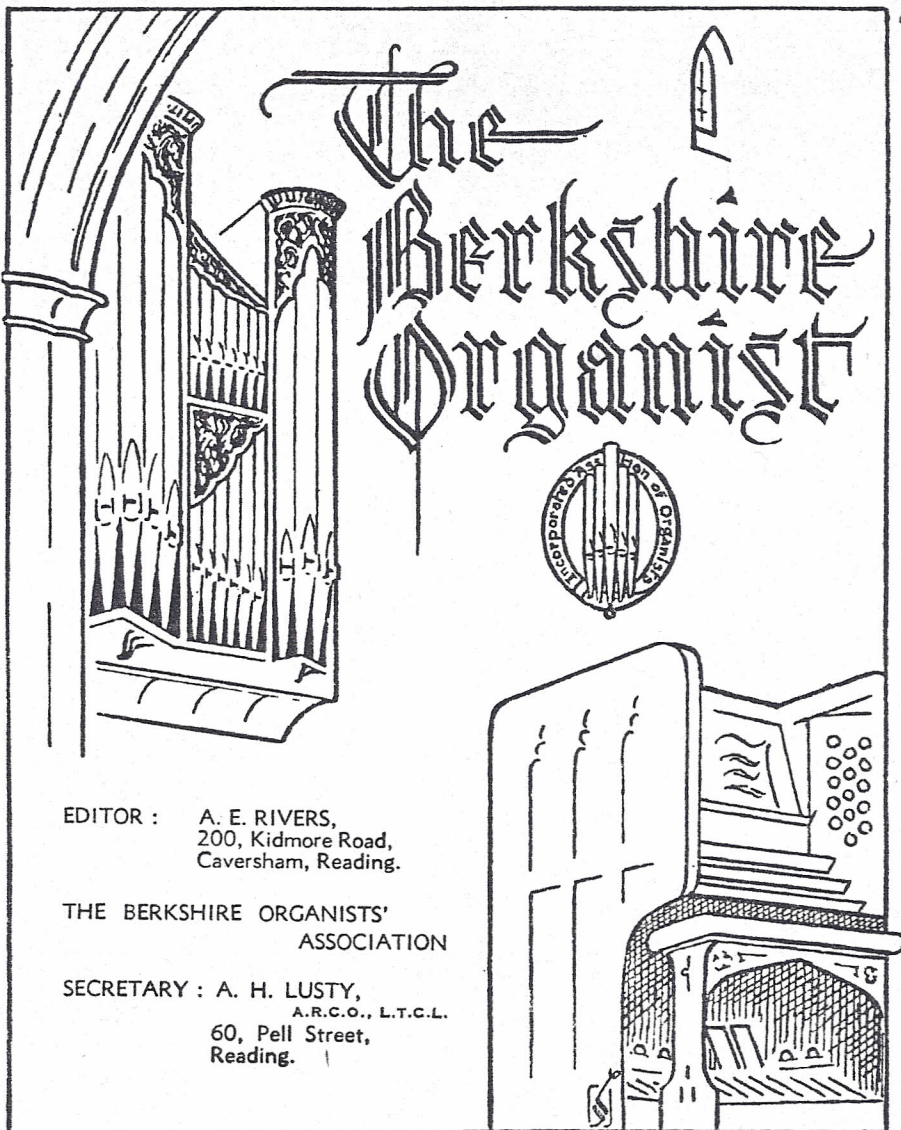


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The Berkshire Organist

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THE BERKSHIRE ORGANISTS'
ASSOCIATION

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A MESSAGE FROM THE PRESIDENT

F. GORDON SPRIGGS, Organist of Greyfriars Church, Reading.

They say that organists are cranks; that the organ is under a cloud musically; and that contemporary art must express the spirit of its age. Well, let them! But let us organists keep our sense of proportion, remembering that the church musician has a musical understanding deepened and broadened from sheer necessity beyond that of most other musicians, and though he may be grey with his experience of human nature at its highest and lowest surplined levels, and though his capacity for faithful and unremitting service robs him of his week-ends and spare time, and may bring in less than the price of a Sunday suit, yet he is rewarded with a joy that few others know, and his is actually a sane and steady influence in a society whose moral standards, sense of responsibility, respect for authority, and appreciation of true beauty are badly bent. Isolated, we may well become cranks, so let us cherish and strengthen the fellowship of our Association, local, national, and international; let us stand up for our instrument and its ennobling dignity, seeking to advance its reputation in the eyes of public and musicians alike; let us not be carried away with passing musical fashions, nor reflect the rebellious ugliness of our unhappy age; but rather, by the quality and sincerity of our unique contribution to Christian worship, let us consistently uphold the Divine standards of Beauty, Truth, and Goodness.

Special greetings to those who, because of distance, sickness, or age, cannot attend the meetings. Such are not forgotten. And greetings to all our friends in other Associations who happen to see this little Magazine.

Price 6d.

EDITORIAL

In presenting our tenth issue we feel that our Magazine is indeed "Growing-up". Our high-light this year is the summary of Dr.Greenhouse Allt's talk at the Half-Day Conference last year and this summary has been specially written for us by our National President himself. We also present the conclusion of Mr.Lusty's helpful and stimulating lecture on Choir-Training. To these two gentlemen, the members of the Magazine sub-Committee and all who have helped in any way, our grateful thanks.

These notes are being written early this year partly in order to give those kind friends who produce the magazine a little more time and also because your Editor is on the move again and hopes to get the material out of the house before it becomes submerged in the mass of debris. By the time you receive this number the Editor's address will be 200 Kidmore Road, Caversham, Reading, to which address all complaints, requests for additional copies and matter for future issues should be sent. On this latter point there is no reason why each of our members should not figure on our pages in the course of time. There must be many among us who, perhaps, are unable to contribute to our Syllabus but who could give us the benefit of their experience and ideas on paper or, not one whit less welcome, enliven us with some humour on the lines of Mr.Marshall in this, and others in former issues. What about it? Get out that pen and writing pad or uncover that typewriter and get down to it! The great event of 1957 is the International Congress of Organists in London at the end of July. The writer has vivid recollections of the 1935 Conference of the R.C.O., the I.A.O., and C.C.O., and this time we are to be joined by the American Guild. Although unable to attend many of the events of 1935 it was a great joy and privilege to be present at the two receptions and to meet not only such "giants" as Sir Ernest MacMillan and Dr.Healy Willan but many others who in various spheres and often under widely differing circumstances were engaged with us in our great work of worship and music.

