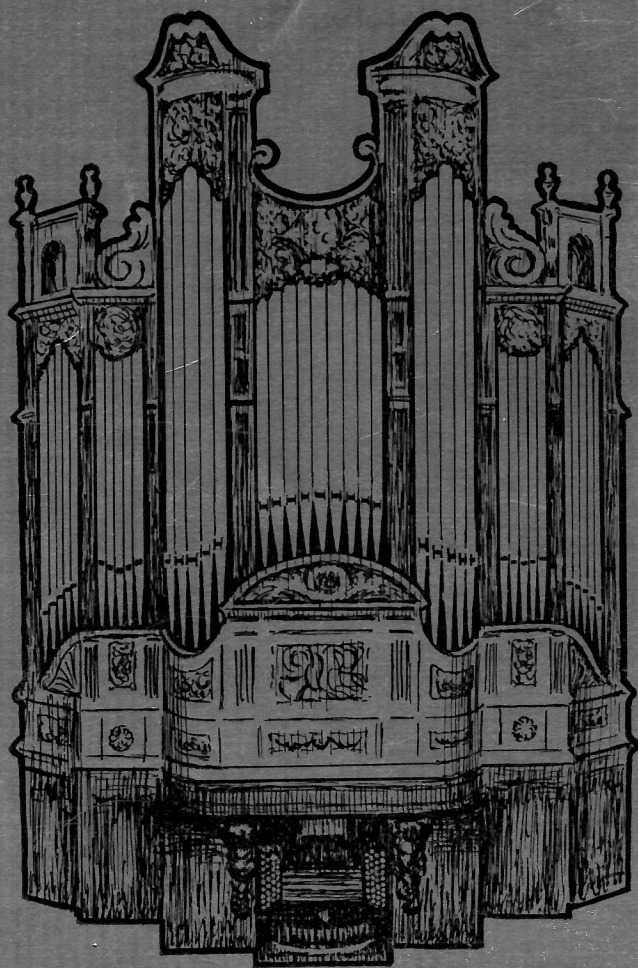


The Berkshire Organist



Number

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THE BERKSHIRE ORGANISTS ASSOCIATION

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A MESSAGE FROM OUR PRESIDENT

MR. LESLIE. F.B.DAVIS

Advancing into 1971 we reach the Jubilee Year of the Berkshire Organists Association, sharing with each other a justifiable measure of pride in its growth and progress. After reading our Editor's abridged history within, we might well wonder what developments of the church and church music may be recounted by somebody in 2021. Much depends upon our efforts to-day. We hear that commercialization of the town centre seriously threatens the spiritual and financial future of our three ancient parish churches and others. If, as we are told, church music is at the Cross Roads, then most surely the church is too! The question is, where do we go from here? How can we survive?

Much has been heard of pollution, a plague that emanates not only from super-tankers and industrial waste. Films and the theatre have reached saturation, though maybe we can detect faint signs of a cleansed element filtering back, the more fit for human consumption. Many will agree that even church music has become slightly polluted. Some discretion must be exercised in accepting only the best of contemporary music, and preserving awhile the best of Victoriana.

Another word 'conservation' has been impressed upon us during the last year as an antidote to pollution. While seers prophesy world famine, we greedily tap to the dregs the natural resources of the good earth with little thought for the subsistence of our children's children, against fading hopes that their needs will be imported from outer-space - let alone how they intend to ferry the stuff here. In a more material sense it also appears that we could bequeath a totally inadequate concert hall after sweeping away the ruins of the rich heritage we have in our time enjoyed by the vision of our forbears.

Recent statistics reveal a new yearning after religion. God is making a come-back ! 67% of the population now believe in God ! which is pretty good after allowing for the 'don't knows' . Any change of mind on the part of the man-in-the-street towards religion must be anticipated by the clergy and the organist/choirmaster, and in this respect I believe we are heading through the Cross Roads in the right direction. Though still in the experimental stage we must not delay while the winds of change are blowing. The service of Mattins is already following the old monastic observances, being replaced by Family Communion;

the settings must essentially be congregational, with the choir in the nave leading the singing in unison or harmony as found suitable. Evensong I hope will remain with us. Perhaps I might express one or two personal ideas; I feel the majority in our congregations would prefer Tallis responses substantially accompanied throughout. In order to overcome the hopeless task of persuading the congregation to point the various psalms I would favour a single short psalm perfectly sung by the choir while the congregation sit and meditate upon the words, standing at the end to join in the gloria. The lessons should be selected with a message for people to-day, and read with a touch of the drama school. Magnificat and Nunc Dimittis are immutable and by their familiarity appear to present no deterrent to full participation. A not-too-long sermon, occasionally a well-prepared short anthem, the usual hymns, but no processions.

Hymnody is already receiving an overhaul; I think I can say that most of us have had enough of a certain species of modern tunes, which goes to prove how enduring the old ones are, even the more so if they are accompanied in a spirited and lively style. Mr Peter White relates in the current Review an exhilarating experience of collaboration with a Salvation Army Band; its the rhythm that counts. Pedal points and binding-tones are all very well in harmony exercises or when prescribed, but must not be accepted as a sine qua non of hymn-playing. Next time you find yourself comfortably (sic lazily) suspending a pedal, take thought for that energetic S.A. Bass Drummer and treat your choir and congregation to a short dose of percussive pedalling, and note the effect it has on the singing.

From the October Review we should all learn by heart our own Mr W.H. Rowe's set of self-questions, be perfectly honest in our confession and seek to amend our ways. As I draw to a close I must pay tribute and praise to those members who by their efforts during the past year have organized Choir Festivals, Choral and Organ Recitals, bringing pleasure to many people and with due humility illuminating the work of Berkshire organists. Finally, I will again say, strive to brighten up your contribution to the worship of God and the service of His church, and, if I may be forgiven for quoting a paraphrase on familiar words, I will add, 'Let your light so shine before men (through your organ playing) that they may hear your good works and glorify your Father which is in Heaven.'

A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH

MRS. J. TURVEY

At our last meeting held in Newbury on November 30th, the Committee were kind enough to elect me as their Chairman. Everyone knows how excellently Mr. Robert Willis has served in this capacity in the past, and I hope members of the Newbury Branch will find me a suitable person to succeed him! Such a venture is entirely new to me and so I ask you all for your support.

I hope you were all able to attend the Carol Service at Compton Church on December 9th. I understand it is to become an Annual event.

My best wishes to you all and may this year bring many happy hours to all lovers of the organ, whether it be by playing at their own church or by just being "Good-Listeners".

