, very hard to effect in that location. Nine pieces are featured, two each on the first three organs, the Hill having the remaining three. Most interesting! Neil Collier, the owner of Priory, has recently bought the Michael Woodward recordings, and intends to re-release each on to CD. This will mean that Catherine Ennis’s recording on Reading Town Hall will again be available, but this is for the future.

Finally, Priory’s March 2005 release features BOA’s Patron, Dame Gillian Weir, on THE GRAND ORGAN OF THE ALBERT HALL [PRCD859]. Having attended the IBO/BIOS/Organ Club events at the Hall before and after the rebuild, and knowing the recording was being done, I was pleased to buy a copy at the very successful concert at Reading Town Hall on 5th March. Gillian starts the programme with Liszt’s Ad Nos, following this with an arrangement of St. Francis of Paola, also by Liszt, Howell’s Rhapsody No. 3, Parry’s Wanderer Toccata and Fugue, John Cook’s Fanfare, Elgar’s Nimrod, and Pomp and Circumstance March No.1, and finishing with Lanquetuit’s Toccata in D minor. Gillian said in the pre-concert talk that she did not like transcriptions, yet there are three on this disc! Personally I like transcriptions, particularly those written for organs such as the one in Reading Town Hall, for it is here that they come off well. Obviously, if one has a classical specification and few tonal colours, the task is not so easy. Thank you Dame Gillian for this CD, and for playing on 5th March.

Mark Jameson

THE REBUILD OF THE WILLIS ORGAN AT WALTHAM ST. LAWRENCE

The historic Father Willis organ in Waltham St. Lawrence Church, which dates from about 1860, had not had any serious work done on it for fifty years, and, despite regular efforts by the writer to remedy the situation, lack of money and other priorities always resulted in deferment. Although the organ was generally in good shape, and sounded well, the pedal action was very noisy, resembling an un-Willis-like xylophone stop, and the wind chambers were beginning to leak. Apart from the organ itself, the floor on which it stood was in a very poor condition.

Matters were brought to a head in late 2003 when it became necessary, as a result of the Quinquennial Inspection, to renovate the large 15th century memorial to the Neville family on the north wall behind the organ. Proper access to this could not be achieved with the organ in place, and the decision was taken to restore the memorial, completely dismantle and overhaul the organ, and renew the north chapel floor on which the organ stood.

The decision having been made, it was then necessary to start the preparatory work. Full works specifications were drawn up and the obligatory Faculties applied for. Committees were formed [all too large] to formulate local fundraising, examine which grant aiding bodies could be approached, and determine the operational strategy. Fundraising started early in 2004 with a local appeal for donations, and a series of organ recitals and other events to raise money. Applications were also made to several grant aiding bodies, including the Heritage Lottery Fund, local charities and other organisations. Alongside this, invitations to tender were sent out for the three parts of the project. After examination of the tenders [and as far as the organ was concerned, in consultation with the Diocesan Organ Advisor], Tony Foster-Waite was selected to rebuild the organ, Cliveden Conservation Workshop Ltd., to restore the memorial, and F. J. Williams [a local builder] to deal with the floor. The estimates gave us a target figure of £50-60,000, and thanks to an extremely generous anonymous donation, after a shaky start, by late autumn it was clear that we would achieve our aim.

We had set a timescale to begin after the Christmas Festivities with the [over ambitious] hope of completion by Easter. We had all forgotten how early Easter was in 2005! With most of the procedural approvals in place Tony Foster-Waite arrived on 4th January, and by the end of the week the organ had been completely dismantled. Some parts were removed to Tony's workshop, and the remaining sections placed on pews at the back of the church, to be exchanged as the work progressed. At this stage, as we thought possible, asbestos was found in the lining to the blower motor box, and this had to be

removed under controlled conditions by a licensed contractor. Because of the legal procedures involved in the removal of the asbestos, we had to suffer about a three week fallow period. In the meantime, the blower was removed for a complete overhaul by a specialist recommended by Tony Foster-Waite. With the organ out of action, an Allen electronic organ was purchased as an interim measure on more favourable terms than for hiring one, and when the Willis is back we can either keep the Allen for use in the South Chapel or sell it.

At the time of writing this article work on cleaning and restoring the Neville memorial has just begun. When this is finished we can then take up the floor. Beneath the floor there are some ledger slabs [a ledger is a flat grave-stone] relating to the extended Neville family which have not been seen for 150 years, and before the new floor is laid, opportunity will be taken to record the inscriptions and take photographs of them. The whole project is being recorded not only by us, but also for their respective operations, by Tony Foster-Waite and Cliveden Conservation. As part of local education, children from the local school are being taken round at various stages to be shown what is happening and why.

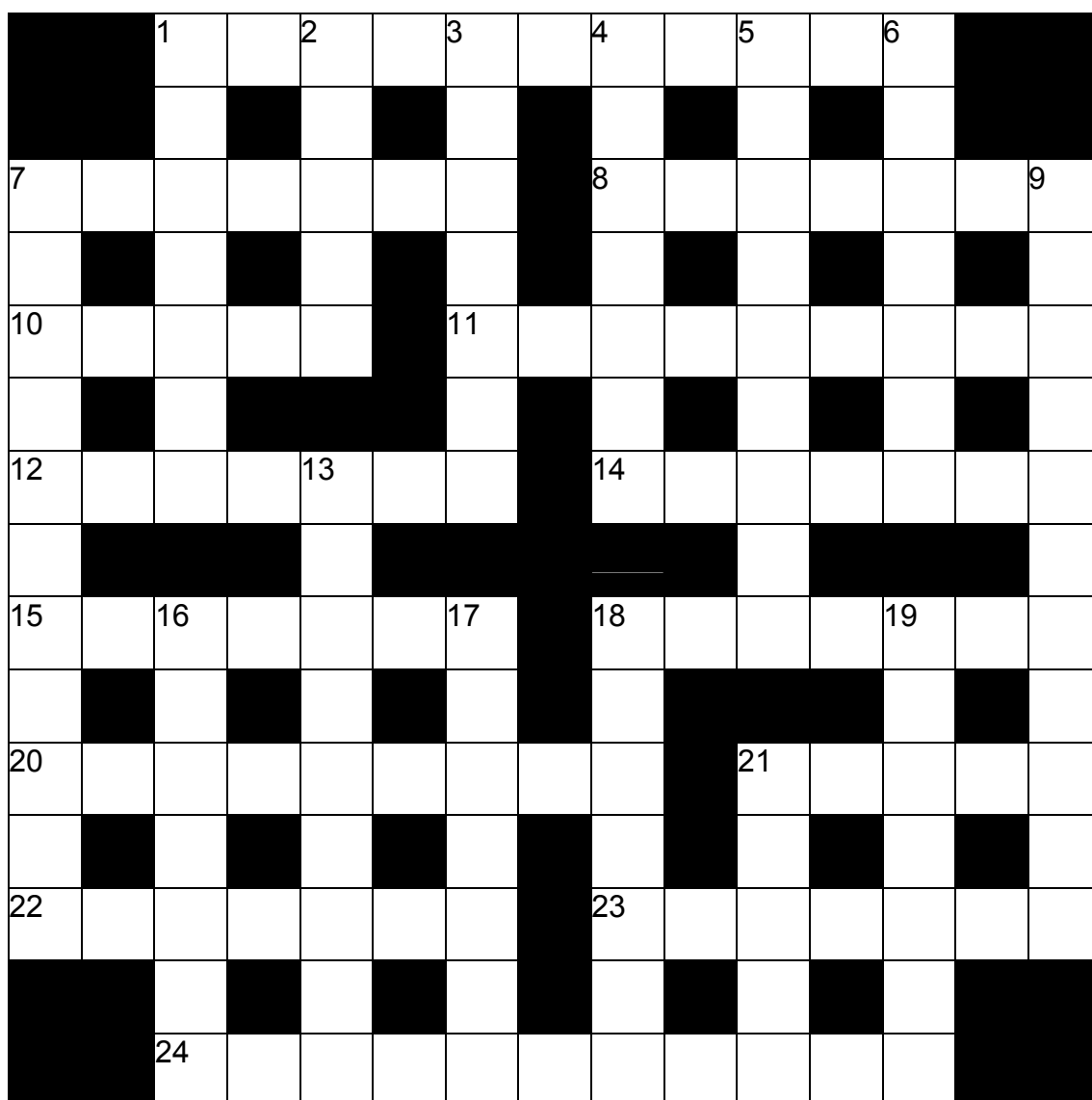
When the project is completed it is planned to hold a re-dedication service on Trinity Sunday, which the Archdeacon of Berkshire has consented to attend. There will also be a celebrity organ recital, followed by another short series of recitals. One of the subsidiary reasons for holding these is that we do not want to be in the position of having a major fundraising exercise in twenty years time for the next overhaul, so we are saving now.