SECRETARIAL

On November 6th I had the great pleasure of attending, as a member of the Executive, the Dinner of the High Wycombe Branch. In replying to the Toast of the Incorporation I delivered a special message from the President, Dr.W.Greenhouse Allt. I hope all our members will make a SPECIAL NOTE of the London Congress sponsored by the R.C.O., the I.A.O., the American Guild of Organists and the Canadian College of Organists and do their best to ensure the presence of a really representative contingent from our branch.

The Congress is being held from July 27th to August 2nd. and the Programme includes Recitals and Services at St. Paul's Cathedral, Westminster Abbey, Westminster Cathedral, St. Columba's Church of Scotland, the Methodist Central Hall, Brompton Oratory &c., and a Reception by the President of the London Society at Goldsmiths' Hall. Several of the programmes will be provided by American and Canadian Organists. A provisional programme has already appeared in the Quarterly Record and further events and details will be announced in later issues.

A.H.L.

BENEVOLENT FUND

I have received a letter from Dr. Dennis J. Chapman in which he says "Your Association has a splendid record of support for the Fund which largely depends on the steady trickle of collections from Meetings &c."

We made a good start at the Presidential Service with a collection of £6.15s.9d and I hope we may keep this up and increase our "trickle" to a nice little stream.

Please note my new address as given in the Editorial Notes.

A.E.R.

OBITUARY

Mrs. L. May who passed away at the close of 1955 was Assistant Organist of Peppard Church.

Dr. H. W. Richards of Mortimer West End, one of the "Grand Old Men" of music and an old friend of the branch.

Mrs. Barnard, wife of Dr. H. C. Barnard, immediate last President.

DEPUTIES

The following members have signified their willingness, as members of the Association, to act as deputies.

Applications should be made direct. For addresses see list of Members.

Miss E. Alder, Mr. H. V. R. Dew, Mr. J. Eric Few, A.R.C.O., L.T.C.L., Mr. L. M. Hobson, Mr. F. Tuson, Mr. G. H. Sweatman, Mr. R. A. C. Whitehouse.

The date of the Guildford visit has been altered to June 22nd. Details of this and the Newbury Organ Crawl will be circulated during the spring.

M E E T I N G S

- Jan. 21st Recital of Church Music at Greyfriars Church, Reading, arranged by Mr. F. Gordon Spriggs.
- Feb. 25th Annual General Meeting. St. Mary's Church House, Reading. Mr. F. Gordon Spriggs was elected President. Miss Hewitt and Mr. Roy Nash were elected to the Council for three years and Mr. F. G. Albon, A.R.C.M., for one year. The Reports showed a membership of 138 and a Balance in hand of £13.11s.6d.
- Mar. 17th In the absence, through indisposition, of Mr. Bernard Naylor the President, Mr. F. Gordon Spriggs arranged an impromptu talk on Organs and Organ Literature.
- Apr. 14th Half Day Conference at St. Mary's Church House, Reading. Talk by Dr. Greenhouse Allt on "Standards in Church Music". Tea. Organ Recital in St. Mary's Church by Mr. W. Ewart Masser, F.R.C.O. Members from the London, Surrey, Winchester, Newbury and Windsor branches and the Secretary of the Darlington Association attended.
- May 12th In the Y.M.C.A. Hall, Reading, Demonstration of the Jennings Electronic Organ by kind invitation of Messrs. Herbert & Lascelles Ltd.
- May 26th Visit to the Royal School of Church Music, Addington Palace.
- June 9th Visit to Oxford. Talk at Mansfield College by Dr. Eric Routley on "Hymns in Worship" and demonstration of the organs. Tea. Evensong in New College Chapel followed by Organ Recital by Dr. H. G. Ley, F.R.C.O. &c.
- Oct. 6th Presidential Service, Greyfriars Church, Reading. Address by the Vicar, the Reverend J. K. Page, M.B.E., followed by a Reception by the President and Mrs. Spriggs.
- Nov. 3rd Dedication of the Restored Willis Organ at All Saints Church, Reading, followed by the Opening Recital by Mr. H. W. Spicer, M.A., A.R.C.M., (Manchester College, Oxford). Refreshments were very kindly provided in All Saints Hall where Mr. Norman of Messrs. Hill & Son and Norman and Beard, who carried out the re-building, gave a talk on the organ.
- Meeting arranged for Dec. 8th. Illustrated Lecture - "Voicing - Old and New" by Mr. W. J. Goodey of Messrs. J. W. Walker & Sons Ltd., at St. Mary's Church House, Reading.

P R O G R A M M E S

- Jan. 21st Greyfriars Church, Reading. Magnificat & Nunc Dimittis in E flat. J. Eric Hunt, Toccata in F., Bach, Anthems :- Hymn to the Trinity (Tschaikowsky), Thou visitest the earth (Greene), What are these ? (Stainer). Chorale Prelude on Orlando Gibbons' Song 13. Healey Willan. Solo. The God of Love (Thiman) Miss Muriel Sheppard, Jesu, the very thought (Martin Shaw), Elegy, Thalben Ball, Finale from Symphony V., Widor, Postlude on Laudate Dominum, Edmund Matthews.
- Apr. 14th St. Mary's Church, Reading. Chorale Preludes from the Eighteen Chorales:- Come, now, Saviour of the Gentiles, From God will I not depart, Prelude and Fugue in B minor. Bach. Three Liturgical Preludes, George Oldroyd. Chorale in A minor, Cesar Franck.
- May 26th Royal School of Church Music. Demonstration Choir Practice conducted by Mr. Martin Howe followed by Evensong. The Choir of St. Mary's Church, Cheshunt, with Mr. Howe at the organ. Anthem - How dear are Thy counsels (Crotch) Concluding voluntary - Fantasia and Fugue. Parry.
- June 9th New College, Oxford. Service Howells in G minor. Anthem- The Lord is my Shepherd, Stanford. Organ Recital by Dr. Henry G. Ley :- Prelude in A minor, Bach; Introduction and Passacaglia, Reger; Rhapsody No. 1, H. Howells; Toccata for the Flutes, John Stanley; Larghetto, S. Wesley.
- Oct. 6th Greyfriars Church, Reading. Voluntary, Fugue in C major, Bach; Service, H. Walford Davies in G. (Festal Service); Anthem, Lord for Thy tender mercies' sake, R. Farrant; Voluntary, Tuba Tune, Norman Cocker.
- Nov. 3rd All Saints Church, Reading. Motet - O come, ye Servants of the Lord (Christopher Tye); Anthems - O worship the Lord in the beauty of holiness, (Alfred Hollins); Rejoice in the Lord alway, (Purcell). Organ Recital by Mr. H. W. Spicer, M.A., F.R.C.O. Prelude and Fugue in C major, Bach; Choral Preludes - Jesu, joy of man's desiring (Bach), Pange Lingua, (Bairnstow), Adeste Fideles, (Karg-Elert); Rhapsody, (Harvey Grace); Folk Tune, (Percy Whitlock); Toccatina for Flutes (Yon); Finale, Concerto 1 (Handel).

