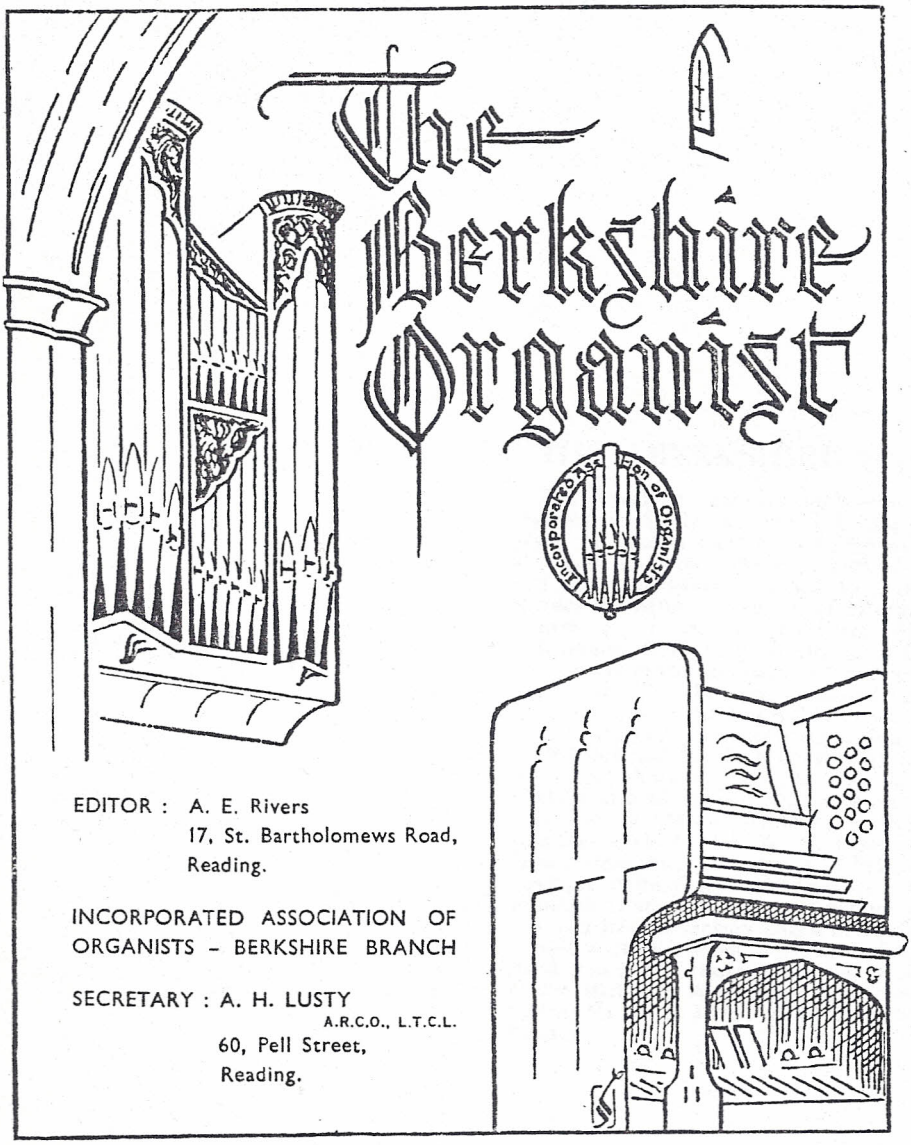
No. 3 JANUARY 1950.



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INCORPORATED ASSOCIATION OF ORGANISTS - BERKSHIRE BRANCH

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A MESSAGE FROM THE PRESIDENT — A. E. RIVERS.

Organist of St. Mary's Parish Church, Whitchurch.

I trust that this third number of "The Berkshire Organist" will have the same measure of success that I think we may claim for its fore-runners. At our own Half-Day Conference and at the Annual Congress in Edinburgh "DEVELOPMENT" was very much to the fore in the Hon. General Secretary's remarks and I hope that by the time this number is in your hands our efforts at the December Meeting to attract more members and to widen our representation among Organists of all denominations will have borne fruit. During the year I have had the privilege of representing our branch at the coming of age meeting of the Surrey branch at Guilford and also of attending the Congress in Edinburgh. This, with the combined meeting with Bristol and Swindon branches at Swindon in November has given me the opportunity of making contact with fellow-organists from a number of places and I feel that this side of the work of the Incorporation should be extended wherever possible. Hearty good-wishes to all for 1950.

Price 6d.

E D I T O R I A L.