A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH

DR. H.L. SMITH

Best wishes to the Berkshire Organist from the Windsor Branch and a hearty invitation to all organists to our monthly meetings. Do we organists use the resources of our instruments to the full? I recently heard a new 3-rank 1-manual Willis where each of the 7 possible combinations was musically viable and markedly different from the others having different facets brought out by differing build-ups.

Why not list your more sociable stops - gemshorns and stoppered flutes are ideal - and work out all possibilities? Single stops were Walter Parratt's joy. Bairstow used to ask one to combine any two choir stops at random on his Minster organ - never a misfit! And three stops are enough for a chorus (But I would draw the line at attempting Baroque registration on a Romantic organ.)

The organist's job can be a very lonely one. The Association and its Magazine are a great help towards combatting our insularity. God bless them both.

BENEVOLENT FUND

Once again thank you all for your continued support which has been especially welcome in view of last year's appeal for further working capital. Please keep it up!

A.E. Rivers

HONOURS

Our congratulations go to Mr. M.J. Kingston on gaining the A.R.C.O. Diploma.

EDITORIAL

This year sees the Jubilee of the founding of our Association which I have covered in a separate article.

The past year has been noteworthy for the co-operation with the Royal College of Organists in the combined R.C.O. Seminar and our Half-Day Conference.

We are pleased to note the renewed activity of the Newbury Branch their periodical News Letter should be of great assistance in maintaining contact with a scattered membership.

Both of our Branches have lost their Secretary during the year. Windsor has been saddened by the death of Mr. Vernon Cave who had served as Secretary and Treasurer since the branch was re-established and Newbury has lost the valued services of Mr. G.T. Hook due to his removal to Exeter.

In addition to celebrating his fortieth year at Trinity Congregational Church Mr. Barkus was honoured by being selected to provide an Organ Recital at the Town Hall Mid-Day Concert on December 3rd.

It was a great pleasure to those present to have a visit from Mr. Trevor Tildesley, the Honorary General Treasurer of the I.A.O. at our meeting on the 28th November.

Once again our thanks are due to all those who have contributed to the production of this issue of our Magazine and my own thanks are due to the members of the Magazine Sub-Committee for their great help and support.

THE BERKSHIRE ORGANISTS' ASSOCIATION 1921-1971

JUBILEE YEAR

The Association was found on April 9th, 1921, at a Meeting held at Messrs. Hickie & Hickie's Ltd. in Friar Street, Reading. This meeting was the outcome of a preliminary meeting held, largely at the instigation of our present Honorary Secretary, Mr. A.E. Lusty, on January 8th of that year, at which meeting Dr. Prendergast then Organist of Winchester Cathedral spoke. Since that time nearly four hundred Branch Meetings have been held. At over one hundred of these gatherings an Organ Recital has formed the whole or the greater part of the programme. Many lectures and demonstrations on a wide variety of topics have appeared on the Syllabus given not only by eminent authorities from outside our ranks but, in many cases, by our own members.

The Association was affiliated to the then National Union of Organists' Associations (the forerunner of the Incorporated Association of Organists) soon after its foundation and in 1927 and again in 1953 we were privileged to entertain Congress in Reading and the Association has been well represented at almost all the Congresses which have been held in various centres.

Our own Half-Day Conferences, initiated by the late Dr. W. Probert-Jones in 1932, have been attended by members of several local Associations and last year this event was combined with a Seminar of the Royal College of Organists a forerunner, we hope, of greater co-ordination of the work of the Incorporation and the R.C.O.

The Annual Presidential Service has been a regular feature for many years, the Annual Dinner was revived, after lapsing for a few years, and United Choirs Festivals have been held from time to time, another being arranged for the forthcoming Summer.

Collections were at first taken for the Organists' Benevolent League. Our own Benevolent Fund was established at the Reading Congress in 1927 by the late Sir Hamilton Harty. Berkshire has been well to the fore with its contributions to the maintenance of this Fund and several of our members and dependents of former members have received generous and very welcome assistance from the Fund.

In addition to the activities referred to above, branches have been formed at Newbury, Windsor and Abingdon and a number of local activities have been taken place in these areas. In the case of the Abingdon branch it was found advisable, largely owing to transport difficulties, to ask the Oxford Association to be responsible for members in this area.

The Association has been well served by a succession of Presidents and Branch Chairmen and by its permanent officers. During its fifty years the Association has had only two Honorary Secretaries, Mr. S.T. Chamberlain and Mr. A.H. Lusty who has held this position for forty-one years and is still going strong. The first treasurer was Mr. G.N. Durbridge but he was succeeded after a short time by Mr. S.H. Collins who continued for a number of years until he was succeeded by our present Honorary Treasurer, Mr. L. Pratt who has held the office for a good number of years.

Berkshire has been well represented in the inner councils of the I.A.O. Our founder-President, Mr. P.R. Scrivener, was elected to the Executive in the very early days of the Association and continued as a member for about thirty years. At the time of the 1927 Congress Dr. A.C.P. Ebling was also a member of the Executive. Mr. Lusty was elected to the Executive just prior to the 1953 Congress and served for a number of years until becoming a permanent Official as Honorary Registrar of the Incorporation. Many of our members have figured publicly in the musical life of the county and its neighbourhood and in the work of its churches. Mr. Percy Scrivener was for over sixty years Organist of St. Giles' Church, Reading, Mr. A.H. Lusty has given over fifty years of service to churches in the neighbourhood and, as will be seen elsewhere, Mr. A. Barkus has recently celebrated forty years as Organist of Trinity Congregational Church, Reading.

Great interest has been taken in the original Father Willis Organ in the Town Hall at Reading. A special celebration Concert was arranged for the Centenary of the opening of the organ in 1864 and a twice yearly series of Celebrity was inaugurated to promote public interest in this noted instrument. These recitals, which have included Fernando Germani (twice), Pierre Cochereau, Jean Langlais and a number of celebrated British players, have been most successful.

Original members of the Association still with us are Mr. A. Barkus, Mr. R. Benning, Mr. A.H. Lusty and Mr. W.E. Masser. Your Editor, not being a "beneficed" organist was not invited to the formation meeting held at Sonning, and was elected a member on the 26th September 1921. In addition to those mentioned above a number of our members have given very long periods of service in the world of music. An outstanding octogenarian member some few years ago was Mr. Walter Heath of Enborne, near Newbury, who lived for nearly ninety years in the farm house in which he was born and was for over seventy years organist at Wash Water Methodist Church.