The writer of this article was organist at the church for 27 years, and on retirement was bestowed with the title of Organist Emeritus, but since, at the time of writing, no successor has been found, he still plays there fairly regularly, and is heavily involved not only in the organ aspects, but all parts of this significant project.

Don Hickson

Some colour photographs of the organ during and after the rebuild may be seen on page 37. [Ed.]

CROSSWORD



Across

1. The utterance of a blessing [11]
7. Name of the doctor in *A Tale of Two Cities* [7]
8. This relationship was founded in 1904 by Great Britain and France [7]
10. The largest type of petrel [5]
11. By the Grace of God [3,6]
12. Yielding the highest pleasures [7]

14. Higher than average [7]
15. A disorderly fight [7]
18. The best Red Indian warrior? [7]
20. To exceed in number [9]
21. An agreement to which the USA is not a signatory [5]
22. One on whose life an annuity depends [7]
23. Goods trucks [7]
24. Cords running through a hem [11]

Down

1. A character in *Pride and Prejudice* [7]
2. Half of the basic facts? [5]
3. A city with a recently restored Frauenkirche in it [7]
4. A type of sheep [7]
5. Among other things [5,4]
6. *No No* ----- [7]
7. A composer with five names of which this one is the most commonly used [11]
9. Elevations to power [11]
13. Not enjoyed in its shorter form either [9]
16. Wild [7]
17. Inlaid or mosaic works, archaic [7]
18. An uninvited guest [7]
19. We tickle these as well! [7]
21. A sacred book [5]

Graham Ireland

READING PSALM AND HYMN BOOK COLLECTIONS IN THE EARLY 19TH CENTURY

Some of the background to Binfield's *Reading Psalmody* [1847] was outlined in *The Berkshire Organist* in a previous issue.¹ Other local books of psalms and hymns, not necessarily with music, in fact without for the most part, indicate the rapid development of hymn writing and singing even in what was then a market town, and indeed in some smaller surrounding communities. The period covered by this article is approximately from the end of the 18th century until the advent of *Hymns Ancient and Modern* in 1861, together with one or two later relevant notes.² It does not however include works by clergy and others who spent time in Reading and who subsequently, or indeed, before, were responsible for similar publications.³

We may notice how many collections were published, how they related to the tastes of different churches in the town, to various families and how the various editions overlapped with one another. We see this against a background of the transition from the lining-out of metrical psalms, and the decline of gallery bands to the introduction of organs in many smaller churches.⁴ We notice too that most locally-produced literature from this period is Anglican rather than from the Methodists or the Independents. This accumulation from one town offers rich material for local history.

John Merrick's *The Psalms, translated or paraphrased in English verse* went through a number of editions in Reading from 1765. He had lived in the town and died there in 1769. Some years later, in 1793 St. Lawrence's Reading started using *Fifty Select Portions from the Singing Psalms* that had originally been published in 1748 and used there. It then included material from James

¹ Peter Marr, "Binfield's 'Reading Psalmody'; a background note" in *The Berkshire Organist* Vol.34 [1981], pp5-7.

² There is an 1880s appraisal of early - mid 19th century church music in Reading in P.H.Ditchfield, ed., *An Ecclesiastical History of Reading* [1883], pp113ff. This was written for the Church Congress that year.

³ Notably Henry Hart Milman, of course, but also earlier, for instance, John Cennick [see his poems, ed., Graeme Watson, *Celestial Anthems...*[Reading, 2001]]; and Daniel Turner, *Divine Songs* [Reading, 1747]. We should not forget John Bishop's well-known tune *Illsley*, which first saw circulation together with other pieces in a publication for St Lawrence, Reading, in *A Set of new Psalm Tunes* [London, 1710]. One wonders what was the connection with Illsley in Berkshire.

⁴ A convenient summary of this process is contained in pp1-27 of Ian Bradley's, *Abide with me; The world of Victorian Hymns* [1997].

Merrick⁵ whose father, John, had published a collection of hymns for the Blue Coat School in 1723. It seems to have been succeeded in the 50 pages of *Select psalms and hymns, for the use of St Lawrence's Church, Reading, Berks* in 1803 to be soon followed as we shall see below. Two editions of a similar work to that of 1793, *Select portions of the Psalms, chiefly from the New Version; with several hymns from various authors. In use at St Mary's Church, Reading* had appeared, the 2nd edition in 1799. Merrick's publications had been in 4° format initially,⁶ and then in 12°. That of 1799 was clearly designed for a different and presumably wider market, for it was smaller, in 32°.

The arrival at St. Giles's Reading in 1775 of the Hon. and Revd. William Bromley Cadogan was prompted by the proximity of his family seat at Caversham. It was accompanied by four years of bitterness until the widow of the previous Vicar finally transformed his views.⁷ So the way was then open for him to develop his ministry, including publishing *Psalms and Hymns, collected by William Bromley Cadogan*. He owed something to John Newton in the style of his verse. The first edition of that collection was published, probably in London, but the subsequent editions, the 3rd in 1793, the 4th in 1803, the 6th in 1817⁸, and another in 1824 were all published in Reading, those subsequent to 1797 after his death. Following on from that was Henry Gauntlett's *A Selection of Psalms and Hymns, suited to public, social and family worship*, first published in 1807 in 12°, in 1814 in 4°, enlarged and in 12° in 1824.⁹ *Psalms and Hymns, taken from the selections of the Hon. and Revd. W.B. Cadogan and the Revd. H Gauntlett* was published, again at Reading, in 1841. The Revd. Henry Gauntlett was Minister at St. Mary's Episcopal Chapel in Castle Street,

⁵ For James Merrick generally see Oxford DNB [2004] Vol.37, pp902-3. See also for these items Catherine M. Legg, *A Biography of the books published at Reading during the eighteenth century* [unpublished dissertation, University of London 1961], pp226-8, also Peter Marr, *The Life and Works of John Alcock* [unpublished dissertation, University of Reading 1978], Vol. 2, p58.