Lecture by Dr. W. Greenhouse Allt, F.R.C.O., F.T.C.L., (Principal of Trinity College of Music) at the Half-Day Conference on the 14th April.

STANDARDS IN CHURCH MUSIC

A certain well known Anglican Dean once said to me "So many of you organists are under the impression that the services of the Church are arranged primarily to meet your musical needs, whereas the fact is that it is your duty to MINISTER to the musical needs of the Clergy and congregations". I accepted the implied rebuke with humility, (only rash organists argue with Deans). When I gave the matter further thought I realised that the Dean's definition of the duties and responsibilities of my organist-brethren was really a happy one. A few minutes talk with your own Vicar or members of the congregation will convince you that there is no standard of music which will meet all their needs or their wishes. They will probably all appreciate fine rhythmic organ playing, and the singing of a well trained, well balanced choir, but you never reach agreement as to what suits everybody in your choice of music. Then you will say "why must I accept the standards of minds that are uncultivated in music?" No, the matter is indeed not simple. It is a problem of considerable complexity involving standards, and it requires our constant study. I can give numerous instances of earnest, sincere and conscientious church musicians who have lost heart in their efforts to solve the problem.

Even a slight acquaintance with the long history of the Christian Church and with the attitude of the Fathers of the Church to music should convince the wildest enthusiast for church music of the Difficulty of solving the problem of "Standards in Church Music". Let us face the question "What standards of music and WHOSE standard of taste?" and consider what adjustments should constantly be made to meet the ever changing climate of likes and dislikes and the divergence of taste between the new young generation with a fine musical school background, and the elderly with conservative opinions and nostalgic memories of the days that were and the tunes which they learned at their mother's knee.

You, as church musicians, may be constantly exhorted to "set high artistic standards" to provide at your churches "music of intrinsic value" and you may be told that your organ music must have "a good and healthy style". Further, to quote Sir Walford Davies "Your music must be beauty which should be conceived, selected and prepared to dispose the minds of the hearers to worship". All this in the cause of "Standards in Church Music". Now, all these high sounding phrases must mean something to someone. A church musician must cultivate discrimination

and insight, he must remember always that great music requires mental activity of the highest order. He ought not to become a narrow specialist, one who has gained expert knowledge in one small field of music - Church Music - and have little concept of music as a whole, or the part played by his particular speciality within the greater structure of the art. He must never lose that humility which is ever the mark of the true musician, and which springs from the sense that he belongs to an order of musicianship which transcends his own achievement. The late Dr. Percy Dearmer says, in the Preface to the original edition of "Songs of Praise" that there had been 400,000 hymns in common use by the end of the 19th. century. My impression after being concerned with the revision of the Church Hymnary in the 1920's of the 20th. century, was that there are now four million !, and, as for tunes, well may Vaughan Williams say in the Preface to the English Hymnal, that "the specially composed tune" is the bane of many a hymnal. I wonder if any English musician has lived without composing a hymn tune ? Some must have composed dozens. As a further study in search of "the good" I strongly recommend a tour through the land of hymn tunes, beginning with the plainsong melodies - first in point of time - then the French Church Tunes - lovely "Bourgeois" melodies - then the Reformation Psalter Tunes, the 16th. Century Scottish, the German, the Este, the Ravenscroft, some of the fine late 17th. century tunes of Croft, Jeremiah Clark and others, the florid tunes of the 18th. and then the 19th. century which began so well with the Wesleys, Gauntlett, Smart, Dykes and went on to Barnby, Stainer and Sullivan, and you will meet a period which the editors of all recent hymn books attack with vigour and against which there has been widespread reaction during the last 40 years. Robert Bridges' "Yattendon Hymnal" was the first challenge to be sounded, then you will meet Parry, Harwood, Walford Davies, Holst Martin and Geoffrey Shaw and many others including the composer of "Sine Nomine". "Down Ampney" - that great artist Vaughan Williams. ("Thou wast their Rock" "Come down O Love Divine").

If you can arrange to be present in a committee for a discussion with skilled experienced clergy and musicians, as I was, and watch them wrestling to put away from them a tune for which they had an affection through strong and compelling associations, though they knew that, as music, the tune was unworthy, you will realise how difficult is the road to "High Standards in Church Music", and you will have met the fine new tunes made available by Professor Stanton in the B.B.C. Hymn Book and after that the revised A. & M. of 1950.

Again I ought to say, if you move to a church and find the Choir Library is full of Anthems from the worst period in English Church Music (such as I have referred to earlier)

do not think that to buy other better music is all that has to be done. You have first to change the point of view of the choir and clergy from an affection for such music to an appreciation of the fine range of music you have elected. Then improve the technique of the choir and possibly change the personnel. Until you have attempted this you will not fully understand the quality of the fight the founder of the Royal School of Church Music had in the cares of standards in Church Music.