A browse through the records of meetings and activities during these fifty years reveals a very wide ranging sphere of activity and, we hope, usefulness, and we look forward to the next fifty years with every confidence.

A.E.R.

SECRETARIAL

Among the forthcoming events I would draw your special attention to the United Choirs Festival to be held at St. Andrew's Parish Church, Sonning, on 26th June next. Please watch for details and try to make this a bumper event. No doubt you have all received the invitation to participate in this Festival and I look forward to receiving early replies.

FORTHCOMING EVENTS

4th	March	Celebrity Recital, Reading Town Hall by George Thalben-Ball	7.30.p.m.
	May	Outing to be arranged and details circulated later	
22nd	May	An Evening with the Windsor Branch commencing with Evensong in St. George's Chapel. Details leaflet will be issued later.	
5th	June	Garden Party at Whitechurch Rectory	3.p.m.
26th	June	United Choirs Festival, St. Andrew's Parish Church, Sonning.	

Windsor Branch

20th	March	Visit to Farnham Common Parish Church	3.p.m.
24th	April	Organ Recital, Windsor Parish Church by Dr. H.L. Smith	5.p.m.
22nd	May	At Home to Reading	4-4.5.p.m. Evensong St. George's Chapel 6. for 6-15.p.m. Tea 7-15.p.m. Magazine Evening
26th	June	Visit to Winchester	
10th	July	Tea at 5.p.m. followed by Annual General Meeting	

APPOINTMENTS

Mr. R.C. Smith to St. Bartholomew's Church, Reading.
Mr. J.W. Draper to St. Mary's Church, Speenhamland, Newbury.

RESIGNATIONS

Miss J. Thomas	Resigned membership 1969
Mr. G.T. Hook	Resigned membership - removed to Exeter
Mr. A.M.N. Cooper	Resigned as Organist of Purley Parish Church
Mr. L.J. Newman	Resigned as Organist of St. Mary's, Speenhamland.

DEPUTIES

The following members are available for duty as Deputies and application should be made direct to them:

Miss O.M. Hayward (with car)	(Reading 52531)
Mr. R.L. White (with car)	(West Forest 4991)

Windsor District -

Mr. J.A. Blaber (with car)	(Slough 33239)
(Evensong only)	
Mr. M. Allured (with car)	

OBITUARIES

Mr. L.M. Hobson who died in May was an old member of the Association and was for some years Organist of St. Agnes' Church, Reading.

The death occurred of Vernon G. Cave, aged 57, November 21st, 1970. His death will be a great loss to the Windsor Branch of the Association. It was after the collapse of the Windsor Association of Organists that Vernon Cave was asked by the secretary of this Association to see if he could form a branch in Windsor. He succeeded, was appointed secretary with Mr. Marshall as first chairman.

He was an outstanding secretary and the Windsor Branch will be the poorer for his passing.

He had held Organist appointments at churches in Ascot, Warfield, his last church, St. Stephen's Church, Clewer.

Vernon Cave's funeral which was at St. Stephen's Church was well attended, the Lesson being read by the chairman, Dr. Smith.

50TH ANNUAL REPORT

1. Officers elected at the Annual General Meeting, February 21st, 1970, in St. Mary's Church House, Reading.

PRESIDENT	Mr. L.F.B. Davis
VICE-PRESIDENTS	Prof. H.C. Barnard, MA., D.Litt., FTCL. Mr. A.H. Lusty, Hon. FTCL., LTCL., ARCO. Mr. L. Pratt, LTCL. Mr. R. Nash Miss E.G. Goodship, ATCL.
HON. SECRETARY	Mr. A.H. Lusty
HON. TREASURER	Mr. L. Pratt
BENEVOLENT STEWARD	Mr. A.E. Rivers

COUNCIL:

Miss C. Hayward, LRAM., LTCL., ARCO.	to retire 1971
Mr. R. White, GGSM., AGSM., ARCO., ARCM.	to retire 1971
Mr. J. Lawes and Mr. R.H. Downs	to retire 1972
Mr. G. Spriggs and Mr. R. Pepworth	to retire 1973

Ex-officio:	Mr. R.F. Willis (Newbury)
	Dr. H.L. Smith, FRCO., FTCL., ARCM. (Windsor)
	Mr. V. Cave (Windsor)
	Mr. G.T. Hook (Newbury)

MAGAZINE COMMITTEE:

Mr. A.E. Rivers (Editor)
Mr. V.H. Rowe, MBE., ARCO.
Representative from Windsor - Mr. T.E. Reed, FRCO., LTCL.
Correspondent from Newbury - Mr. N. Hutt

TOWN HALL ORGAN COMMITTEE:

The President and Hon. Treasurer, ex-officio
Miss E. Goodship, ATCL., Mr. H. Hartley, BSc., MA.
Mr. P. Marr, GTCL., ARCO., Mr. R. Nash, Mr. F.G. Spriggs,
Mr. D. Jones, Mr. A. Barkus, FRCO., Mr. R. Pepworth.

2. A Composite Recital was given on January 24th, 1970, in Trinity Congregational Church by Mr. Robin White, Miss Christine Wells, Miss Olive Hayward, Mrs. M. Morrell, and Mr. A. Barkus.
3. Celebrity Recital by Jean Langlais in Reading Town Hall, March 4th, 1970.
4. Seminar and Recital arranged with R.C.O. April 18th, 1970, in All Saints Hall and Church.
Dr. Douglas Hopkins FRAM., FRCO., FGSM. - Recital by Mr. Robert Joyce (Llandaff Cathedral).
5. Visit to Tewkesbury - May 16th 1970.
6. Presidential Service and Reception at Christ Church, September 26th, 1970.
7. Celebrity Recital by Nicolas Kynaton Town Hall, October 8th, 1970.