⁶ For those who are exclusively metricated, a reminder that paper cut once gives four pages, hence 4° or quarto, and other numbers, such as octavo, 8°, likewise.

⁷ There is a summary of what happened in Leslie Harman, *The Parish of St Giles-in-Reading* [1947], pp78-79. See also, for a longer account, John Dearing, *The church that would not die: a new history of St Mary's Castle Street Reading* [1993], pp12-22. And in particular Oxford DNB [2004], Vol.9, p422.

⁸ About the time the new Vicar, Henry Dukinfield, caused such a fuss by introducing an organ into the church. See *Reminiscences of Reading. By an Octogenarian* [i.e. William Silver Darter] [1889].

⁹ And sold to the poor at 1/6d, a discount of 6d. See also Dearing, above, pp29 and 31.

from 1805-07, and was the father of Henry J. Gauntlett [1805-76], lawyer, organist, author, composer, organ designer, and recitalist.

Another Vicar of St. Giles, the Revd. Sir Henry Dukinfeld, Bart., who has been already mentioned [see endnote 8], published in 1830 *A collection of Psalms and hymns, for the use of St Mary's, St Giles's, and Trinity Churches, Reading*¹⁰ in handy 24° format, reissued enlarged, the third edition coming out in 1838, in both 12° and 24° under the title of *A Collection of Psalms and Hymns, for the use of the churches in Reading*. This appears to have been reissued in 24° in 1847 with an appendix, the 5th edition in 12° in the same year, and the 6th edition in 1854.

So we come to the Binfield family. Richard Binfield had been instrumental - in more ways than one!- in organising from 1819 the Berkshire Music Festivals,¹¹ although the seeds were sown in the Handel performances from 1786. The influence of this family over the musical life of the town was considerable. Richard Binfield contributed the Preface to *Select Psalms and Hymns for the use of St Lawrence's Church, Reading* in 1803, reprinted and greatly enlarged [with the nouns significantly, reversed] in 1809. Some years later, the 4th edition [c1841] and the 5th edition [1843] of his *A Selection of Psalms and Hymns, as sung at St. Lawrence's and at St. Giles's Reading, adapted for the Organ or Pianoforte* were published in London [the latter by Cocks & Co]. But the most significant of his publications was *Reading Psalmody. A selection of Psalms and Hymns, as sung at St Lawrence's, St. Giles and Trinity Churches, Reading. Composed and arranged for the organ or Piano Forte by Richard Binfield and edited by Bilson Binfield*. The 5th edition was published in 1843 and others in 1847 and 1852.

In 1846 John Bilson Binfield published, by subscription, a very successful compendium of parish musical, *The Choral Service of the Church*. Significantly this contained no hymns, a clear reflection of the influences then prevailing upon the Church of England.

Those influences were not approved of by the clergy and people of some of the churches in the town, in particular the churches Grey Friars, St. John [then in Watlington Street], and the Episcopal Chapel of St. Mary, Castle Street. The Vicar of Grey Friars, the Revd Shadwell Morley Barkworth, a Yorkshireman and born in the protestantly-inclined Hull, published in 1870 *A Supplement to the Collection of Psalms and Hymns as used by the*

¹⁰ [Holy] Trinity Church had been opened as a Proprietary Chapel in 1827, although it was not consecrated until 1832.

¹¹ Programmes exist from 1819, variously until 1831, and other years. The Festivals lasted until about 1840.

*congregations of Grey Friars', St. John's and St. Mary's Episcopal Chapel, Reading*¹². The 4th edition is dated 1870 and it was reissued c1885 by Humphrey John Stark, a prolific composer, born in Reading of a chiropodist, who was described in 1871 aged 16 as an organist and professor of music. He did not subsequently achieve an Oxford BMus degree.

Another two collections, somewhat earlier, were compiled by the Revd. William Whitmarsh Phelps. He was Incumbent of Trinity Church, and a moving force behind re-establishing Grey Friars as a church. He was later Archdeacon of Carlisle. He was living in Sydney Terrace, Reading, when, in 1844, he wrote¹³, under the pseudonym Peter Placet, the stridently-entitled *A string of beads for the Romanisers*. Under the imprint of Richard Welch of the Market Place, Reading, he published two collections, *Psalms for the congregation. Selected chiefly from the authorised and other approved metrical versions, freely altered and combined....in easy English verse, etc* [1846] and *Hymns for the congregation or closet* [1859].

And in addition there is *Hymnal and church psalmody, harmonised and in part composed by W.H.C Dawson*, the 2nd edition of which appeared, published at Reading, in 1853. Some years before, an anonymous collection entitled - and encompassing all it seems! - *Missionary Hymns, selected for the use of meetings for the propagation of the Gospel among Jews and Gentiles* was published at Reading in 1837.¹⁴

As a footnote to the books published in Reading primarily for Reading churches, it is interesting to see how some quite small communities provided themselves with collections during this period. J. Rusher, publisher, issued at Reading a small volume entitled *A Collection of hymns for the use of a country church* in 1815, a dozen fairly predictable hymns. The quality of the production, as with many others, reflects the expected short life of this type of material, and hence the long runs of those that were successful. The Reading printer, Snare and Man, published about 1810 a collection of twenty hymns and an Ode for St.

¹² The Revd Francis Trench [later Chenevix-Trench] Perpetual Curate and later Vicar of St John's, 1837-57, published in 1848 a sermon, *Holy song. A sermon for the encouragement of Psalmody*.

¹³ See Charles Hole, *The Life of the Reverend and Venerable William Whitmarsh Phelps* [1811-13], Vol.2 pp167-170.

¹⁴ For a rather different conspectus of this, see John Dearing, *Some Hymn Writers connected with Reading* [Reading 2004]. Having completed this article, this came to my attention. I am most grateful to John Dearing for letting me have a copy of his monograph, which is a very readable piece about that topic, and includes a number of texts of lesser-known hymns.