As the Annual Subscription has been raised to a sum which it is hoped will cover the cost of producing an annual number of the "Berkshire Organist" no charge is being made this year to our members for the Magazine, but our thanks are due to those who last year sent donations for this purpose, and also to Mr. Spriggs for generously presenting us with a block of the cover design.

Once again we express our gratitude to Mr.J.Eric Few and Mr. Spriggs for their great help in producing this number, and to all those who have contributed matter for its pages.

Suggestions for improvements in future numbers will be welcomed by the Magazine Sub-Committee at any time, and we shall be pleased to receive articles, poems or any other material suitable for inclusion.

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F O R T H C O M I N G E V E N T S.

Feb.18th.	6.15 p.m. Organ Recital by Mr. Stuart Allen at Greyfriars Church, Reading, followed by the Annual General Meeting at 7.15 pm. at Palmer Hall.
Mar.15th.	Annual Dinner at the White Hart Hotel, Reading. Guest - Dr.Wm. McKie (Westminster Abbey).
Apl.15th.	3 p.m. Annual Half-Day Conference at St. Mary's Church House, Reading. Talk and recital by Mr. Alwyn Surplice,Mus.Bac.FRCO. (Winchester Cathedral).
May	Visit to Newbury.
June.	Visit to Henley-on-Thames.

Please keep these dates free and ensure a good attendance at all these Meetings, and also a warm welcome to our distinguished visitors.

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B E N E V O L E N T F U N D.

May I remind readers that the Benevolent Fund still requires all the support possible. I shall be glad to receive donations or yearly subscriptions of one guinea.

ARNOLD WARREN (Hon Steward)
13, Hamilton Road, Reading, Berks.

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D E P U T I E S.

The following have signified their willingness, as members of the Association to act as Deputies, and application should be made direct to them :-

Miss E. Alder,	51, Grange Avenue, Reading.	Any C.of E.Service.
Mrs.K.F.Shorter,	148, Kidmore Road, Caversham.	Free Church or
Mr.G.A. Winterton,	10, Upavon Drive, Read	simple Anglican.

TALK on "MODERN CHORALISM" by MR. FRANK NETHERWOOD
(Hon. General Secretary of the I.A.O.)
at the
HALF-DAY CONFERENCE at St.Mary's Church,House, Reading,
on
19th. March, 1949.

A great point to be observed in modern choral writing is the excessive difficulty of the modulations and choral technique. It will be interesting to compare the methods of Walton and Holst. Walton is very direct, and there is a great necessity of knowing the words set, as he is a master of depiction. He has a happy knack of dividing chords in cases of special need. In many passages the music is divided into eight bar sections, given to No.1 choir and No.2 choir alternately - the other half resting. The music is so difficult of execution that the choir could not keep singing otherwise. This music ("Belshazzars Feast") is peculiar, but then every composer who has thought ahead of his time was a pioneer. The recording which was made by the Huddersfield Choral Society with the Liverpool Philharmonic Orchestra under Sir Malcolm Sargeant, took 24 hours work in all, for a total of 40 minutes singing. Every record was listened to, and errors noted, and the passage re-recorded. The baritone was Denis Noble, and the choir was reduced to 100 selected and anonymous voices for the occasion.

Holst's "Hymn of Jesus" recorded by the same choir calls for two choirs and a Ladies choir. The ladies sing the part of the Angels most of the way, and do a lot of work in fifths. Attention must be drawn (illustrated on the pianoforte) to the different harmonies of Walton and Holst. At one point Holst has the two choirs singing every note of the whole-tone scale together. A recording of the "Dream of Gerontius" with Gladys Ripley, Heddle Nash, Denis Noble and Norman Walker as soloists was drawn upon for concluding illustrations.

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LECTURE by Dr. H. LOWERY at St. BOTOLPH'S, BISHOPSGATE,
on June 18th. 1949 on "ORGANS & ORGAN PLAYING in the U.S.A."

Having recently returned from 6 months in America, I will try to give you some of the impressions I received. Starting in New York, I was able during my trip, which included a good deal of examining for Trinity College, to cover a good deal of ground, although owing to my having to accept a number of engagements in order to earn sufficient dollars for the trip, I just could not fit into my programme several places I would have liked to have visited. I was met on arrival in New York by the Warden and many members of the American Guild of Organists, who displayed the first example of the hospitality which I was to receive everywhere. The Americans are terribly keen on lectures, especially from anyone from "across the Atlantic", and think nothing of starting a lecture at 7 a.m. or 11 p.m. with a discussion following until 2 a.m. in the morning. There is terrific enthusiasm and a much different angle of approach from what we are used to. The first requirement for any visitor to the States is to forget everything he has heard or read about conditions over there, especially those things written by Englishmen. The chief reason for this is that the use of educational terms differs so widely from ours. For instance - you have Universities side by side in New York with 40,000 and 50,000 students, which correspond more with our Technical Schools. There is