8. Annual Dinner at The Travellers Rest, Reading, November 21st, 1970.
Guest - Professor Harold Dexter FRCS., Mus.Bac.
9. A Programme of Organ and Choral Music on tape presented by the
O.U.P. Promotion Manager, Mr. R. Silver, All Saints Hall,
November 28th, 1970.
10. The following meetings have been held by the Windsor Branch:
 - (a) Service of Re-dedication at Bramley Parish Church . Oct. 24th 1970.
 - (b) Talk on "Africa" by Dr. B.N.Bowden November 14th, 1970.
 - (c) Annual Dinner at Frognore Hotel, December 12th, 1970.
 - (d) A meeting was held each month during the year.
11. The following meetings were held by the Newbury Branch during the year:
 - (a) Cheese & Wine Party at the Railway Hotel, January 7th, 1970.
 - (b) Magazine Evening at the Old People's Home, Newbury, April 25th, 1970.
 - (c) Visit to Lambourn Parish Church, June 20th, 1970.
 - (d) A.G.M. and Cheese & Wine Party by kind invitation of
Mr. R. Willis, November 14th, 1970.
 - (e) Carol Service for organists and choirs at Compton Parish
Church December 9th, 1970.
 - (f) An Exhibition Tent at The Newbury Show and the Branch supported
the Newbury Parish Church organ recital appeal Fund.
12. Your Council have met on four occasions during the year.
13. The total membership on December 31st, 1970, was 188.
14. The amount forwarded to the Benevolent Fund during the year was £15.16.8.
15. Your Council wish to record their sincere appreciation of the work
of the "Berkshire Organist" committee, in particular the Editor,
Mr. Rivers, for yet another excellent issue.
16. The President, Mr. Lusty and Mr. Griffiths attended the Congress in
London during August.
17. We regret to record the death of the following members:

Mr. Hobson	April 28th
Mr. Cave	November 21st
18. Congratulations are extended to Mr. W.R. Kingstone on gaining
A.R.C.O. July 1970.
19. The Council extend thanks to our Ladies' Committee for all their work
and care for us during the year.

PROGRAMMES 1970

January 24th. Composite Organ Recital. Trinity Congregational Church, Reading.

Hindemith, Sonata No. 3:- 1. "Oh Lord, to whom should I complain"; 2. "Awake, my treasure"; 3. "I bid you then..." (Miss C. Wells); Franck, Choral No. 3 (Mr. R. White); Mozart "Exsultate, jubilate" (Mrs. M. Morrell, accompanist Mr. P.B. Marr); Boellmann "Suite Gothique" Chorale - Menuet gothique, Priere a Notre-Dame, Toccata (Miss O. Hayward); Mozart, Fantasia in F minor (Mr. A. Barkus).

March 4th. Town Hall, Reading. Jean Langlais.

Offertoire sur les Grands Jeux, Francois Couperin; Piece d'Orgue, Antoine Calviere; Noel Suisse, Louis Claude D'Aquin; Chorale Preludes "By the waters of Babylon, Lord Jesus, open wide the heavens, Comest thou, Jesus down from Heaven to Earth? We all believe in one God." J.S. Bach; Sonata I, Allegro-Largo-Allegro, C.P.E. Bach; Pastorale, Cesar Franck; Seventh Word from the Cross - It is Finished, Charles Tournemire; From the Ecumenical Book, Kyrie-Catholic, Kyrie-Protestant, Gloria-Protestant, Jean Langlais; Improvisation on a submitted theme. Encore, Te Deum, Langlais.

April 18th. All Saints Church, Reading. Mr. Robert Joyce.

Prelude and Fugue in E flat, J.S. Bach; Variations on the Hymn Tune "Braint", William Matthias; Choral No. 3 in A minor, Cesar Franck; Concerto per la Chiesa, Fuga-Vivace-Andante-Allegro, Telemann. arr: Walther; Introduction and Fugue on the Chorale "Ad nos, ad salutarem undam". F. Liszt.

October 3rd. Christ Church, Reading. Presidential Service
Mr. L.F. B. Davis at the organ.

"Liturgical Improvisation No. 1." "My soul hath a desire and longing to enter the courts of the Lord" G. Oldroyd.
Introit, "An evening hymn" M. Conway; Canticles, Healey Willan;
Anthem "The Glory of the Lord" J. Goss; Organ, Finale to 1st Symphony, L. Vierne.

October 8th. Town Hall, Reading. Nicolas Kynaston.

Symphony No. 6. Louis Vierne; Prelude and Fugue in D major, Bach; Sonata (94th Psalm) Reubke.

Appropriately we follow these programmes with an appreciation of the work of the Town Hall Organ Committee. Here each member functions in a well-qualified capacity; our programmes are well presented and our problems smoothly overcome. The committee feel it is the urgent duty of every single member of the B.O.A. to push the sale of Celebrity Recital tickets. We are proud to be members of the association, we love the organ and its music, so let each one of us become responsible for the sale of six tickets, applying ourselves loyally to our cause and ensuring a packed Town Hall.

ANY OTHER BUSINESS - by Robert Willis (Newbury Chairman 1970)

Our new Lady Chairman writes elsewhere. I take the opportunity to thank both the Newbury members and the county members who have helped me during the past year.

Mr. David Reynolds, organist of the Parish Church has recently put Newbury on the map by arranging with the help of the Organ Appeal Committee, a very successful series of recitals featuring some of the country's best organists. A total of £6,000 is required to make the organ ship-shape and I am sure we all would want to wish him every success.

Although not on such a great scale, the Newbury Branch can boast of some lively activities during the past year. One occasion was when the members and their choirs entertained at a local old people's home. We were honoured to have our president, Mr. Davis with us, and judging by the comments received afterwards the entire event was thoroughly worthwhile. It was interesting to note some of the children's reactions. Often in to-day's society we become insular - mass media and the box in the corner may show us lonely people but it is so easy to switch off, isn't it?

On our visit to the valley organs we were blessed with good weather and the sun shining through on to the newly rebuilt Wickham organ really displayed Mr. Scott's and Mr. Bradley's craftsmanship in its proper light! Mr. Scott, apart from being an organ builder, is also organist of Lambourn, gave an extremely interesting talk on the Willis organ. One can read books on the craft but it is so much more satisfactory to hear from the mouth of one who has examined the works at close quarters during renovation.

Along with other organisations in Newbury the branch has been seeking public recognition by promoting a static display in a shop window during Newbury Shopping Festival Week and at the Arts Guild's Tent at the September Agricultural show. Manning the stand I met several Berkshire members and together with the help of Mr. John Draper many queries put by members of the public were answered.

Not the least successful of Newbury's ventures has been the quarterly newsletter. It is a very valuable means of internal communication and serves as excellent propaganda for attracting new members. Incidentally, articles from Berkshire members would be most welcome.

In the "Berkshire Organist" No. 23, 1970, in my message I mentioned recorded music. Although I still concede the real thing is best, much pleasure is obtained from listening to records and tapes. In 1970 I have noticed that there has been a particularly wide selection of organ records in the shops. This I feel is very encouraging, because it means that more and more people can enjoy good organ music. On the contrary, it puts great demands on the average organist because after hearing records the public sometimes expects the same excellence of performance of voluntaries. Still it is indeed a great compliment to be told by some listener you suspect if not caring anyway that a particular rendering sounds "just like on the record".