Peter's Church at St Albans, again with a seasonal selection as well as the usual morning and evening hymns. At Henley *A Selection of Psalms and Hymns for the use of the Parish Church of Henley-on-Thames* was published in 1845. Eighteen years later, in 1863, *The psalms, canticles and hymns etc to be sung at the first annual festival of the Reading and Henley Church Choral Association* was published. Things had moved on. At Newbury a collection entitled *Psalms and Hymns for Divine Worship* was published by J. Morris in 1819, and the 2nd edition in 1835, and in 1840 the "5th thousand" of *A selection of Psalms and Hymns, for public worship*, by J. Birchall were issued. Smaller communities also had their collections. *Hymns for use in the Churches of Shottesbrooke and White Waltham* was published by Welch at Reading in 1864. Welch seems to have published rather anti-ritualist material, so was that publication an attempt to prevent those two churches from having *Hymns Ancient & Modern*? Finally in our look at this literature, the Revd. [later Canon] Hugh Pearson, Vicar of Sonning, compiled in 1853 *A selection of Psalms and Hymns for the use of the Churches in the Parish of Sonning*. The reference to "churches" was because Woodley, Earley and Dunsdon were then in the parish of Sonning.

To unpack the ancillary material in these volumes as well as the literary content is beyond the scope of this short article. However, by looking at a broader picture, some idea of the local potential for *Hymns Ancient & Modern* may be gleaned, with the consequent sharp reduction in the number of local collections in the second half of the century. By the 1880s, a local commentator was more interested in Psalters for chanting, and whether the choir wore surplices, and so on, than in hymn books. Tradition lingered in some places, however. Grey Friars Church used, maybe under an unexpected title, *Hymns for the Church Catholic* [John Bradford Whiting, 1882]. St. Mary's Episcopal Chapel, St. John's and St. Stephen's used Bickersteth's somewhat outmoded *Christian Psalmody*, originally published almost half a century before.

Finally, I could not let the following reference pass. It is to *The Matrimonial Garden. And No Fiction, or Advice from the aged. To which is added a Wedding Hymn and Legh Richmond's advice to his daughter.*¹⁵ It was published in Reading about 1840. The subject catalogue of the British Library references it under these headings: *Customs, Duels, Marriage, and Suicide*. Take that as you will!

Peter Marr

¹⁵ The Rev. Legh Richmond [1772 - 1827], evangelical and writer, spent some time in Reading as a child, hence perhaps the connection.

ADVENTURES OF A CHURCH ORGANIST

Part 4 - Don't be shy!

Some years ago we gave a dinner to honour 25 year's service at the organ by Ralph Lascelles, (Organist Emeritus 1984). The event was reported in the local press and a young reporter called Ralph to do a telephone interview, and get some of his musical background. The first question he asked was, "Do you read music?" Like so many of us Ralph always acknowledged his limitations and in relating the story at the dinner he began, "In spite of what some of you may think....."

It reminds me of the time our family spent a holiday in St. David's in what was then called Pembrokeshire. At the time I had had about a dozen piano lessons and had just learned to play from memory the hymn tune *Monkland* "Let us with a gladsome mind, praise the Lord...", later attributed to John Antes, a Moravian composer. I remember my mother taking me up the winding staircase to the organ loft in the cathedral where the organist was practising. I was 12 at the time. The organist asked if I played, the answer to which of course was, "Yes". I was then invited to sit at the console. Now an organ has more bits and pieces than the piano, and a cathedral organ has even more than the average church organ. Fortunately the organist selected a few stops [it was just as well that I could not reach the pedals], and I gave a reasonable, if rather hesitant rendition of a couple of verses. We all have to start somewhere but really.....

Hitting the right notes [but not necessarily in the correct order] is only the start. You'd be surprised what other accomplishments an organist needs. Playing for the first time on an unfamiliar instrument involves a couple of techniques, not least [although first], is how to turn the power on. Recently I played for a funeral where nobody seemed to know where the power switch was, and paper and comb is not really suitable for funeral accompaniment. I was amused to hear a recitalist at a Town Hall lunchtime recital say that it took over an hour to find the switch to provide the power to the Father Willis bellows there. My first visit to Wesley to play the restored organ produced smoke and flames [from the instrument, not my playing], and I had to transfer to the piano, which itself brought problems, because it is not at all easy to play 3 stave organ music on the piano - at least not in my case. One day at Gosbrook Road Methodist Church, the Swell manual on the original pipe organ could not be used because drawing a stop produced sounds from a dozen consecutive notes. During the sermon I noticed that the piece of wood above the keys had warped slightly, and was resting on the keys. It's surprising what you can do with a wedge of paper!

Part 5 - Comings and Goings

From time to time church organists have the opportunity of “playing away”, and this can be quite rewarding. Almost all of the organs are different both in terms of their musical scope, different stops and accessories, but also in the ambience and acoustic of the various churches, which can even make a familiar “build” sound different. The size of the instrument is not necessarily over-riding in terms of playing enjoyment, often playing in an ancient church such as St. Mary’s Henley, or playing the recently restored organ in St. David’s Cathedral adds another dimension to our experience.

Organ crawls are also opportunity to experience other instruments. Our association regularly organises visits to other churches and collegiate establishments. These are not without their problems. One spring in the not too distant past, the association paid a visit to three Oxford colleges, Merton, Pembroke and Magdalen. We arrived at Pembroke just after the college chaplain was forced to resign allegedly for offering a scholarship in exchange for a donation. I’m sure the man on the door thought that the party was from the press, even though none of us wore a trilby hat with a press ticket in the hat band *à la* old black and white movies.

Calamities seem to follow one around. During a recent service at Wesley Methodist Church, the sound system was invaded by a local radio broadcast. This invasion occurred between verses of a hymn, and because Jim Booth was standing at the front of the sanctuary, I assumed that he had some insight to impart mid-way through the hymn. I did not therefore start the next verse straight away. Unfortunately this happened again a few hymns later, so on this occasion I carried on regardless. Jim Booth was formerly Superintendent Minister of the local Methodist Church Circuit, comprising thirty churches.

The vexed question of incoming and outgoing voluntaries has exercised our Methodist “Consultation on Worship” Committee once again. No easy solutions here. Arranging for the minister to stay seated for the outgoing voluntary resulted in one concerned member of the congregation coming up to ask her if she felt unwell! I rather liked the little paragraph at the end of the order of Evensong at St. David’s which ran, “If you need to leave before the end of the closing organ voluntary, please do so quietly”.

It’s always pleasant to receive a few words of appreciation after a service. Since I usually return to Caversham Heights after playing away on a Sunday morning, I’ve been complimented once or twice on my playing for the Heights service [always passed on of course]. Recently someone in the congregation told me that they thought it was someone else playing [not me], because I made a complete hash of the last hymn [someone had moved the keys to the right, and the pedals to the left] I felt like passing on the comment on a “good news”, “bad news” basis.

Part 6 - Fitting the tunes to the words

When preparing for a church service one of the tasks facing the organist or Director of Music is to select tunes for most of the hymns or songs which are not only familiar to the congregation, but to ensure that the tunes actually fit the words and are sympathetic to the “tone” of the hymn and its place in the service. The problem is that most of the congregation only have the words to guide them, and they naturally like to sing along in what to them is the familiar manner of their particular form of worship.