vigorous musical life, and a degree may be taken for playing a musical instrument without any theory. Some smaller Universities have research departments and correspond more with English Universities. In the larger institutions, facilities are provided for 30 or 40 organ students to practice at the same time. Again, in some of the Universities, the degree for music is B.Sc. or M.Sc. in Music, and a degree may be taken for studies about music rather than studies in music, including Musicology and Musical Therapy. This indicates the different outlook and the difficulty of making comparisons and interpretingterms as we use them. There is a very practical outlook in music as in all other branches of education, and a different attitude to the Organ and Organ playing.

As regards organs, there is a great difference in tone. One finds an organ with 4 manuals with up to 200 stops and pistons, but on trying the Swell Trumpet, finds it nothing more than an Oboe and the Tuba Mirabilis a very poor Tuba. This experience was repeated over and over again. We should not say that the American organs are no good, but rather that they are different. There is, generally speaking, no Diapason Chorus or Reed Chorus. Even on a large Cassavant Organ, I found when preparing for a recital there was nothing for contrasted choruses, everything was too smooth. I said it was impossible to play the programme as advertised, as I simply could not do it on the organ, but was told - "Oh! you'll be alright this evening". I knew that I could not play the pieces and so asked if I might be allowed to say a few words about the programme before the recital. I went into the pulpit and talked my way out of the difficulty by talking for three quarters of the time and playing for one quarter ! There are plenty of "slushy" stops. French Horns, five or six Clarionets, Flutes and Strings with a strong Flute bias. The specification on paper is not to be interpreted in terms of English organs. The reason for this is their particular outlook on tone, and those of you who read Frank Howes reports on the Philharmonic Orchestra in "The Times" will find that what he said there exactly expresses my opinion of American organs. Efficiency in action and electronics is a very strong point, but everything must be evaluated on its own merits and not by comparison with out standards. It is a process of trial and error by a young nation, during which some old things of value are being re-discovered. There is also at present a strong "baroque" re-action.

The level of technique is much higher than here. I was examining for the LTCL Diploma and we had some difficulty in getting out a Syllabus over there. In one class of men entrants, the first candidate said - "well, tell us what you would like us to play". I asked what he was prepared to offer, and he strung off ten of the largest Bach works, some Flor Peeters, Dupre, the three Franck Chorales and the Six Mendelssohn Sonatas. On my asking for certain pieces, they were all played from memory with brilliant technique, and this sort of thing went on throughout the examination - but when it came to the Tests it was a different story. "Oh! we don't trouble about those" I was told. "Why trouble to prepare a transposition test when you can go to the Music Store and buy a copy in another key" ? and "why bother with open score and three or four clefs when you can buy a copy in short score" ? This is evidence of the severely practical attitude. There is great mechanical efficiency, but the interpretation, by our standards, is poor. In some organists playing of Bach there are almost as many stop changes as there are notes, and there is a great deal of gymnastics even in a "straight" recital. I ask myself the question - "Have they got something good which we have not got, which might be turned to good" ? Their best players play very much pre-Bach music, and there

has been a swing of the pendulum to the Baroque School and an attempt to combine the modern palletto with the Baroque tradition. As I have said formerly - they have no climax building powers. My impression was not of something bad so much as something totally different, and we must try to keep an open mind on the subject.

On Electronics, I was formerly a great enthusiast, but to say I was very disappointed is to put it mildly. All organs are strong on percussion, and their rhythmic use is needed to compensate for the lack of character and the smoothness of their organs. The technique of organ playing is ever growing, and I am hopeful for the future now that so many "displaced persons" from all over Europe are teaching in the Universities and Conservatoires all over the States.

Regarding their composition I am not so happy. They have some very promising composers, but there is too much copying of the French School. Richard Purvis, who was over here during the war, is a very promising young composer, his style is sane and not flambuoyant.

To sum up - I would say, be tolerant. There may be big things coming from the influence exerted by the "displaced persons" who are working over there not only in music, but in all departments of education.

A final point is the great "clannishness" they have over there. The A.G.O. in its function as a Society of Organists has a very large membership, but its examinations, which correspond to those of our own R.C.O. are taken by very few organists. The degrees of Conservatoires and the Universities in one State are not recognised in the next State, and the organists in other States will not enter for the A.G.O. examinations because they do not trust the examiners in New York ! On the other hand, they will flock to take the Trinity College examinations, because T.C.L. is an external body which frees its examinations from this suspicion.