Now that I no longer have active church duties; during the past ten years I have been encouraged by experiencing, as a member of the congregation, church music of a high standard. The service lists of Cathedrals and Parish Churches confirm my view that the standard of music now being sung and played is higher than was the case 50 years ago, yet, occasionally, I meet music selected which is unworthy of the Sanctuary, trite and common-place and at times vulgar. When I listen to a voluntary sensuous and emotional taken from music suitable for a Dance Hall and a hymn tune with oily Spohr-like harmonies a Te Deum such as Jackson in F., an anthem, you know the sort, as advertised "vigorous and useful with a touch of sentiment" the tendency is to say harsh things, and then explain your anger in the words of Alexander Pope.

"you ask what provocation I have had ?

- the strange antipathy of good to bad"

High standards in performance do not allow of organ playing that is unrhythmic; extemporisation that meanders from nowhere to nowhere, shapeless and uncontrolled; organ sounds that are often far too loud and noisy; choirs that sing in complete harmony to inarticulate and quite incomprehensible words, unaccompanied singing that steadily falls in pitch through sheer inattention or through poor tone production. Low standards in the choice of music often stem from a lack of knowledge; the church musician responsible may lack the stimulus of contact with minds of others who have formed intuitive judgments, backed by experience and knowledge of what is good and true and of high standard in church music. There can be no greater tribute to present day church musicians - and I say this with my knowledge of conditions throughout the country as Chairman of the Church Music Society - than to experience in our Cathedrals and Churches the higher standards generally that obtain in church music, and to sense a greater public interest, a more knowledgable interest, in what is not only a great heritage from the past, but a vital part of the great corpus of musical life in this country at the present time, (when so much music is part of our daily lives). This is a hopeful augury for the future standards in church music in "choirs and places where they sing".

(The lecture was enlivened by many amusing anecdotes from Dr. Allt's wide and varied experiences). Editor.

Extracts from a talk on "Hymns in worship" by Dr. Eric Routley at Mansfield College, Oxford. On June 9th.

What are we doing when we sing Hymns ? Ever since the Reformation Hymns have been an indispensable part of Protestant worship. In pre-Reformation times the use of congregational praise was part of informal and schismatic worship. The hymns of St. Thomas Aquinas, antiphones, sequences &c. were for the monks' choir, carols and hymns of devotion were used in local and semi-secular processions &c. These hymns &c. had a great affinity with the music of the troubadours and minnesingers. Ein Feste Burg (Luther's hymn) the origin of congregational hymn-singing was nothing like as pious and holy as we think it was. It belongs to the informal and popular side of worship. The worship of the early church was of the nature of family prayer, that of the mediaeval church common prayer, there is need for both and the use of hymns came into its own at the Reformation with the growth of popular worship. The real use of hymns in any worship is to link the words and thoughts of the Bible "To-day if ye will hear His voice !" (traditional) with the expounding of the Gospel (prophetic). The Church of England uses hymns as an adornment of a sufficient liturgy to give it contemporary relevance. Hymns should be chosen according to a large plan. There are great dangers of abusing the freedom of choice in Nonconformist worship. What's to do about it ! We must widen, deepen and enlarge our religious vocabulary. Your successor will have to clear up your mess, watch for defects of context and construction. The words must be clear and direct and sung to a good melody. Many tunes are bad and yet they do not break any rules. Our standard of criticism should be :-

- (1) Number of positive offences.
- (2) Number of things failed to achieve.

It is not so much the positive sins of hymn-writers but the absence of virtues. The cult of the blameless. We must widen our vocabulary both in words and music. Our hymn books contain tunes from all great sources but are they used. How many congregations tolerate one or even two tunes in a minor key. We must dissociate ourselves from the 19th. century idiom, remembering that the religious age of our congregations is not twelve years.

The Gospel puts demands on us which are above us - not beneath us.

CAN I HELP YOU ?

A paper on Choir Training by A.H.Lusty Esq., ARCO., LTCL.

(concluded)

Now we come to the Psalms. It must be emphasised here at once that the psalms must be practised by the boys before the adults arrive. I am not concerned here with which Psalter you use - the psalms still have to be pointed. Get your boys to read them aloud first of all - then take out the reciting portions of each verse and do these only, making sure that they all keep well together and not skid over the small words. I would like to add here that you see to it that they hold their books correctly, be it psalters or hymn books. Make them hold the books in their right hand with the left hand holding the right wrist. Also see that the books are held up so that they do not sing down to the books, but over the top of them. Getting back to the reciting portion of the verses, it is most important that the breathing is well under control. You hear so many choirs fade out at the end of a phrase of words because they did not take enough breath to last out the full length of what is demanded.

There is always a tendency to rush like mad to the last word of a phrase, hence they do not keep together - insist that they all listen to each other when you have your full choir present, to make them sing the psalms unaccompanied. Get right away from them yourself, make them feel that they have got to stand on their own.

I suppose that most village churches use either the New Cathedral Psalter or the old Cathedral Psalter. Here I feel that in the main I am preaching to the converted when I make reference to what was once known as the accented word - that word which in the new Cathedral is printed in heavy type, or - in the case of the old Cathedral - the word which has a dash over it. It has now of course become the custom to entirely ignore this mark or the heavily typed word and recite quite evenly up to the first bar line, and then pass quite smoothly on to the next words, without any rigidity of pulse sense. Keep the rhythm of the chant entirely flexible. Make all this perfectly clear to your choir members by your own illustrations. I do want to stress that if the procedure I have mentioned is adopted, i.e., that of taking the boys first with the psalms and then again with the adults the boys get a double practice on the psalms, which of course is most important.

One way to help cultivate a sense of flexibility of rhythm among your choir is the way in which you play the chant over to them before they sing.

Has it ever occurred to our young friends, the organists of country churches, the need of proper registration for psalms ? How dreadful is the effect we experience when a psalm is commenced on a certain combination of stops and kept

the same throughout the entire psalm - not even a change of manual and of course the feet are always busy. The re-entry of the pedals after a period of silence is very effective. May I make a suggestion to our young friends? Buy a psalter of your own and put registration indications in for each psalm that you have to play for, Sunday by Sunday, and then over the period of the Christian Year you will have your psalter complete with registration.