Worship songs are a particular hazard for a visiting [and sometimes local] organist or musician. Take for example, “Meekness and Majesty”, which is No. 130 in *Born in Song*. There is no indication in the words that there are musical spaces in the chorus [between the 2nd and 3rd lines, and the 3rd and 4th lines] let alone three bars between the last line of the chorus and the first line of the next verse, plus an extra line at the end of the final chorus. Not a problem if everyone is familiar with the tune and it is sung regularly. A while ago this was not the case when we had a distinguished knight of the realm local preacher [make a note of this when playing at the circuit church]. A similar problem occurred when a youth service was recorded for TV, but on that occasion it was possible to re-record the problem hymn, and slot it back in before the broadcast.

Perhaps we musicians should be grateful that we do not have to mangle the tunes to fit the words quite to the extent as in earlier days, [which of course I and none of my colleagues are able to remember!] Examples are;

Stir up this stu, stir up this stu, stir up this stupid heart of mine.

Or

Oh, take thy mourning pil,

Oh, take thy mourning pil,

Oh, take thy mourning pilgrim home.

Or even the “Spinster’s Prayer”;

Oh for a man, Oh for a man, Oh for a mansion in the sky.

I am sure that the “Two Ronnies” could have had some fun with those!

Some years ago I remember playing *All People that on Earth do dwell* using the coronation setting by Vaughan Williams of the “Old Hundredth”. In those days we had a choir, and we had rehearsed well, but in order to help the congregation come in on the final *Amen* on the correct note after the final organ fanfare, I had decided to hold on to the top E for a couple of beats. Unfortunately a member of the congregation, [a distinguished former member, now ennobled] was not party to the arrangement with the choir, and sang a quite acceptable but premature solo of “Ahhhhhh..” of the “Amen”.

So what’s the answer? Be wary, be alert, and above all, be sympathetic.

Part 7 - Funerals

Perhaps the services which require most sensitive and careful preparation are funeral and thanksgiving/memorial services. The choice of hymns gives the organist a vital clue to the type of “incidental” music which will be appropriate, always bearing in mind of course, the express wishes of the deceased or the family. Generally services at the crematorium present no difficulty except when the minister forgets to press the switch which operates the curtain during the committal [or on one occasion pressed the switch but nothing happened].

Meeting the wishes of the deceased or the family is usually not a problem with suitable preparation, but even then things can go wrong at the last moment. Some months ago I played for a funeral at the circuit church for a distinguished member there. There were two requests, one for a lady soloist to sing a chosen hymn, and the other a piece from a Bach cantata. The hymn was from the hymn book of the Spiritualist Church [with a tune from Hymns and Psalms, which is the Methodist Church’s main hymn book], and the words were unexceptional except for the last verse which referred to “the spirits all around us”, rather than perhaps, “The Spirit all around us”. Reference to the officiating minister resulted in the omission of the last verse. The piece from the Bach cantata was also written as a solo, so I decided that a choral or orchestral version played over the church’s sound system would be appropriate, since the deceased was much involved in the music scene in Reading. With the help of the web and Reading Central Library a suitable CD was located. The church in question provided suitable equipment which would be available on the day [theirs had been stolen too!], and the disc case was duly presented to the operator about 15 minutes before the start of the service, only to find however, that the case was empty. I had left the CD in my own player at home!

Sometimes requests are somewhat vague. For a funeral at St. Barnabas the family asked for “something from the musicals”. It is surprising how few tunes, or the words in particular, are suitable. I am thinking of “Get me to the church on time”, and “Smoke gets in your eyes” after a cremation, etc. The gentleman in question was also a keen sportsman so I suggested “You’ll never walk alone” from *Carousel*, only to be told that his sport was rugby not football. Not being a sportsman myself I then called one of my former partners, now a senior diplomat at Australia House, to ask for a suitable rugby anthem. He was in Australia at the time, which was very fortunate for me. One of our church members put me right, and I duly played “Swing low sweet chariot”. The funeral took place on the Monday before the World Cup. Had the funeral taken place a week later, I certainly would not have experienced that problem at all.

Dennis Tutty

CALL YOURSELF AN ORGANIST?

Some Thoughts on the Question of Meaning and Identity in our Profession.

It is easy to misunderstand what somebody else's profession means to them. As a librarian, I am constantly having to both defend and describe what I do. Contrary to popular belief, I very rarely get the opportunity to stamp books, let alone stamp them all day. Instead, my job is more about acquiring and delivering information in a variety of formats to library users. Far from working in an environment obsessed by rules [shush!], the ethos of my profession is actually to deliver a service and put the need of users first. Managing a valued and effective information service is what I mean by being a librarian.

My original reason for writing this article is that, in the past few months, I have learnt of several organists who have decided to change the way they wish to define themselves. This may have involved changing posts or even quitting their position as a church organist altogether. In each of these situations, I know some deep, soul-searching has taken place. At times when individuals review their commitment to playing for the church, a number of questions come to the fore; Why am I doing this? What do I want to get out of this? What does the label of "organist" mean to me? How important is the religion, the music, the instrument to my identity, to who I am, and to what I believe in? Is there a discrepancy between what I really think being an organist means and what I publicly say it means? As I will argue below, any search for an answer to these questions should start with the organ music through which we define ourselves, rather than with anything else.

The part music plays in defining identity has become an important area of study within academia in recent times as a more hermeneutic approach to the study of music, one which focuses on its meaning and interpretation. Usually the focus is on "popular" music and how it links with political movements, but it is perhaps worth considering whether identity politics has any relevance to the organist in the twenty first century. It can, of course, be argued that music, unlike, for example, a literary text, has no intrinsic meaning, but in practice the music cannot be divorced from those who perform and listen to it, and so it inevitably becomes imbued with externally imposed meaning and significance. Another way of thinking about what music means to you is to imagine what your life would be like without any organ music. Describing that imagined loss is one way of trying to figure out what it means. Although what follows may seem rather abstract, it is worth remembering that the questions I pose above have very practical implications to individuals because there are those who do choose to stop playing the organ, or to change the role it has in their life.

How would you describe what being an organist means to anybody who asks? At the most basic level, we can define it by what we *do*, though this does not necessarily require any reference to the importance of music *per se*. To be an organist means to commit so many minutes, hours, days of one's life to playing. In many cases, this will mean playing in public within the context of religious worship or some other ritualistic occasion such as a school assembly or a University degree congregation. Alternatively, the activity of being an organist may be primarily conducted within the secular arena of the concert hall, or in a recital within a church building. And finally, there are those who choose not to perform in public, but still have a close affinity with the instrument and its music. Behind all this activity are the hours we also invest in practice, selecting music, dealing with organ tuners, planning church music lists, attending church meetings and advising wedding couples. What is clear is that to be an "organist" can mean different things to different people. There is room for sacred and secular, public and private, professional and amateur activity within our profession. Depending on the amount of time you commit to being an organist, there would be some gap left in you life if you were to stop. My first conclusion, and a very important one, is that being an organist means committing *time*. We can measure what it means in quantitative terms.