After Dr.Lowery had answered a large number of questions, a hearty vote of thanks was proposed by Mr. Henry Willis, who spoke of his efforts to co-operate with a well known American firm of organ builders in introducing a more sound standard of organ building, and their failure. This was seconded by Mr. A. E. Rivers.

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ORGAN STOPS AND THEIR NAMES.

(by Prof. H.C. Barnard).

When the organist sits down at the console he sees on either side of him, or in front, a number of names indicating stops. Familiarity with his craft has led him to know what sort of tone to expect - though he does not always get it. A given term indicates pretty clearly a rank of pipes of definite pitch and certain shape, which results in their having a definite characteristic quality of tone. Sometimes the actual material of which the pipes are made is indicated in the name given to the stop. The organist in his anxiety to play his piece seldom stops to consider these names, or how they came into use. At least 6 languages have been drawn upon - Greek, Latin, English, French, German and Italian. Of these,English and German furnish the largest quotas. England has a splendid tradition of organ building ever since the days of Father Smith and Renatus Harris in the 17th. century; and it is natural that we should have adopted a number of terms taken from our own language, but in Germany the development of organ building had gone even further. In view therefore of the debt that English organ-builders have owed to Germany it is understandable that a fair proportion of our stop nomenclature is of German origin. Names borrowed from French were rare until comparatively recently. Some modern organ-

builders invent fanciful 'Frenchified' names such as 'Aeoline', 'Octaviante', 'Salamine'. In view that large numbers of musical terms are borrowed from Italian it is strange that we owe hardly any stop-names to this language. Yet it is not really surprising. In spite of their contributions to music, the Italians have never been remarkable organ-builders or composers of organ music. Very little is owed to Greek; but that little is most important. Passing mention of 'Keraulophone' (the sound of an horn-pipe), is a name given to a kind of full-toned Gamba. The term and stop were introduced by Messrs.Gray & Davidson in 1843. I have only once come across an organ with this stop - however the name is Greek. The really important borrowing from this language is Diapason. It means 'through all' - implying probably 'notes', i.e. going through the whole compass of an instrument. In French the term means pitch, and this seem to fit in well, because the same pitch must run 'through all' the series of notes of an instrument. It is most interesting to note the name in other European languages. In French it is often Montre, meaning a show-front or shop-window. 'Prestant' on German and Dutch organs is much the same. The reason is that open diapason pipes are normally used for the flats and towers in the front of the organ case. In German and some other modern European languages Principal is normally used for all the diapason family; you can have an 8ft. or 16 ft. Principal as well as a 4 ft. one. This seems a sensible term, because these are the most important stops on the organ and give the fundamental, characteristic, organ tone. Alternatively, if we must keep our English term, we might speak of 16 ft.,8 ft., 4 ft. and 2 ft. diapasons, showing they all belong to the same family.

In spite of its close connection with the Church, the organ has drawn upon Latin very little for its stop names. Vox Humana means of course 'the human voice' though any term less appropriate could hardly be invented. The best examples suggest bleating sheep or goats; though if the stopped diapason is drawn at the same time the effect is somewhat masked. Another fanciful Latin names is Unda Maris - wave of the sea; the shimmering, wave-like effect being produced by having two pipes slightly out of tune with one another. Another contrivance is the Vox Angelica, or 'Angel's Voice' - Latin for the French term Voix Celeste. It is curious that on the organ both men and angels should be made to sing in this uncertain, off-the-pitch fashion. Another Latin term is Sesquialtera. A mixture of course, it should consist, I gather, of 2 ranks: a twelfth and a tierce or 17th. Applied loosely to almost any mixture, it means 'one and a half'. This obviously refers to the 17th. the pitch of which is approx.$1\frac{1}{2}$ ft. Perhaps the enumeration of Latin derivatives should include the modern example - the Tibia. The word originally meant a shin-bone; and apparently a shin-bone of some of the bigger birds was used for for making a kind of flute-a-bec or recorder. Examples of such instruments made in Roman times still exist. Tibia, in the sense of a loud toned flute has been in use for some centuries on the continent, and was introduced in this country by Mr. Hope Jones. He invented various types of Tibia - 'Plena' (full-toned);'Profunda' (deep), of 16 ft. pitch; 'Dura' (hard-toned and 4 ft.) 'Clausa' (stopped); and several others.