Most amateurs have at sometime attempted to record their organ. This is great fun and very exacting in itself. I have recently progressed to a stereo tape recorder and have almost succeeded in making true stereo recordings. Recording a service or choir practice can also be very informative. A poor attack really finds home when the choir hear the play-back. Photography applied to organs is also fascinating - how do you photograph pipes in a swell box? Given such modern aids, I use a combination of visual and sound images to further my own understanding of our art, and also to provide material for quizzes and magazine evenings. And, of course, this is too a very good way of telling other organisations about us. I expect most of you have seen and heard the collection of slides and tapes covering the history of the R.S.C.M., and found them most informative.

A recent addition to my record collection was "Switched-on Bach" electronic realisations and performance of Bach's music by Walter Carlos with the assistance of Benjamin Folkman. At first listening I must confess I was unhappy, but it did not take long to appreciate the musical excellence of the performances. By trade I work with electronics and if it is possible to feel for majority and minority, p and n type carriers in the same way as my forefathers felt for tacker rods and flue pipes, then I do.

At the Annual Meeting of the Branch Mr. G.T. Hook was presented with a leather wallet in recognition of his many years work as treasurer and secretary. Officers elected were:

Chairman, Mrs. Turvey. Vice-Chairman, Mr. R.F. Willis, Secretary, Mr. N. Hutt. Committee: Mr. R. Draper, Mr. J. Draper, Mr. L. Newman, Mr. L. Hayres and Mr. D Bates-Davis.

I extend my best wishes to Berkshire members and hope that every venture meets with the success it must surely deserve.

WINDSOR BRANCH NOTES

from Dr. H.L. Smith

The Windsor Branch had a successful season during the year 1969-1970. The Reverend Victor Malan officiated at the Service of Dedication in Windsor Parish Church. All the hymns were based on passages read from the Bible, and were followed by Chorale Preludes based on the tunes used, played by members in turn.

The Annual Dinner was at the Castle Hotel and the chief speakers were our President and Mr. Gordon Reynolds of Hampton Court. We have had a meeting every month and the A.G.M. was preceded by a composite Organ Recital.

We face the new season 1970-1 with the loss of a Secretary and Treasurer who will be as surely missed as he was loved. Requiescat in Pace.

INCORPORATED ASSOCIATION OF ORGANISTS

(Annual Dinner - Windsor - December 1970)

Miss C. Campbell

We are met here as organists, practising organists in places of worship. 'Tis true, we have brought guests this evening whom we are most pleased to welcome, but as members of the I.A.O. we are at present holding, or have held, posts, either paid or voluntary, in certain churches. I stress this because I believe professional bodies should have their rules and keep them, and not be too easy of access to any who might value membership lightly. I stress it, too, because I have a heart break when I look through church papers as I did this week, and I counted 22 churches needing organists. We know full well we are not indispensable - "Music is the handmaid of religion" - but the worship of Almighty God can still go on without it. All the same, if we did not realize the value of music as an aid to worship, we should cease to be Church organists. Therefore, because of the shortage of our kind, let us do our utmost to encourage anyone showing a glimmer of interest and aid them all we can to become proficient and able to assist at services when needed. I know the stumbling block often is "It's such a tie every Sunday" - I know this, but when we examine ourselves, do we really object to the tie, rather do we thank God for it? I don't know if you listen to "Any Questions" on Radio 4 sometimes. One question this week was "If the team came back in a re-incarnation, what animal would they choose to be?" Dare I say that in any re-incarnation we should all choose to be again - organists? The job has many dark moments, but by and large it is gloriously rewarding work and which of us would choose to be in the congregation if we could be at the organ? So let us continue to be in love with life, in love with the job, and keen to bring others into it.

Many of you will remember Sir William Harris and him home in the Cloisters when he was organist at St. George's. He and I had many happy evenings playing piano duets and I well remember once seeing one of his compositions lying around published in that Novello edition we all know so well - W.H. Harris printed across the front. Knowing how frightfully proud I'd be if my name could ever be there, I said "How does it feel to see your name like that and know you've done it?" He quietly pointed to the illustrious names round the edge - Bach, Brahms, Beethoven, Handel, etc., and said "I just glance round the edge at those and then I feel pretty small". Our heritage is built up on the foundation those great names have laid and it is our responsibility to keep them before us and follow the star.

It is great to know at times the response from some unexpected quarter. Some years ago I was preparing boys for one of the B.S.C.M. Festivals and we were learning the Bach Aria "My heart ever faithful" boys voices only required - When we had gone through it for the first time and I waited silently for any reaction - one rather rough diamond of a boy whom one could well imagine roaring out a "pop" song, looked up at me and shyly said "It's a lovely piece of music, ain't it, Miss?". A remark which could not be said of all that passes as music these days.

Recently I attended a students' recital in one of the Colleges of London University (where I taught for some time and like to go back occasionally to see what they are up to these days). This was a Song recital - an excellent soprano voice and a well chosen programme until we came to the last items. The accompanist was a male student - very 'with-it' in dress, hair and general appearance - an excellent pianist - he had composed the last group of songs - as yet unpublished. At the end of a complete whirlwind of terrific sound, the climax was reached by his grasping the lid of the keyboard and banging it down heavily to rhythm, one, two, three - the last time with such force that it refused to lift again and assistance came from a member of the audience. I long to demonstrate, but have so far found no piano for which I have not too much respect.

To return to choir boys and their remarks, do you know the story of Rosamund Essex in Bombay Cathedral recently? The occasion was the last Eucharist of the retiring Bishop. Rosamund Essex was clad in her Readers Robes - cassock, surplice and blue scarf - she happened to be wearing a camelian ring given her in Jerusalem. Having spotted this, at the end of the service one of the choir boys rushed in tremendous excitement to the organist, with the words "Sir, Sir, our new Bishop is a lady".

Have you read Lionel Dakers book "Church music at the Cross Roads"? It is well worth reading. From his post at Exeter Cathedral he does a lot of visiting in that Diocese encouraging organists of small village churches and holding festival services for choirs. Friendliness comes easily to him, for he is a most approachable person and any organist visiting Exeter is most welcome in the organ loft. So on that note I will stop. In love with life, in love with our work, humble and friendly.