Rather than defining ourselves by *what* we do, it might be more apt to answer the question posed by this article with an examination of *why* we do it. I am not a librarian because I want to work in a University, but because I want to manage an effective and customer-focussed information service. The context in which I manage that service happens to be within a University, which also happens to be an intellectually stimulating and close-knit community I fit into well. As organists we may choose to play for many reasons. I started to play because I was told by my father when my voice broke that the local church needed an organist, and I was expected to play for a service in a few weeks time. What I was initially coerced into soon became a labour of love and a very serious hobby. To some, the position of organist is also a way of earning a living, in whole or in part. Others may play because they feel that contributing to worship is the best way to use their talents to the glory of God. To the more secular-minded organist, the motive for playing may be to entertain or communicate aesthetic beauty to an audience. In the act of performance, we all communicate, even if it is only to ourselves in the privacy of a practice session. Playing is aesthetically highly rewarding - music may lift our spirits, transport us spiritually or assist concentrated thinking. My second conclusion, therefore, is that we make music for a plurality of reasons. These can be defined as having both *quantitative / material benefits* [especially financial] and *qualitative / metaphysical benefits* [for example, spiritual, aesthetic, social]. It is both possible and acceptable for the importance we attach to these different benefits to change in time. The impecunious student may welcome the remuneration

from an organ scholarship, but in later life may choose to donate some or all of his fees to further the work of the church. Conversely, the spiritual reason for playing may become less significant and a letter of resignation finds its way to the vicar, as has sadly happened in one local situation recently.

Behind what we do and why we do it lies the music, allied as it is with a particular soundscape, the distinctive timbre of the organ, that “King of Instruments”. Without the music, whether composed by others or improvised from within, we cannot define ourselves as organists. One could possess an instrument, but without actually using it as a vessel for performance, one cannot define oneself as an organist. I would like to posit that how we use music is ultimately a political action. It helps to define who we are and what we believe in. That is why disputes between clergy and organists are often so acrimonious. Being an organist means much more than just receiving a fee to make a noise! The political significance of the organ is clear throughout history. One has only to look at the fate of the organ during the English Reformation and the Civil War to realise the depths of passion people will be moved to by music. What political and religious identity does organ music give us today? Does being an organist mean we are part of a conservative majority, or are we actually a band of ignored and isolated individuals, struggling to be heard and understood within our own church communities, within the arts and media industries and within educational institutions? The answer, of course, is that each of our situations vary, and we can learn from the experience of each other, but it is always worth thinking about what the *music* means in the contexts we find ourselves. Does a plainsong-inspired improvisation played at Mass accord with the conservative view of an Anglo-Catholic congregation, or is it misunderstood or even ignored by the chattering crowds assembling for worship [see my article in the last issue of this journal]? Does an organ recital challenge the audience’s perception of what organ music is by offering a new aesthetic experience, or is it entirely predictable? Answering what it means to be an organist, therefore, involves looking not just at *why* we play, but *what* we play and *how* we play it.

If music is central to defining who we are, this must inevitably lead to a conclusion that, above all else, being an organist means being a musician; it means having a direct relationship with the music. It is all too easy to forget we are part of a wider “family” of musicians; we risk becoming stereotyped as an eccentric or even a “nerdy” group of individuals. By focussing on the quality of our musicianship, we place music at the heart of what we do, and then we can be taken seriously as organists, just like the librarians who refuse to fit the worn stereotypes, and who choose instead to promote the value of effectively managed information. Promoting ourselves has never been harder than it is today. Amid all the politically difficult situations we might find ourselves in, it is the music, and the way we perform it, which ultimately speaks for us and

defines who we are. Being an organist, to me, is about having a complex and deeply emotional relationship with music, a relationship as important as any relationship I have with a human being. What does it mean to you?

Chris Cipkin

COMPOSING A FUGHETTA

Have you ever thought of composing a fughetta? I don't suppose you have. At university I churned one out on a regular basis during my final year, and some of them were good. "Matchless examples of consummate contrapuntal expertise" was a comment on the occasional one by a dotting lecturer. On the remaining ones comments were unfavourable to say the least. So what is involved in writing a fughetta?

A fughetta is a loosely constructed fugue, in our case a fairly short one too. If you want examples at hand when you attempt your fughetta, refer to the second section of the overture to Handel's *Messiah*, or any of the pieces in *A Concise School of Fugal Playing for Organ* by C. H. Trevor. The former example is long, exciting and very melodious, and the latter contains many clear workings of the style, lasting but a few bars.

To liven up the composing process I thought we would go through the stages as though we were following a recipe from that famous cook who has time to attend football matches.

Ingredients

One SATB line of a hymn tune
A few sheets of manuscript paper
A pencil
A rubber
A slave to make a fair copy
or a music package on your computer
Lots of patience

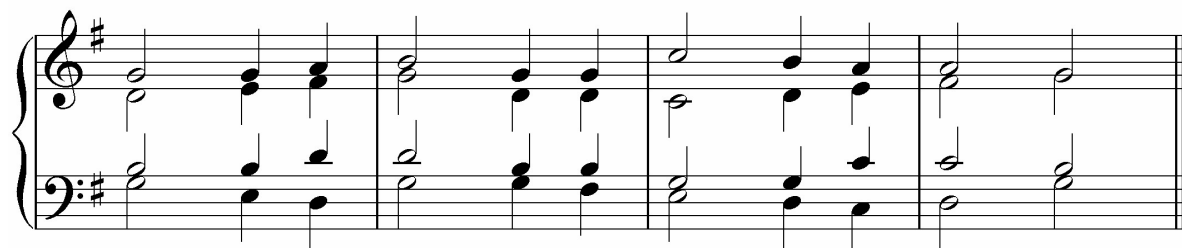
Method

1. Carefully select the SATB first line of a hymn tune. It must conform to the following regulations otherwise you will be in trouble.
 - a. The opening and closing chords should be on the Tonic [the key of the piece].
 - b. If possible the melody should begin and end on the Tonic note [the doh].

- c. Try to find one which does not modulate in the middle but stays in one key.
- d. Finally, as a matter of courtesy, check with the publisher that no copyright infringements have been breached.

I have chosen the first line of the tune *O quanta qualia* from AMR 281, and sought permission from the publishers, The Canterbury Press, who would like to see my final composition.

2. Copy your bars out exactly on to a piece of manuscript paper.



3. Copy them out again, either a perfect 5th above, or a perfect 4th below.



4. Set out a piece of manuscript paper with three staves for organ in ink, and number the bars.

5. Write the melody only of your hymn on the top staff of the first four bars, sticks up, in ink. This melody is called the SUBJECT.

6. In bar 6 write out the same melody, from No. 3, this time a fourth lower, in ink, sticks down, in the Alto part. The SUBJECT is now in the Dominant and is called the ANSWER.

7. In bar 12 write out the melody in the Tenor part, sticks down, in ink, from No. 2, an octave lower than the opening. It is now the SUBJECT, as it is back in the Tonic.

8. In bar 17 on the pedal staff copy out the melody of the transposed version, from No. 3, in ink, sticks down. This is the final ANSWER.

To check that you are on the right track, look at the accompanying illustration at the end of the recipe. The basic framework for your fughetta is now in place, so we can move on to the next section. At bar 6 we introduce a counter melody above the answer. This will also appear in bar 12 and bar 17. It is called the COUNTERSUBJECT.