Of the terms we owe to the French, Voix Celeste or 'Heavenly Voice' is another name for the 'Vox Angelica' - and equally inappropriate. 'Cor Anglais' or English Horn is a name taken direct from an orchestral instrument, which is noteworthy for being neither a horn nor specifically English. Other French stop-names found are -

Viol d'Orchestre' (orchestral viol), Viol d'Amour (viol of love), Cor de Nuit (night-horn) - and a few other fanciful terms. The word Bourdon also comes to us from the French. It referred to the drone of bag-pipes or hurdy-gurdy and is still used in English for the lowest bell in a peal. In French the term is sometimes applied to the bee, because of its buzz or hum. In spite of this association of 'bourdon' with low notes, as suggested by its etymology, French organ-builders seem to use the term to denote any kind of stopped wooden pipe; so that one can have 8 ft. and even 4 ft. bourdons.

Turning to German stop-names, which account for some of those which are most familiar. They are mainly names of orchestral instruments. Geigen means a 'fiddle' (Geige); and it is indeed a small stringy diapason. Note that the term Geigen Principal is sometimes used for an 8 ft. stop, following the German usage to which I have referred. The stop was introduced into this country by the 19th. century German organ-builder Edmund Schulze. Flöte, again, means - of course - flute; and we have many many varieties. Waldflöte is a woodland flute and not necessarily a wooden flute, which would be Hohlflöte. Spitzflöte means pointed flute, named from the conical shape of the pipes. In the term Rohrflöte,(reed-flute) the 'reed' refers to the small tubes which are inserted in the stoppers of the pipes. Zauberflöte (magic flute) is a stopped harmonic flute introduced into the Michell and Thynne organ now in Tewkesbury Abbey. Gedeckt or Gedact means 'covered' or 'stopped'; and 'lieblich' means lovely or sweet toned. Gemshorn is the horn of the Gemsbock or chamois. It also is not a 'horn' in the musical sense, but it has tapering pipes and this explains the name. Posaune is the German word for a trombone, and it is used for what Dr. Percy Scholes calls a 'splashy' kind of pedal reed. Quintaton gives a 'quint tone', because the 16 ft. pipes are so contrived as to give prominence to the twelfth. This German list could be prolonged, but in passing we mention the Italian Clarabella 'clear and beautiful' and Dolce - 'sweet'. Naturally the majority of stop-names come from our own language. The meaning and origin of most are obvious. Many are taken from orchestral instruments which they are supposed to imitate - viol, gamba, violoncello, contra bass, larigot (an old name for a flageolet), piccolo, flute, oboe, horn, clarinet, bassoon, fagotto, trumpet, tuba, trombone, ophecleide, bombardon. Cornopean is an old name for the cornet-a-piston. The term Principal has already been discussed. Other names suggest the interval in relation to the fundamental note - e.g. octave, quint, tierce, fifteenth. Mixtures rejoice in such fancy names as 'Furniture', 'Cornet', and 'Cymbal'. 'Cromona' has nothing to do with the town of that name in Italy. It is an English corruption of a German word 'Krumhorn', a sort of clarinet. I have not been able to find how the terms 'Salicional' and 'Salicet' first arose. Obviously English they derive from the Latin salix which means a willow; apparently pipes made of willow-wood.

As the art of organ-building advances and new types of stop are introduced, so new names are invented and the list constantly grows. Examples of this tendency have already been given. The familiar name of Dulciana, together with the stop itself, is due to the German organ-builder Snetzler, who settled in this country in 1740. The process still goes on. We have all heard of Gore Ouseley and his Pyramidon, of Hope-Jones and his Diaphones, of Henry Willis and his Sylvestrina. What's in a name ?

Well, it may be claimed that there is often a good deal of interesting information if one takes the trouble to investigate, and that this is well illustrated in the case of organ-stops.

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(We asked Mr.W.H.Rowe to contribute a short article in 'lighter vein', but this is what he has sent us. ED.)

I have an apology to make. The Editor informed me that our regular humourist was otherwise engaged, gone on strike, or something like that. "So you must do the funny page this time!" he added.

I set to work and (speaking modestly) thought my first effort was quite brilliant, but when I tried it out on one or two friends it failed to produce even a smile, so, Mr. Editor, there will not be a funny page this time. I am sorry, but there it is.

Instead I propose to deal with a serious subject which so far has had far too little attention - the shortage of Organists !

That there is a shortage none can doubt. Those of us who would sometimes like a Sunday off know the effect of too many organists chasing too few deputies. Why is this ? I have come to the conclusion, after much deep thought, that few people realise the attractions of the job; neither are they aware how easy it is to become one, and with what little effort. I think, therefore, that a few words on the subject may be of interest to those who are considering the question - 'to be or not to be'.