Last Year's Events at Windsor

1969

- Oct. 11. Annual Service of Rededication at Windsor Parish Church.
- Nov. 8. Composite Recital at Slough Grammar School.
- Dec. 6. Annual Dinner at Castle Hotel.

1970

- Jan. 10. Teach-in. Subject The Place of Music in the Church today and in the future.
- Mar. 7. Talk by Mr T.E.Reed on the writing and publication of music in braille.
- Apr. 18. Half-Day Conference at Reading.
- May, 9. Composite Recital at Sunninghill Parish Church. Players Dr H.L.Smith, Mr Allured, Mr Macey and Mr Reed. Followed by tea and Annual General Meeting.
- June.27. Visit to Henry Willis Organ Works at Petersfield.

4th March 1970 by Peter Marr

Unfortunately, Langlais' recital took place during wintry weather and in consequence the audience was smaller than might otherwise have been the case. It was a pity, too, that it took almost the whole of the first half of the programme for his listeners to warm up - somewhat dispiriting for any recitalist. With a Breton background and a name certainly suggestive of those shores, Langlais shares few of the shortcomings of English tradition. Taking the recital as a whole one was aware of the immense thought behind his playing which made up for some more general blemishes. It goes almost without saying that the memory feats of these blind organists is a constant source of wonder to the rest of us. Opening with Couperin's Offertoire from Messe pour les Couvents, his French registration made a fine start to the evening. The Tierces in the Mixtures sounded pleasant (for a change!) and, with some stylish ornaments clearly articulated, hopes were raised. A stony silence followed (didn't anyone know the work?); the little known Calviere work showed up the Corno di Bassetto better than the music and further pre-emptory playing was in evidence in the D'Aquin Noel - spoilt by lower reeds being given insufficient time to speak. The group of Bach chorale preludes fared somewhat better. Registered more romantically than some would choose, they were sympathetically played - in particular "By the waters of Babylon". C.P.E. Bach's Sonatas are pleasant, light music difficult to bring off on a large organ. This performance was no exception, although one thing continued to make itself felt - the difficulty a blind organist has over registration changes when there are no thumb pistons. But what skill over manual changes!

The first half, then, except for the Couperin, was rather on edge; the Franck, too, lacked peacefulness and again tone colours were none too happy at times. Tournemire's Chorale Poem was more to the point and one felt a certain conviction at long last. This was the end of "Other composer's works - was the recitalist glad? It seemed that he had pushed through the programme to get to this point. His own compositions from the Ecumenical Book are little known as yet in this country. The "Orbis Factor" Kyrie was impressive and the Lutheran Kyrie a good deal more relaxed than much of the earlier pieces. Allein Gott, however, had a rougher reading..

The theme submitted by Mr Reed was a saddish tune of "vin ordinaire" type. However, after the inevitable mush, we were treated to a scherzo and due development including some well contrived canon. This was all too short and enlivened the whole proceedings. Indeed, M. Langlais has said that he would rather extemporise a fugue than write his own name.....and one can see why. As an encore, he played his own Te Deum for organ.

One felt that listening to M. Langlais' playing required a certain amount of work to be done on the part of the listener himself. He did not have it handed to him on a plate. The registration was sometimes unimaginative and we have heard better technical performances in this series. But nevertheless, there was something utterly compelling in his playing (which quite clearly has made him the artist that he is). Langlais is no showman, but listening to an evening of his playing there was the impression, not of the touch of a machine, but of a man. This seems to be the thing that really matters.

JEAN LANGLAIS ORGAN RECITAL

(These notes on Jean Langlais Organ Recital, have been written by Tom Smith, who is blind and lives in Reading. I am extremely grateful to him, for allowing these notes to be inserted in the Berkshire Organists' Magazine.) Submitted by Mr T.E.Reed of the Windsor Branch

At the invitation of the Berkshire Organists' Association, the distinguished French blind organist, Jean Langlais, gave a recital on the Reading Town Hall Organ March 4th, 1970. To a large and enthusiastic audience, M. Langlais demonstrated his skill and musicianship not only as a performer but also as composer and improviser.

The programme, drawn from four centuries of organ tradition, began with a group of "Period" Miniatures - a stately "Offertoire" by Couperin, an exquisitely tender "Piece D'Orgue" by Calviere, and a bright buoyant "Noel Suisse" by Daquin. Although these pieces perhaps lacked a little of the piquancy and charm which the more finely-balanced reed textures of a baroque-style organ would have restored to them, the playing was sensitive and lively, with an affectionate care for detail and figuration. There followed four chorale preludes by J.S. Bach, in which clean phrasing and tonal contrast were supported by registration which was pleasing and tasteful, but never fussy; and the positive delivery of the fugal affirmation "We All Believe in One God" gave the music a dignified exhilaration which was most convincing. We came to the interval with a curiously lightweight sonata of uneven musical merit by C.P.E. Bach. Its inclusion was perhaps justified by its endearing slow Movement.

The second half of the programme provided the most interesting music and some of the most inspired playing of the evening. Following the familiar "Pastorale" by Cesar Franck, the recital attained its highest point of excellence in one short compelling composition - the haunting "It is Finished" from "The Seven Last Words of Christ on the Cross" by Tournemire. The pedal ground upon which the piece is based transmits its restlessness to the general texture of the music, and the whole generates an atmosphere of almost overpowering pathos. The sombre background is sharply illuminated by the injection of short, pregnant motifs of ethereal poignancy; and the piece "Expires" in a series of anguished pedal utterances.

Tournemire, who like Franck preceded Jean Langlais at the Basilica Ste Clotilde, was born exactly one hundred years ago; and it is remarkable as it is regrettable that this highly original composer whose output includes 51 large volumes of organ music, eight symphonies, and many other works, should have fallen into relative obscurity outside his native land. However, I was delighted to be reassured by M. Langlais that he has already done much to win for Tournemire the wide recognition which his high talent and inventive writing so obviously deserves. Jean Langlais' "Livre Oecumenique" - from which we heard four sections - is a set of twelve pieces, six based on Plainsong and Gregorian chants, and six on Lutheran chorale melodies.

After the coffee sipping, we expected Bach to be played on the Autobahn. The D major Prelude lost a little weight by this process, somewhat to its detriment. The Fugue started at a speed that left one standing and except for what appeared to be a slight blenish towards the end was a technical feat of no mean achievement. Whether it worked musically is very much an open question; I would say that it ended in a pre-emptory manner because of this factor of speed and because Bach and the Town Hall Organ just were not born under the same star.