Shall we take two psalms for consideration in respect of registration? Psalm 84. Here lightness and grace should be the predominating features. Light 8ft. and 4ft. stops on all manuals with sparing use of pedals and sufficient variety in lay out and distribution of the notes will provide all that is necessary. A light diapason can be added for verses 1 & 2 and the Gloria. This psalm expresses the beauty and blessedness of the courts of the Lord.

Psalm 149. An exhortation for all the Saints to Praise God. Verses 1 & 2 on Great. On many organs verse 3 is effective with flutes 8ft. 4ft. 2ft. without pedals, taking 2ft. off for verse 4. Verse 5 to the end on the swell, reserving full swell for the second half of verse 9. Gloria on uncoupled Great.

A word now about the Canticles. These are portions of the service which are used Sunday by Sunday and therefore are presumed to be known. The point is, they may be familiar - but get your choir to sing them and find out for yourself what bad habits have been acquired by this constant repetition. Take for instance verse 5 of the Magnificat - "And His mercy is on them" - these three middle words are very apt to have become smudged. It is always a good thing to occasionally check up on the Gloria and see if you can hear distinctly the words "As it was in the beginning". I have heard other things and so will you if you listen. Perhaps here is an opportunity for me to mention the case of Mr. Bill Smith, who does not come to practice because he knows all the psalms and hymns - he just tells you so and of course you reply what a tower of strength he must be to a choir. Now this gentleman has got to be taught a lesson. I would suggest that you get your choir to learn a new chant for the Venite and Benedictus at Matins, or for the Magnificat and Nunc Dimittis. Give these chants 2 weeks practice so that your choir really know them and then put them on for the following Sunday - the result will be most interesting. I once got over the difficulty that way. I never heard another word - he just came along to practice!

Before closing on the question of Canticles, give the Te Deum a run through now and again. I would say here that the speech rhythm psalters are much preferable to the Old and New Cathedral editions = verses 7-8-9.

The glorious company of the Apostles--- Praise Thee
The goodly fellowship of the Prophets-- Praise Thee.

The noble army of Martyrs --- Praise Thee".

I just cannot stand that awful gap before the words "Praise Thee", for each of these verses. As you know, on Good Fridays the Te Deum is said instead of being sung and no one dreams of making a gap like this when reading - so why on earth do we stand up and sing nonsense? Do try and get the whole line in one phrase and the same point comes up again in the Nunc Dimittis, verse 2, "For mine eyes have seen Thy salvation" - not a huge gap before the word "Thy". Do not forget to practice the Responses - ensure a firm attack, if possible get your Vicar present for these. We hear sometimes a Vicar mumble something about "O Lord, open Thou our lips" and you just wish that he would! It is just as important for him to be firm and clear as it is for the choir to be so. Endeavour to do these unaccompanied. There may be some hesitation about the commencing of each Response - Well - get your choir to take their breath on the Vicar's last word. See also that they do not sing to the floor. When kneeling do not let them bury their heads in their hands. Have you ever practised the Amen to prayers, both said and sung. Believe me - it pays to do so. You will not that I have laid stress on unaccompanied singing - no one will dispute its value. If your choir is going well in a hymn, let them have a verse or even half a verse without the organ. It will give them great confidence. I have someone who can play for what I need and then he sings in with the choir when the organ is silent.

On the question of Anthems. It will of course be agreed by all that it would be very difficult to keep a choir together entirely with psalms and hymns, however interesting you endeavour to make your practices. The older people do feel that they would like other interest and so with a choir of moderate attainments, such as we have under consideration, the choirmaster must choose the Anthems within the ability of his choir. Now this is a part of the service where the congregation sit and listen, and it may be said here that congregations of to-day are much more critical than they used to be. Due of course to some of the fine singing one hears from the larger church choirs and cathedrals which broadcast. Therefore it is much better to do something simple and do it well.

When you have selected your Anthem, take it home with you and mark out the phrasing for each voice. Also note the nature of this Anthem - and determine the character of tonal contrasts. Mark out any special parts which will need attention, such as long notes and see that the voices do not close the vowel too soon on such notes. Make them feel that the vowel sinks deeper into the note the longer it is held. Sometimes one finds a long note held over several bars. Now if this has to be sung fairly loudly - breathing difficulties come in again.

As the congregation do not know the words it is most important that diction is given attention No.1.

Get balance of parts right make each member realise he or she is just a unit of a team. Make the whole effect not that of a concert performance, but of an act of worship to God. One of the important points in teaching a choir their parts in an Anthem is that the organist must be able to play the four parts from the vocal score. Here again home preparation before going to rehearsal is necessary.

It may be that in the course of your duties you may be called upon to conduct at some time or other. It must be realised at once by the conductor that now he has got a different instrument to play on - namely the choir. It is the choir which renders the interpretation of what the conductor feels is the intention of the composer. To my mind, the most important hand of a conductor is his left hand - the right hand merely indicates the tempo. First of all get your choir to learn that they sing their "beat notes" at the bottom of each beat. The conductor must have a complete knowledge of the music in hand. He must be able to sing any of the four parts at a moment's notice and have a sensitive ear as well as rhythmic and interpretative sense. He must be ready to correct imperfect production.

Be sure to make your interpretative actions clear to your choir and always the same sign for the same thing and do it with your left hand. Do not beat a vigorous beat if you wish your choir to sing softly. Always be ready and on the alert to give the leads to the various voices without having to look at your own score. Get your choir to always produce their notes above the level of the lips, and feel where the tone really is.

A few closing notes.

A village church has functions, advantages and opportunities which are entirely its own. The vital need is to strike a balance between limitations and possibilities. Limitations there are. In a small place the number and qualities of voice are restricted and boys and men who can be persuaded to join the choir may have no ambition, but with a keen person, this can easily be put right. One of the most serious limitations is the rapidly increasing shortage of organists. Whatever the quality of the material available it does need the inspiring touch of a good choirmaster, and the poorer the material the greater the need.

In some villages some quite good choirs exist, and quite a good standard of singing is to be found, all honour to those ladies, boys and men who have made this possible. But in other places choirs are small and the singing poor, which gives no lead to the congregation - also the organ playing is hesitant and unreliable. It is perhaps in these kind of places where the R.S.C.M. seek to do some of their best work and I would say that in some cases their influence has made a marked improvement, but I do say that to come once or even twice to demonstrate, lecture or what

have you, is not the same thing as having to work week in and week out under the local conditions.