9. Construct your COUNTERSUBJECT from any of the notes of the harmonies supporting your original melody, one from method 2, and the same one transposed as in method 3. This countersubject should be fairly non-committal, so that it does not overpower the subject. It could be a direct copy of the alto, tenor or bass part, in this case the bass might be the best.

10. In bar 6 copy your transposed countersubject from method 3, sticks up, in the treble part.

11. In bar 12 copy your countersubject from method 2, sticks down, in the alto part.

12. In bar 17 copy your transposed countersubject from method 3 in the tenor part, with the sticks down..

If you have successfully completed these procedures you should indulge in a little bout of self-congratulatory excess! Just check yours with that of Handel's attempt in *Messiah*, and you will see that you are on the right track. Please don't change yours, if Handel's looks different from yours in any way. He was an eclectic and you aren't.

The rest of the composition is concerned with completing the textures up to bar 20, and the completion of the composition. Firstly we will deal with the end of bar 4 and the whole of bar 5. Bars 1-4 are in your chosen key, in my case G major. Bars 6-9 are in the Dominant key, in my case D major. It would be too abrupt to just juxtapose the Answer at bar 6, so in bar 5 we introduce a modulatory bar to lead us to D major in bar 6.

13. Construct this short modulatory bar to arrive easily in the Dominant key at bar 6.

14. Do the same for bars 10 and 11 to return to the Tonic key, in two parts.

15. Do the same for bar 16 to arrive in the Dominant key, in three parts.

16. You will notice that we have no Soprano line after bar 11, and the Alto part stops at bar 15. With steps 2 & 3 from the method at your side invent [compose] a melodic strand for each of these parts, based on the supporting harmony notes to your original melody, up to bar 20. These two melodic strands will not be very exciting as you are very restricted as to your choice of notes. They can however be rhythmically varied.

You will need to check in these sparse textures that you have not written any parallel octaves or consecutive perfect fifths. [A Perfect Fifth followed or preceded by a Diminished Fifth is permissible]. These weaken the texture of your fughetta. It is a time consuming exercise, but well worth it. To check for these infiltrators use this simple formula. Check Soprano with Alto, Sop. with Tenor, and Sop. with Bass. Follow this with Alto and Tenor, Alto with Bass, and finally Tenor with Bass.

We have now completed our full fugal exposition, and require a satisfactory conclusion to this tightly-knit construction. To complete our piece we can follow two ideas.

1. At bar 20 move back to the Tonic key in your four part writing and repeat the opening four bars of your hymn tune, with a suitable ending. For example:

21

Final statement of 1st line of hymn

26

2. Move back from bar 20 to the Tonic key still in four parts, repeating the opening four bars of your hymn tune and using one or more of some fugal devices such as a Dominant Pedal Point, some Augmentation or even Diminution. I shall use two of these.

This is very much a leave-it-to-you section, but it should climax with the repetition of the melody of your hymn incipit. Try to maintain the texture of your final bars so that the joint between bar 20 and the rest is not too obvious.

SUBJECT in G major

mf

↑ Last note altered,
modulating section to...

6 COUNTERSUBJECT

ANSWER in D major

Modulatory
passage to 12

11

COUNTERSUBJECT

SUBJECT

16

mf COUNTERSUBJECT

ANSWER

THE PRESIDENT DESCRIBES A UNIQUE ORGAN

Driving due south from Caen, situated near the Normandy coast, one comes upon Falaise, the birthplace of William the Conqueror. On the outskirts of this attractive town there is an imposing church, Notre Dame de Guibray, tucked away, and almost out of sight. It is here that a unique organ of outstanding interest can be found.

Built in 1746 by the renowned family firm, Claude and Henri Parisot, this organ has escaped the ravages of time and war. There are 4 manuals with 34 stops. Of immediate interest is the pedal board of 25 notes - effectively just small blocks of wood! This was quite normal on French organs of this period. On looking at the pedal specification, it will be seen that there are no 16' stops and no couplers. In the French repertoire of this time the pedal reeds [Trompettes at 8' and 4' pitch] were used only for providing a Cantus Firmus against a full bright sound on the manuals - *Plein Jeu* [16 8 8 4 2 mixtures].

Also they were used for reinforcing cadences in the big sound, the *Grands Jeux* [Trompettes, Cornets and Cromhorne]. The pedal flues are used in a more conventional way to underpin such movements as a *Tierce en Taille*. Most organ music of this time is for manuals only.

The Recit manual with two stops only is a solo manual and the notes below middle C are dummies.

The Echo organ extends only to tenor C, and the two stops provide a flute and a five-rank Cornet when drawn together. This manual is not easy to play. One has to adopt a rather flat-handed position due to the proximity of the casework above, while the notes themselves are somewhat buried! The two stop knobs are placed on the case outside the normal stop positions at the top right.

The Positif [the bottom manual] can be coupled to the Grand-Orgue. Usually one pushes the Positif manual inwards to mechanically engage with the Grand, but on this organ one pulls the Grand manual towards the Positif. As the Recit and Echo manuals are physically connected to the Grand manual, all three move together; there are two hooks, one on each side to ensure that there is no slippage.

The organ has two Tremulants whose two stop knobs are on the case, at the bottom left. Usually, both are gentle [*doux*], one working on the Positif alone, and the other acting on the whole organ.

Another common feature of French organs of this period is that bottom C sharp is missing on the manuals. In music of this era it was never needed. However there is a bottom C sharp on the pedals, which, with the reeds drawn, plays A below bottom C. With a considerable amount of music being in the key of D, this facility gives a very resounding bass to the penultimate chord of a

The manual notes are of the old dimensions, which means amongst other things that a stretch of a tenth for example presents little problems even for the smaller hand.

The organ was fully restored in 1993 by the firm Boisseau-Cattiaux, and the opening recital was given by Gustav Leonhardt who has appeared there regularly since. Other regular recitalists have included Jean Boyer, Kenneth Gilbert, and the “Grand Maître” of the classical scene, André Isoir. In discussing this organ with him, he has described it as “the best” and “it is perfect”!

Jonathan Holl

65

UNCUT PAGES AND OTHER THOUGHTS

A very long time ago, when a book was produced, a group of pages would be printed on a single sheet of paper which was then folded and bound into the case of the book. The buyer was then left to cut the folded edges in order to be able to read it. This practice ceased with the introduction of the power guillotine, but how many of us possess volumes of organ music in which many of the pages might as well have been left uncut?

Times change of course, and it is now possible to buy single copies of well-known pieces, which in my youth could only be obtained by buying the whole volume in which they originally appeared. As a noteworthy example, a certain notorious [and popular] *Toccata in F* could only be obtained for the then considerable sum of 16 shillings and 6 pence, by buying the 5th Symphony in which it appears. I had to save up for quite a long time for that.