Rebeuke's awe inspiring work brought us back to the heights of the first part of the programme. With a mixture of accuracy and give-and-take, this work was performed rather like the Vierne - with a sense of rightness. Nothing is more indicative of a lack of this than feeling during a performance..."... yes, I'm here listening, he's playing". Kynaston never produced this feeling; the music, the player, the instrument, the listener, all became fused into some sense of indescribable unity... a rare sensation but a real one.

These pages, one may reasonably remark, are frequently filled by myself with petty and not-so-petty comments about organists and organ music; one can only write as one sees the situation and hears the music. In the same way, I make no excuse for being more enthusiastic than usual on this occasion, for it warrants it. A thoroughly enjoyable evening and a penetrating experience. Would that there had been more people to share it with us.

SOME NEGLECTED NINETEENTH CENTURY ORGAN COMPOSERS

(by Professor H.C. Barnard)

There seems to be a tendency nowadays for organ recital programmes to be largely restricted to the polyphonic music of Bach and his contemporaries and predecessors, and on the other hand to the extremely "modern" works of such composers as Messiaen and Langlais. The result is that one rarely gets a chance of hearing a good deal of really worth while organ music which dates from the intermediate romantic period - the nineteenth century, and especially the latter part of it. Yet this was a time when there was a renewed interest in the organ and an emergence of a number of notable organists and composers of organ music, not only in England and Germany but also, perhaps to a greater degree, in France. It would be worth while to revive some of this interest and afford organ enthusiasts an opportunity of becoming more familiar with some of the works which were composed for their instrument during the nineteenth century, but which in some degree at least seem to have become neglected.

In England, for instance, the organ music of Henry Smart used to be very popular. His dates are 1813 to 1879, and during the middle of the century he was organist at St. Pancras Church, London. He was a brilliant performer and extemporiser, but he also made a name for himself as a composer. He even produced cantatas and operas.

There are however two nineteenth century organ composers who were immensely popular in my youth but have since (in my opinion) been deservedly forgotten. Edwin Lemare (1865-1934) was organist of St. Margaret's, Westminster, and a fine recitalist and improviser; but his compositions for his own instrument tend to be of the "treacly" variety. Scotson Clark (1840-1883) was a parson and he founded the London Organ School. His marches used to be frequently heard as concluding voluntaries, but I always considered them cheap and unworthy of the instrument for which they were composed.

The nineteenth century was an outstanding period for French organ composers some of whom have suffered an ill-deserved neglect. This is perhaps less true of the greatest of them, Cesar Franck (1822-1890) One not infrequently hears his Piece Leroique; but why of the three Organ Chorales is it always the A minor one that is played? There is rarely an opportunity to get to know the other two. Other items such as the Pastorale and the Prelude, Fugue and Variations might also be heard more often. A nowadays much neglected French organ composer is Charles Widor (1845-1937). One certainly hears the famous Toccata from the Fifth Symphony, but rarely any other movement from it or from any other of his ten symphonies. Yet they are most attractive - varied in mood and full of interest. And what has happened to A.F. Guilmant (1837-1913), who in my younger days was one of the most popular of organ composers? His Sonatas contain a number of items suitable as church voluntaries and his sets of "pieces" are also well adapted for the same purpose. Many of them are devotional in character, but some of the more ambitious items - e.g. the March on a theme of Handel - are really exciting.

Among the lesser lights of the nineteenth century French school we may include Eugene Gigout (1844-1925) who, like most of its other members, won fame as an executant and extemporiser, as well as a composer. Theodore Salome (1834-1896) again is far less well-known than he deserves to be. His works are eminently suitable for church use - his Grand Choeur in A could be guaranteed to send the congregation home in a cheerful mood even after the dullest of sermons. Theodore Dubois (1837-1913) was a composer with a wide range, but his organ works are not the least part of his output. Leon Boeckmann (1862-1897) was a pupil of Gigout and he too shows a wide range of compositions. His Suite Gothique for the organ used to be very popular but one rarely hears it nowadays. Perhaps the "Priere a Notre Dame" is unduly sentimental, but the Minuet and the final Toccata are very effective.

The outstanding name among German organ composers of the nineteenth century is that of Joseph Rheinberger (1839-1901). The workmanship of his twenty sonatas is superb - witness the splendid fugal final movements. His works are eminently suitable for recital purposes, yet how rarely does one hear them. His fine Solemn Festival for the organ is similarly neglected. I have never heard it played.

His organ works are always melodious and full of technical skill. His Postlude in E flat - one of the best-known of his works - was composed shortly before his death.

Sir Hubert Parry (1848 - 1918) was of course far more than an organ composer. He was one of the most distinguished musicians of his day. He acted as Director of the Royal College of Music from 1894 to 1901 and afterwards became Professor of Music in the University of Oxford. His works included symphonies, overtures, oratorios, cantatas, chamber music, anthems and songs; he also wrote extensively on musical topics. But not the least of his compositions are the charming preludes based on well-known hymn tunes, and the Fantasia and Fugue in G Major for the organ. He also composed a Toccata and Fugue which I once heard played in Westminster Abbey, but never since.

A more definitely "organic" composer was Basil Earwood (1859-1942) who was organist of Christ Church Cathedral at Oxford when I was an undergraduate there. He was also conductor of the Bach Choir, and one often had an opportunity of seeing him act in this capacity and of hearing him play for the cathedral services. His compositions - as befitted one who was "choragus" of the University - are at once scholarly and full of originality. Yet one never nowadays hears his Dithyramb or Pasan (perhaps because they are so difficult to play), or his two organ sonatas or the effective and affecting Requiem Alternam. His anthems, services, motets and songs are perhaps more generally known.

Two composers who were more definitely committed to the organ were both blind. William Wolstenholme (1865-1931) was trained at the Worcester College for the Blind and, in spite of his disability, took the B. Mus. degree at Oxford. He held a succession of posts as a church organist and was a brilliant performer and extemporer. Being blind, he had of course to commit all his music to memory. I remember hearing him give a recital at St. Barnabas Church, Oxford, in which one of the items was the C minor Sonata of Mendelssohn. I happened at the time to be learning this so that I was pretty familiar with it; and I noticed that just occasionally Wolstenholme would make a slight deviation from the original score, but he was so good a musician that it sounded quite normal. His compositions include several sonatas, but much of his work is of the "opening voluntary" type. However it is always tuneful and full of real musical invention.