The present need we are considering - that of broadening a village organist's experience and outlook - is surely catered for by the I.A.O. by recitals, talks, discussions and lectures (the present one of course excepted), so let us all look out for these people and bring them in to be members of our Association.

My last word to our friends - Prepare your Sunday work at home, practice it, yes, and practice your voluntaries. Perhaps I have overstepped the mark in what I feel is expected of a village organist, but, one never knows, and, after all, it has been my desire to help all I can.

AIR WITH VARIATIONS.

by Mr. E. E. Marshall, Chairman of the Windsor Branch.

I wonder how many organists have to mend a puncture before they could start to play? No, it was not a matter of transporting oneself to the Church. That was accomplished on foot, for it was not a long way from home. Having agreed to deputise for a Sunday it was duly arranged to spy out the land during the week before. Arriving with the keys of the Church and Organ, one opened up and switched on the blower. Whiz!! Whirr!! Ah, this sounds alright, but it's rather a loud noise. Anyway let's try a soft Swell, and see how it builds up. Well, that's curious, there's no sound from the Lieblich. Try the Gamba." No, nothing from that. Try the Great, still nothing. This calls for some investigation. One follows the direction from which the whirring sound comes. A wooden box at the side of the organ. Lift off the box and he finds an electric motor merrily whizzing away. But what have we here! A bicycle wheel!!! A crank on the spindle with a link connected to the old blowing handle. But the tyre on the wheel is flat!!! What's to be done now? I know! Mr. A. lives in the next road. Go round and borrow his bicycle pump and repair outfit. Repair the puncture and blow up the tyre. Ah, now it's touching the pulley on the motor. Switch on the motor and away it goes again and away goes the handle. Up and down, faster and faster than it ever went when blown by human agency., and twice as noisily. The reservoir is full and the motor stops. Some mysterious control at work, or has it broken down? Let's go round to the console and try again. Before one reaches it the motor starts again with a grunting noise and then off once more. Start to play and away goes the motor with the handle clanking up and down. Plenty of wind but rather disconcerting during the quiet of a prayer to hear, grunt! grunt! every now and again as the motor decides to fill the reservoir ready for the final "Amen". This was in the days of D.C. current when the speed of an electric motor

could be controlled by a rheostat switch, which was worked from the reservoir by means of a rope and pulleys. Going back to the same organ some time later, after the current supply had been changed to A.C., one had the awful experience of an uncontrollable motor running at full speed all the time. The ingenious people who did the change over had fitted a kind of safety - valve in the reservoir so that, not only did one get the noise of the motor and the clanking of the handle, but a hissing of escaping wind unless one was using fairly full organ. Needless to say the Church authorities soon decided to alter this and had a good fan-blower installed just before the writer took the post of regular Organist to the Church. Going backwards in time from the above incidents, the writer's first post as organist was on a very nice Binns 2 manual, the speaking of which was also spoiled by the wind supply. In this case it was by a later edition of the earlier method, except that the crank was turned by a worm - gear drive from the motor. One had some disconcerting moments with this blower. Playing for a hymn, such as, "Onward Christian Soldiers" with a series of full, somewhat staccato chords, the jumping of the reservoir often caused the rope to come off the pulleys, leaving no control to the switch. Away went the motor at full speed !!! This meant completing the hymn with full organ, or switching off, watching the tell - tale until the reservoir was nearly empty then switching on again, hoping that the surge of current with the rheostat in full position would not blow the fuses. At the end of the hymn one dived behind the curtain and put the rope back on the pulleys ready for the next item in the Service. The authorities in this Church also got tired of the noise and had a fan installation put in - chiefly because the motor stood on a wooden floor over the vestry and they could not hear themselves speak when it was grunting up and down. One could also tell of the time when at the beginning of a Service in which the writer was about to play for an Easter Cantata on a hand-blown organ one of the feeder rods dropped off the blowing handle - of dashing across to the garage opposite the Church finding a suitable nut, getting the feeder rod back through the blowing handle and fixing the nut on - this through a conveniently long prayer. A quick wash and on with the job !! But, enough of "wind" from me on matters which certainly put the "wind-up" the writer as well as the instruments.

NEWBURY NOTES.

Although we have not visited the Newbury district en-masse this year we have been pleased to welcome several Newbury members to our gatherings and it was a great pleasure to bring a party of members from the Oxford branch to Douai and Newbury during the summer. We shall all look forward to renewing old acquaintances on next year's "Organ Crawl".

Notes contributed by Mr. R. E. I. Newton.

Dennis Noble revisits Newbury.

In May last Mr. Dennis Noble visited Newbury Parish Church where he participated in a programme of music arranged by Mr. Gilbert Sellick. The event had another dual interest. Mr. Noble came to Newbury Church about 1933 when he sang at a service for raising money for the new church roof. Then he was resuming a life-long friendship with Mr. Sellick. Some time before the first War Mr. Sellick, who is a native of Bristol, was assistant to the late Dr. Hubert Hunt, organist for forty years of Bristol Cathedral. At the time Denis Noble was head choir-boy. The two met again during the war when they were members of the Fifth Army Concert party, which closely approached professional standard. They put over some good stuff we may be sure and had the additional advantage of being commanded by Leslie Henson the famous comedian. The whole experience makes an excellent story too long for recital here. Mr. Sellick and Dennis Noble have met peripetetically since those far-off days. So this was certainly a happy occasion.

In connection with the gift of Ashdown House to the National Trust There was formerly a most interesting chapel and choir school which in many ways was not unlike St. Michael's College, Tenbury. That at Ashdown House was organised and fostered by the charming Lady Evelyn Craven for some 40 years. The list of those organists who played there is of much interest.

WINDSOR NOTES

The Second Annual General Meeting of the Windsor Branch was held on Monday 16th July in All Saint Church Vestry (by kind permission of the Rev. H. Stanbrook, Priest-in-Charge). In the absence of Mr. E. E. Marshall the chair was taken by Mr. P. James., and the following officials were elected:- Chairman, Mr. E. E. Marshall, Hon. Secretary and Treasurer, Mr. Veron G. Cave; Committee:- Mr. P. James, Mr. K. W. Pitman, Mr. R. Hoby, and Miss E. Taylor.