Firstly, as regards the attractions. An organists life is never dull. He never wonders what he shall do with himself on Sundays. He is provided with pleasant recreation every Sunday and pouring wet days, snow or thunder storms make no difference to him. If he wants plenty of excitement, he will probably have a dozen or more dear little choir boys only too ready to satisfy him. In some churches even the organ will join in the fun and provide him with lots of happy little surprises. And then, of course, there are the choirmen, parsons and church wardens to add spice to life - to say nothing of the humourists found in every congregation. We might extol the joys of the job indefinitely; for example, the relief experienced by being able to down tools at the busiest time of the day in order to rush away and play Handel's 'Largo' to the rapture of a blushing bride. And the marvellous thing is that one gets paid for it - paid to enjoy oneself ! It is a fact that many organists are paid nearly as well as a farm labourer.

Young aspirants who have read so far will be all agog to know how one may enter upon this life of pleasure and easy money, so here are a few hints.

As organs are expensive and bulky, the young organist will have to borrow one. Large ones are best because they make most noise. Noise covers up small technical deficiencies and is sure to impress relatives. Write first to the Albert Hall or Westminster Abbey. If these is no response, or the reply is rude or otherwise unfavourable, try a local organist. It does not matter whether you attend his church, because organists prefer to lend their organs to strangers and non-churchgoers. A good plan is to descend on him after the morning service (a sudden attack is best). If you are not up in time you can appear in the middle of his choir practice. This will amuse the choir boys and, naturally, the organist will be pleased about this. If he says that only his pupils are allowed to use the organ and suggests that you go to a good teacher, ask him if he can recommend one. You can then try somewhere else !

Eventually you may find an organ. It may be small. To overcome this, pull out all the stops - especially the one marked 'Trumpet'. You cannot get a thrilling cacophony unless you do this. For all P or PP passages, always use the Tremulant. The emotional effect is tremendous.

You may have to employ an organ blower. This means that you will first have to chase the organist (or parson) for a key and then chase a blower. A bicycle is useful ! Sometimes you will have a key and no blower, sometimes the reverse. There will be times when you get both on the same day and then you can get cracking.

If you can play the piano you will know what to do with the manuals. Some beginners find difficulty with the pedals and waste a lot of time doing exercises. This is unnecessary ! Just play a note here and there. If it's the wrong one it won't make much difference. An alternative method is to keep one note down all the time with the left foot. This leaves the right foot free to pump the Swell Pedal up and down (as when playing the harmonium). One word of warning. Some organists talk a great deal about rhythm, phrasing and some mysterious thing called by the name of musicianship. Pay no attention, they are matters of no importance.

I am prepared to guarantee that if these directions are followed carefully, any organist who hears you play will be amazed and certainly dumbfounded. If any spiteful person suggests that you need a qualified teacher, do not be deceived by that racket. In a very short time you will be able to offer your services to a church and - well, the money will just roll in !

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THE ORGAN in ST. MARY's, READING.

(by W.Hart Masser, Esq.)

The organ in St. Mary's, Reading was the instrument built by Father Willis for the exhibition of 1862. The solo was added in about 1876. There was an unfortunate rebuild in 1926, and in 1936 the firm of Henry Willis and Sons was again called in for a complete overhaul. The result was a new, separate console, placed in the Lady Chapel, an entirely new action throughout, and the whole tonal system re-organised; all pipes were re-voiced and new stops added to fill in gaps in the build-up. It is quite impossible to tabulate the improvements that were made in this re-build, indeed, it should be regarded that the tone was restored to its original quality, and that alterations made modernised the control. The instrument as it now stands is of extreme beauty and full of character. In listening to the organ at the console, one must bear in mind that the final voicing and regulating was carried out from the nave, and that therefore, certain apparent deficiencies, in the pedal department for instance, become quite normal from the body of the church. At the same time, however, one cannot but regret that the whole instrument is not housed in a chamber having adequate height and surrounding space; and more especially so, as the church itself almost entirely lacks reverberation.

Dealing with the various departments separately, the great diapason chorus can be built up, in any way, from any one of the diapasons, in an almost endless variety. It is well to notice that the three diapasons together do not produce one of those enormities to which some of us were accustomed, with the result that when playing works of a contrapuntal nature, absolute clarity of detail may be obtained, most especially in the tenor register. The violone, the front pipes, was a new stop in 1936 and has none of the thickness which is usually associated with 16 fts. The clarion is the old 4 ft. solo tuba re-voiced, and is of smoother texture than the trumpet. These two stops give great brilliance and climax to the complete diapason chorus. Either of them, or both, may be added to the mixture. The Swell chorus reeds, 16, 8 and 4 ft. are individually of such character that they should be examined very closely. The 8ft. cornopean is extremely fiery, and is capable of very rapid repetition, the 16ft. is of much rounder tone, whilst the 4 ft. is in quality and quantity between the two. Most of us have suffered for many years with swell reeds of such slow speech that they quite spoil any rapid passages. These have to be tried to be believed. For full swell, only five stops are necessary - the three reeds,

plus the 15th. and mixture. The Choir, unenclosed, and on very light pressure, is a great delight. The range of mutations is built up on a flute chorus; a small mixture would have been desirable here, the swell one can be used, but it does not mount to quite the same thing. This complete range of mutations is one of the delicacies of the organ and is so necessary in modern organ playing. The open diapason here makes one of the most useful solo stops.