As an aside, I do wonder how so many publishers seem to think that it is worthwhile to issue this piece “edited” by A. N. Other. What is wrong with the original edited [in this case with care] by the composer? To their credit, and doubtless the ire of the original publishers, Dover Publications now make the whole of the 1900 edition of the Widor Symphonies available at a very reasonable price. It is true that Widor carried out some revisions for the 1920 edition, including the final three bars of that *Toccata*, but not all of his second thoughts were improvements. For example, the splendid *Scherzo* in the 1900 version of the 2nd Symphony disappeared from the 1920 edition. However I am straying from my original thesis, which is, that there are many neglected pieces in collections which contain one or two well-known works, and that these pieces are well worth attention.

These pieces appear rarely in the programmes of recitalists. Partly this is because recital programmes, like so much else in this life, are the subject of fickle fashion, but I think that a more potent reason for the neglect of many of them is that they are relatively easy to play, and your “pukka” recitalist has to maintain his or her “street cred”. Resurrecting pieces from burial in the Baroque past seems to be acceptable at present, but attractive little pieces from the more recent Romantic period moulder in neglect. The symphonies of Widor offer a wonderful set of examples of all this by themselves. These works are not, of course, symphonies in the usual orchestral sense. Each one is really a small suite of pieces which are rarely connected musically, and they offer some splendid examples of the subject of my thesis. The *Marche Pontificale* from the 1st Symphony appears quite frequently in recital programmes, but the *Meditation* which follows it never does. Okay, this piece is written in Eb minor, which might put you off at first glance, but it is easy enough to play the notes once you have persevered in reading them, and the registration of this piece

offers no problems either, beyond needing two manuals and pedals. That *Toccata* itself is preceded by a gorgeous little *Adagio*. This piece is in C major, so there is no abstruse key signature to negotiate. It does however present a different kind of difficulty in that the melody line is in the pedal and requires a suitable 4 foot register, which can often be a problem on small organs. It is not as easy to play as the *Meditation*, as there are some awkward stretchy bits in the manuals and about three bars of double pedal, but it is much easier than the *Toccata*.

I am not suggesting that whether a piece is neglected depends in any way on how difficult it is to play. There are lots of pieces which are not played because, though difficult to play, are not really good music, but also, unfortunately, quite a lot which are not really very good music are played because they are easy to play. Like the *Mikado* it is my “very humane intention” to show that it is worth looking in volumes which you already possess for worthwhile pieces to extend your repertoire. They will cost you nothing to buy, and most of them will come in handy as pre-service voluntaries quite apart from the pleasure which I hope they will give you.

Now what, I wonder, have you got to which I can direct your attention? Hands up all those who have the selection of *14 Chorale Improvisations* by Karg-Elert? Hands up all those, who like me, bought it to get a copy of *Nun Danket*? Now, how many of the others do you play? They are all well worthwhile, and three of them in particular are little gems. Using the English titles given in this edition they are, “O my soul rejoice with gladness”, “O God thou faithful God”, and “Deck thyself, my soul with gladness”.

To digress again for a moment, there are features of this little book that are worth bearing in mind. Have you read the preface? “Selected and prepared by L. Swinyard”, it says, and then tells you that, “elaborate and difficult numbers have been omitted”, so these are the easy ones and you should be able to play them all. Mind you, it then goes on to say that “many of Karg-Elert’s playing instructions have been omitted as redundant”, an editorial attitude for which I would willingly reintroduce the death penalty, preferably by crucifixion. Actually, comparing this version with the original German edition, he does include most of the playing and registration directions translated with a semblance of accuracy. In fact the most misleading error is that he retains the manual designation of I, II, and III from the original edition and then tells you that III is the Choir. Well it isn’t, it’s the Swell. Now this matters when you are playing these pieces, as on the German organ for which Karg-Elert wrote, only the Swell is enclosed. Manual II to the composer was the Positive, which was rarely, if ever, enclosed. It simply does not exist on common or garden English organs. The piece “O God thou faithful God” looks as though it contradicts this statement as there is a crescendo marked to be played on Manual II. This might indicate one, or more, of several things. Firstly, the composer may have

overlooked this, secondly, the passage might imply the use of the Roller Swell [which would actually add stops], or thirdly, it might mean that the Swell should be coupled. The important thing is to appreciate the tonal balance required within the piece, and invent some way of doing this on the organ on which you are playing it. Do play these pieces: life would be much poorer without them.

Here's another out of my bag. "*Esquisses Byzantines*" by Mulet, which contains the *Tu es Petrus* toccata. Playing that is a bit of a pipe dream for most of us, but the volume does contain several much less demanding pieces, all of good quality. The copyright date on this volume is 1920, and World War I seems to have left Mulet somewhat preoccupied with death, for three of the pieces have funereal connections, namely, *Chapelle des Morts*, *Chant Funèbre*, and *In Paradisum*. The first of the three is quite tricky, and presents no registration problems on modest sized English organs. The other two are more straightforward, but do require care in adapting the registration directions. In *Chapelle des Morts*, for example, the Recit [Swell] requires 8 and 4 ft flutes together with a 16ft Bourdon. This is a typical example of the difficulties which can arise when a registration direction calling for a small number of stops actually implies the presence of a large instrument. In this case the important thing is to have regard for the intended effect. The score directs the use of the Recit at the bottom of the second page where the general pitch suddenly rises an octave as written, but the presence of the sub octave flue means that the intended perceived pitch is an octave lower than written, the overall effect being that of a very quiet 8, 4, and 2ft registration. If you have no suitable 16ft flue, use your common sense and play this passage an octave lower with the registration based on 8ft pitch. Near the end, Mulet asks for the addition of the Plein-jeu [mixture] to the Recit. On any organ that I know, forget this entirely. I should think that the organ in Sacre-Coeur is probably the only one in the world where this combination, marked *ppp* I might add, would work.

The *In Paradisum* is less problematic, although again a 16ft flue is specified, this time a Quintaton is needed on the Positive. In this piece, however, there is no problem with the perceived pitch, the stop being used to colour the music. *Vitrail* is a simple little piece, really a sort of air and variations, the variation containing a canon at the octave between the solo melody and the bass in the pedal. The *Noel* is my favourite of these "bonus" pieces, having a simple charm. Its rather complex looking registration can be simplified almost to vanishing point without destroying the musical effect.

I believe that *all* the pieces in any volume should be considered. Some you may consider too difficult, at least to read at sight. My own experience suggests that more often than not the extra pieces are no more difficult than the one or two for which I obtained the copy. For example, I would willingly bet that at least half the members of BOA own a copy of Ossie Peasgood's arrangement of

the Purcell *Trumpet Tune* [so beloved of brides since it was played at Princess Margaret's wedding], but have you played the five other arrangements in this volume, most of which are actually easier to play than the number one item?

I am only too aware that life is not long enough to play everything even given the ability so to do but, given that, there is every reason to make the best of what we have. I have a fridge magnet which says, "Life is too short to drink bad wine". I feel the same about music, and I find it very sad when inferior pieces are used when something better is at hand for a modest amount of effort. This may be just the effort of turning a few pages which have already been cut for us.

Chris Hood

CROSSWORD SOLUTION

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