WINDSOR BRANCH MEETINGS. 1956:-

- Jan. 7th. Choral Programme by Windsor Music Makers, conducted by Mr. Clive D. Cook, Windsor Congregational Church.
- Feb. 4th. Paper on Choir Training, entitled "Can I help you?" by Mr. A. H. Lusty, ARCO., LTCL., Slough Baptist Church.
- Mar. 3rd. Visit to Slough, Inseption of the Central Hall organ-detached 2 manual console - Spurden Rutt, this was followed by tea in Slough Baptist Church Room after which a short service was held in Slough Baptist Church. Address by the Minister, the Rev. - Crunden. Mr. E. E. Marshall at the organ. At the end of the service members were allowed to inspect the organ.
- Mar.17th: Visit of Kent County Organists' Association to Windsor. On arrival in the morning a talk was given in Windsor Parish Church by Mr. A. E. Rivers entitled "The Oxford Movement and its influence on Church Music". Lunch in the "Olive Branch". The afternoon began with a tour of the State Apartments returning to the "Olive Branch" for tea, followed by Evensong in St. George's Chapel. The day concluded by all being allowed to see the Console through the kindness of Sir William H. Harris, KCOVO.
- Apl.14th. Visit to Reading. Annual Half Day Conference.

For the May and June Meetings members who were able combined with Reading.

- Oct. 5th. Dedication of the new Kingsgate Davidson organ at Warfield Church, by the Lord Bishop of Oxford, after the service Mr. Alwyn Surplice Mus.Bac., of Winchester Cathedral gave a Recital.
- Oct. 6th. Visit to Reading for Presidential Service.
- Nov.17th. Visit to St. Paul's Church, Slough for a Composite Organ Recital.
- Dec. 1st. Choral Music by the "Windsor Music Makers", Conductor Mr. Clive D. Cook, in Holy Trinity Church, Windsor. Reading members were invited to join us on this occasion.

SECRETARIAL.

Please make a special note in your 1957 Diaries of our forthcoming Meetings and endeavour to give all events your full support.

V.G.C.

- Sat. Jan. 5th. Talk on "Organ Cases" with illustrations by F. Gordon Spriggs Esq., (President) at 3 p.m. Royal Albert Institute, Sheet Street, Windsor.
- Sat. Feb. 2nd. Talk entitled "From Keyboard to Pipes" by Mr. Ivor R. Davies, FRCO., at 3 p.m. Royal

Albert Institute, Sheet Street, Windsor at 3.p.m.
(R.S.V.P. by Jan.26th)

- Sat. Mar.16th. Visit to Stoke Poges Church and Gardens at 3 p.m. (R.S.V.P. by Mar. 9th.)
Sat. Apl.27th. Visit to Reading for Annual Half Day Conference.
Sat. May 11th. Joint Meeting with High Wycombe Association at High Wycombe. Details of programme and time will be announced. (R.S.V.P. by May 4th).
Sat. Jun. 1st. Combined Meeting with the Surrey Association at Guildford.

MOOR PARK COLLEGE, FARNHAM, SURREY.

On Jan.18th-19th. a course on "Music in Worship" is being conducted by Dr. Sydney Northcote and Mr. Norman Askew. The detailed programme is not yet, at the time of going to print, completed but it will probably include sessions on Accompanying Choral Music, Voice Training for Choral Singers, Hints on Rehearsal and Conducting and taking a Choir Practice.

Members are invited to attend and programmes and full particulars may be obtained from Mr. G. C. Latham, Director of Studies, at the College. Telephone Farnham (Surrey) 6401.

THE REBUILT ORGAN IN ALL SAINTS' CHURCH, READING
BY ROY. N. NASH.

1874

The original organ was supplied by Henry Willis and Sons Ltd., circa. 1865. This was believed to be a two manual instrument and parts of an older organ may have been used. In 1900 the organ was reconstructed with tubular pneumatic manual action and the choir organ most likely added at this date. With many years of tuning the pipe work had become torn and buckled. The console was very old fashioned in design with a ratchet swell pedal and a peculiar Great to Pedal contraption placed dangerously near the full Great piston! It is fair to say that in spite of its condition much of the tonal side of the organ was still admirable which made it more difficult to convince the "layman" that attention was really necessary!

However, it was finally agreed by the church authorities that the longer the work was delayed, the more costly it would be. With other commitments in view, funds were limited. The object therefore was largely rehabilitation together with those improvements and additions which could be afforded. The work was entrusted to Messrs. Wm. Hill & Son and Norman & Beard and operations commenced in August 1956.

The console has been rebuilt and the old tracker draw stop action replaced by electric pneumatic action and angle jambs.

Thumb and toe pistons are useful additions as also a balanced swell pedal. Existing keys and key action have been retained. Although now obsolete in design, this action is quite remarkable in response and reliability. The existing pipe-work has been restored to its original condition and tuning bands fitted. The characteristic reed chorus of the swell organ has been achieved by transposing the Oboe to 16ft. pitch. A very pleasing new 3 rank Mixture has also been added to this department. The Diapason tone of the great organ has been augmented by making the old Gamba into a Geigen. The Principal has been increased in scale and other stops adjusted in balance. An interesting stop is the Quintaton - the old Double with new trebles. The choir organ was impossible to enclose owing to its position in front of the swell. This now contains a pleasant flute family of tones. All the reed stops of the organ were in poor order and have received necessary attention. The pedal organ was rather weak particularly in the upper register. The 16ft. swell Bourdon has been revoiced as a 16ft. pedal Lieblich and placed on the old pedal Bourdon soundboard. The original pedal Bourdon has been extended in compass and replaced on a new wind chest along the east side and playing in 16ft., 8ft., and 4ft. tones. The 16ft. Open wood is very fine and has been undisturbed except for adjustment. In common with many organs, the instrument is not ideally situated and there are additions one could wish for. However, the general effect is pleasing, "clean" and colourful in tone with the Father Willis work very much in evidence. Anyone is welcome to come and try it for themselves.