The Solo organ which was enclosed in 1926 contains a brilliant tuba, a clarinet of considerable beauty; unfortunately this stop had to be placed on heavy pressure wind, it affects the tenor register, mostly with the box open. The other stops, an orchestral oboe, a vox humana (mercifully this is a small cor anglais), a viol da gamba and two flutes, 8 and 4 ft. The gamba and 8 ft. flute makes a very pleasant combination.

The pedal organ is, perhaps, the least convincing department, though it is a joy to have a light 16 ft. instead of a bourdon which has to do duty for all manual weights. One could have wished for more definition in the 16 ft. and 8 fts. The defect is apparent, however, more at the console than in the church. The 32 ft. bourdon is a useful stop, the last five notes only being resultant. The heavy reeds are effective in every way.

The control of the instrument is perfect in every detail. The pistons are all adjustable and the six general pistons covering the whole organ are invaluable, and make registration for recital purposes so easy. The touch is superb, each key having that little resistance which makes playing so comfortable and accurate compared with the touch of some builders. The range of couplers allows for almost every contingency. Note the 4 ft. pedal couplers which are so useful in playing the Bach Choral Preludes.

The motor below supplies adequate wind and generates a 16 volt circuit for the action. It also operates a humidiser, so necessary in our varying climate.

(Please turn to page 15 for the builder's specification of the organ).

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O B I T U A R Y.

We regret to record the passing during 1949 of Mr. E. C. Browne, who was for some years organist of St.Mary's Church, Castle Street, and later of Streatley Parish Church and Caversham Free Church.
Mr. Browne was formerly a familiar figure in Operatic and Dramatic circles in Reading.

Mr. G.A. Worley for many years organist of St.Mary's Church, Wallingford, who was a very old member of the Branch.

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A P P O I N T M E N T S.

Mr.F.V.G.Fawcett,	St.Mary's & St. John's Churches, Mortimer.
Mr. D. C.Fraser,	All Saints Church, Basingstoke.
Mr. .. E.Rivers,	St.Mary's Parish Church, Whitchurch.

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Pages 10 – 14 omitted

These contained the membership list

SPECIFICATION OF THE ORGAN IN THE CHURCH OF ST. MARY THE VIRGIN, READING.

GREAT ORGAN - 12 stops, 9 couplers.

			Ft.	Pipes.
1.	Violone	metal	16	61
2.	Open Diapason No.1	metal	8	61
3.	Open Diapason No.2	metal	8	61
4.	Open Diapason No.3	metal	8	61
5.	Stopped Diapason	st'd wood	8	61
6.	Principal	metal	4	61
7.	Gemshorn	metal	4	61
8.	Twelfth	metal	2.2/3	61
9.	Fifteenth	metal	2	61
10.	Sesquialtera(17.19.22)	metal	3rks.	183
11.	Trumpet	metal	8	61
12.	Clarion	metal	4	61

(i) Swell to Great
(ii) Swell to Great Octave
(iii) Swell to Great Sub-Octave
(iv) Choir to Great
(v) Choir to Great Octave
(vi) Choir to Great Sub-Octave
(vii) Solo to Great
(viii) Solo to Great Octave
(ix) Solo to Great Sub-Octave

SWELL ORGAN - 12 stops, 4 couplers & Tremolo.

(ENCLOSED)

			Ft.	Pipes.
13.	Open Diapason	metal	8	61
14.	Rohr Flote	st'd wood	8	61
15.	Aeoline	metal	8	61
16.	Voix Celeste(TC Bass No.15)	metal	8	49
17.	Principal	metal	4	61
18.	Flute Triangulaire	wood	4	61
19.	Fifteenth	metal	2	61
20.	Mixture(12,19,22)	st.& open metal	3rks	183
21.	Waldhorn	metal	16	61
22.	Trumpet	metal	8	61
23.	Oboe	metal	8	61
24.	Clarion	metal	4	61

(x) Swell Octave
(xi) Swell Sub-Octave
(xii) Swell Unison off
(xiii) Solo to Swell
(xiv) Swell Tremolo

CHOIR ORGAN - 8 stops, 5 cpls.& Trem.

(UNENCLOSED)

25.	Lieblich Bordun	st'd wood metal	16	61
26.	Open Diapason	open wood& metal	8	61
27.	Gedackt	st'd metal	8	61
28.	Dulciana	metal	8	61
29.	Flute Couverte	st'd metal	4	61
30.	Nasard	open metal	2.2/3	61
31.	Flautino	metal	2	61
32.	Tierce	metal	1.3/5	61

(xv) Choir Octave
(xvi) Choir Sub Octave
(xvii) Choir Unison off
(xviii) Swell to Choir
(xix) Solo to Choir
(xx) Choir Tremolo

SOLO ORGAN - 7 stops, 4 couplers & Tremolo.

(ENCLOSED)

33.	Viol d'Orchestre	metal	8	61
34.	Harmonic Flute	metal	8	61
35.	Concert Flute	metal	4	61
36.	Corno-di-Bassetto	metal	8	61
37.	Orchestral Oboe	metal	8	61
38.	Vox Humana	metal	8	61
39.	Tuba	metal	8	61

(xxi) Solo Octave
(xxii) Solo Sub-Octave
(xxiii) Solo Unison off
(xxiv) Great to Solo
(xxv) Solo Tremolo to light pressure

PEDAL ORGAN - 12 stops, 8 couplers

40.	Contra Bourdon(pt.resultant)	t'd wd	32	27
41.	Open Bass	wood	16	32
42.	Violone (from No.1)	metal	16	-
43.	Sub Bass	st'd wood	16	32
44.	Lieblich Bourdon(fr.25)	st'd wood	16	-
45.	Octave Bass (fr.41)	wood & metal	8	12
46.	Flute(from 25)	st'd wood & metal	8	-
47.	Super Octave(fr.41)	wood & metal	4	12
48.	Mixture (17.19.22)	metal	3rks	96
49.	Waldhorn (from No.21)	metal	16	-
50.	Ophicleide	metal	16	32
51.	Clarion	metal	8	32

(xxvi) Great to Pedal
(xxvii) Swell to Pedal
(xxviii) Swell to Pedal 4 ft.
(xxix) Choir to Pedal
(xxx) Choir to Pedal 4 ft.
(xxxi) Solo to Pedal
(xxxii) Solo to Pedal 4 ft.
(xxxiii) Gt.& Pedal Combinations coupled.

WIND PRESSURES.

Great Organ ... 4½ inches
Swell Organ ... 6½ inches
Choir Organ ... 3½ inches
Solo Organ ... 6 inches. Heavy press.13 inches.
Pedal Organ ... Flutework 4 inches, reeds 13 ins.

ACCESSORIES.

6 Pistons to Great Organ)Instantly adjust-
6 Pistons to Swell Organ)able at keyboards
4 Pistons to Choir Organ)by single locking
4 Pistons to Solo Organ)piston on the
6 Toe Pistons to Pedal Organ)perfected
* 6 "General" Pistons controlling every stop & register) "Willis" system.
* 1 Reversible Piston to the Gt.to Pedal Coupler
1 Reversible Piston to the SW.to Great Coupler
1 Reversible Piston to the Ch.to Great Coupler
1 Reversible Piston to the Solo to Gt. Coupler
1 Reversible Piston to the SW.to Pedal Coupler
1 Reversible Piston to the Solo to SW. Coupler
1 Reversible Piston to the Ch.to Pedal Coupler
1 Reversible Piston to the SW.to Choir Coupler
1 Reversible Piston to the Solo to Ped. Coupler
1 Reversible Piston to the Gt.to Solo Coupler
1 Reversible Piston to Swell Tremolo
1 Reversible Piston to Choir Tremolo
1 Reversible Piston to Solo Tremolo
1 Reversible Piston to the Gt.& Ped.Combs. Coupled (*duplicated by toe Pistons)
1 "Cancel" Piston each to Gt.SW.Ch.Solo,Ped & Cpls
1 "Octave Couplers Cancel" Piston.
1 "General Cancel" Piston,Withdrawing all registers
Register "General Crescendo" by Balanced pedal ppp to ff with spot light indicator,& "Full org" by reversible toe piston with spot light indicator

Detached "all-electric" Console fitted with drawstops of solid ivory, the couplers being placed over the Solo keys and controlled by ivory tilting tablets. Pitch C.522. Adustable Organ Bench. Electro-pneumatic Swell pedals to Swell & Solo Organs. Manuals CC to C 61 notes.Pedals CCC to G, 32 notes. Electric Blowing Plant and low voltage generator for action current.