SPECIFICATION:-

GREAT ORGAN

Quintaton 16
Open Diapason 8
Geigen Diapason 8
Gedeckt 8
Principal 4
Fifteenth 2
Sesquialtera 111
Posaune 8

SWELL ORGAN

Open Diapason 3
Lieblich Gedekt 8
Salicional 8
Voix Celestes 8
Geigen Octave 4
Fifteenth 2
Quint Mixture 111
Contra Oboe 16
Cornopean 8
Tremblant

CHOIR ORGAN

Claribel Flute 8
Dulciana 8
Harmonic Flute 4
Blockflote 2
Clarinet 8

PEDAL ORGAN
Open Wood Bass 16
Bourdon 16
Lieblich Bourdon 16
Principal 8
Bass Flute 8
Octave Flute 4

COMBINES

Gt. to Ped. Sw. to Ped. Ch. to Ped. Ch. to Gt. Sw. to Gt.
Sw. to Ch. Sw. Octave. Ped. Combinations to Gt. Pistons.

ACCESSORIES.

THUMB PISTONS.

4 to Gt.	1 Sw. to Gt.)	reversible
4 to Sw.	1 Gt. to Ped.)	on and off.
4 to Ch.	1 Sw. to Ped.)	
	1 Ch. to Ped.)	

TOE PISTONS.

4 to Ped.)	Duplicating
4 to Sw.)	Thumb
1 Sw. to Gt.)	pistons
1 Gt. to Ped.)	

Balanced Swell Pedal

FORTHCOMING EVENTS

Please make a special note of these dates and the date of reply where requested.

A.H.L.

- Sat. Jan. 19th. 7.0.p.m. Visit to St.Luke's Church, Reading.
Organ and Choir Recital arranged by Mr.P.Edwards.
- Sat. Feb. 23rd. 7.15 p.m. Annual General Meeting, St.Mary's Church House, Reading.
- Sat. Mar. 2nd. 6.30 p.m. Recital by The English Church Music Singers (directed by Dr.D.J.Neal Smith, FRCO.,CH.M.,) and Mr.Arnold Warren, FRCO., Organ. St.Laurence's Church, Reading.
Admission by programme 1/- obtainable from Messrs.Hickie's, 153, Friar Street, Reading and Messrs.Barnes & Avis, 140 Friar Street, Reading. Open to the public.
- Sat. Apl. 27th. 3 p.m. Annual Half Day Conference, Trinity Congregational Church, Queens Road, Reading. Demonstration Lecture "Accompaniment - Especially of Hymns" by Dr.C.F.Waters,CBE.,FRCO.Ted. Organ Recital by Mr.Albert Burkan FRCO.RSVP to Hon. Sec.by Apl.20.
- May
Organ Crawl visiting Churches in the Newbury area.
- Sat. Jun. 22nd. Visit to Guildford. Cathedral etc.
Combined meeting with Surrey association.
Coach leaves Thorn Street, Reading at 2 p.m. RSVP to Hon.Sec. by June 15th.
enclosing Fare 6/6d.

MUSIC RECEIVED

New music received from the Oxford University Press, reviewed impartially (with due appreciation of the Publishers' yearly courtesy) from the standpoint of the practical organist laying out a little of his modest salary on keeping up to date but wanting only what will be worth playing again and again :-

Christmas Album of 6 pieces by reputable modern writers. The opposite extreme from the old-fashioned album of complacent trivialities, these are not at all soothing. There are two that are not deliberately ugly, but none that an ordinary congregation will thank you for playing at a time when only the loveliest and noblest in our already full musical treasury is appropriate. (5/6d)

Chorale Prelude on "Te Lucis" Healey Willan. Not the Plainsong, but the Andernach tune of 1608. A simple thing done well, wholesome and reverent, without falling back on any cheap shocks and discordant tricks; just what one would expect from this dignified composer. The tune appears in various parts and quietly overlaps itself here and there. (3/-)

Three Preludes on themes by Orlando Gibbons. Eric Thiman. Song 13 is, of course, one of them, and inevitably invites comparison with Stanford's and Healey Willan's treatment of the same beautiful tune. Song 24 follows, in penitential mood; and the well loved "Eternal Ruler of the Ceaseless Round" tune concludes the set with some capably worked out counterpoint. (5/-)

Chaconne. Walter Pach. Dedicated to Lady Jeans, a complex and intellectual work calling for the advanced recitalists' technique. It has four pages of 2-stave writing in the middle section for relief, but is otherwise rather formidable and probably not intended for the benefit of the listener. (6/-)

Two Choral Preludes. Walter Pach. The same dedication as the previous one. No.1. is a Trio on the old "Morning Star" Chorale, with the theme on a 4-ft. Pedal stop surrounded by vigorous semiquaver figures on independent manuals. At the end the right hand plunges precipitously to the bottom of the Bass Clef, the left hand having beaten it by a short head to a note three octaves higher! No.2. is a 15-bar ff canonic treatment, against flowing semi-quavers, of a lesser known German tune. Double pedalling in the last phrase. All very correct and proper. (3/6d)

F.G.S.

SPECIFICATION

St. Luke's Church, Reading. Builders:- Gray & Davison.

Three Manual. Detached Console.

Great Organ: -	Open Diapason 8.	Choir Organ:-	Dulciana 8.
	Stopped Diapason 8.		Viol D'Orchestre 8.
	Principal 4.		Harmonic Flute 4.
	Wald Flute 4.		Clarionette 8.
	Fifteenth 2.		
	Trumpet 8.		

Swell Organ:-

Double Diapason 16.
Open Diapason 8.
Stopped Diapason 8.
Echo Gamba 8.
Voix Celeste 8.
Principal 4.
Horn 8.
Oboe 8.
Vox Humana 8.

Pedal Organ:-

Bourdon 16.
Echo Bourdon 16.
Bass Flute 8.
Tremulant to Sw.
Tremulant to Ch.

Couplers:-

Gt. to Ped.
Sw. to Ped.
Ch. to Ped.
Sw. to Gt.
Ch. to Gt.
Sw. to Ch.
Sw. Super Octave.
Sw. Sub Octave.
Sw. Super to Gt.
Sw. Sub. to Gt.

4 Pistons on Gt. 4 Pistons on Sw. 4 Pistons on Ch.
8 Foot Pistons.