The other blind composer is Alfred Hollins (1865-1942) who was trained at the Norwood College for the Blind and eventually became professor of pianoforte and organ there. He visited the U.S.A., Australia and South Africa, as well as various European countries, giving organ recitals which proved immensely popular. His compositions include two attractive concert overtures.

Incidentally, even Mendelssohn's Organ Sonatas seem to have largely gone out of fashion nowadays. Max Reger (1873-1916), who was an all-round composer of great distinction, made important contributions to the organ repertoire. Adolf Reubke's (1834-58) Sonata on the Ninety-fourth Psalm is an amazing piece of work for a composer in his early twenties. Perhaps the difficulties of its performance account for the rarity of its appearance. And finally I must make an appeal on behalf of Sigfrid Karg-Elert (1879-1933) whose Choral Improvisations and other works are essentially organ music. He has his mannerisms, particularly over-chromaticism, but his facility of invention, his harmonic and contrapuntal resource, and his feeling for registration give his compositions a very special charm.

A MISSING HYMN-BOOK

by Dr. H.L. Smith

There is a new complete edition of Bach's works in process of publication, and of those who are subscribing to it I expect a great number are organists. But there is one book that would be of great interest to organists which will not appear in the complete list, and that is the condensed hymnary that Bach had in mind as he planned the Little Organ Book. I wrote to Tarenreiter and that is what they say.

This Hymnary is described by Charles Sanford Terry in the third volume of his 'Bach's Chorals' and I get many of my facts from him. The hymnary is planned in the usual way, and covers the Church's Year and Christian Life in its two parts. It contains 161 hymns, and Bach's known or conjectured choice of tunes is given by Terry throughout. Bach had himself harmonised the tunes in four parts or used them in other ways in all but 32 cases. He was written Chorale Preludes on 70 of the tunes, and on 7 only of other tunes (for all 77, see Novello's edition of the organ works, Volume XX)

These last 7 tunes with their hymns should be in any published edition of the Hymnary in their proper places. And how should we treat those hymns untouched by Bach? I think that every one of the 161 hymns should have a simple harmonisation of its tune provided by such worthies as Praetorius and Hassler, and this will take care of the 32 tunes unprovided for by Bach. A few of the Preludes have recently been recorded by Peter Hurford and the accompanying booklet by Walter Emery (Novello) of simple harmonisations of the tunes are nearly all by such old worthies. Bach's harmonies are usually attached to a definite verse of a hymn, even where this is unknown as is the case with those in the Choralgesänge of C.P.E. Bach; also they are too long and involved for so much repetition.

How should we play the Preludes? They were originally part of the Liturgy, let's keep them that way. First, can we rescue the miscellaneous Preludes from their present deadly alphabetic order and allot them to their proper seasons?

I have always grouped Preludes on the same tune in Suites, and copies them, all in one key, on MS; stop arranging is quite enough without change of printed volume, plus transposition at sight! For example:

On Midsummer's Day, I play, for our Patronal Festival, a suite on "Christ our Lord to Jordan came" in C minor.

- i. First line of tune, and alto solo, in octaves.
- ii. Trio on this line (using three manuals in turn to keep texture clear).
- iii. Harmonisation of complete tune (Novello XX or Terry "Bach's Four-part Chorals No. 42 or 43")
- iv. Fantasia
- v. (if required) the other harmonisation from iii.

On Bible Sunday, after we've sung "Ravenshaw", I play a suite entitled "Chorale, Canon, Trio and Finale on "Gottes Sohn is kommen".

- i. Chorale (Nov. XX or Terry No. 123 in F) (Tenor on separate lower manual thumbing a couple of notes to show crossing of parts.)
- ii. Canon (Little Organ Book No. 2) (Bass on separate manual (thumbing a couple of notes) to show crossing of parts.)
- iii. Trio (Fughetta on first line of tune)
- iv. Finale (C.F. on separate upper manual, with considerable thumbing for its last phrase.)

Talking of thumbing, where the lines of the C.F. are separated by rests I usually play it with R.H. thumb, with the alto an octave higher on the next manual up with sub-octave and unison off. Examples Aus tiefer Noth, version for one manual arranged for two or three manuals plus pedals and Herr Jesus Christ Lob Version, which I play in G, my MS version being on four staves.

My most culpable example of re-writing Bach was with "Bleib bei uns" Bach has an independent pedal organ based on a 16' Principal in view, impossible even to suggest on my organ, so I need to transpose from B flat up to F major! Actually this puts the C.F. out of vocal range, contrary to Bach's practice, and I now use the original key.

But, try as we will, these pieces by Bach will never be fully appreciated by our congregations until they have the hymn book they were meant to adorn in their hands. When will some enterprising publisher commission some theologian cum musicologist cum linguist cum poet to produce it?

THE ORGAN OF SUNNINGDALE PARISH CHURCH

(H.C. Macey)

Mr. Thomas Harrison, founder of Harrison and Harrison, built an organ for the church of St. Martin in Scarborough in 1865-68. This was the only four-manual instrument he ever built. In 1888 the organ was up for sale and "negotiations were concluded for the purchase of this fine instrument". (PCC Minute Book, August 1889) It was duly transported by canal, rail and cart and installed in the south-east transept of Sunningdale Church during the Spring and Summer of 1889. (It is still a mystery why St. Martin's wanted to sell their organ so soon after the building of it. The present organ-case is the original of Sunningdale's organ, but of the organ itself, I can find no information.) A gas engine was installed, to replace the handpump and the "organ was formally opened on Thursday November 25th 1890.... this was followed by a recital kindly given by Sir George Elvey" (Parish Mag. December 1890)

In 1896 a Vestry meeting reported that "The organ is deteriorating we believe, owing to the fumes of the gas engine... and we resolve that the gas engine be moved with a view to increasing the wind, lessening the great heat in the organ chamber, and preventing the fumes from entering the church" (!) An electric blower was installed in 1916 being replaced by a more modern one in 1931.

In order that the organ could be accommodated in the church after its removal from Scarborough, 7 stops were removed from the solo leaving the tuba which was placed on its own slide and made playable from the Great manual; the solo action never having been in use at Sunningdale. Manual and stop action were mechanical and the pedal, pneumatic. During installation the bottom eight notes of the Great were altered to pneumatic action to lighten the touch. The organ has not been altered since that time, the instrument having served the church for just about 100 years. (It was cleaned in 1947.)

In more recent years the organ has been showing more obvious signs of old age and it was decided that some fairly extensive work should be carried out. Our main restriction was the fact that the organ is in a fairly tight corner, there is nowhere to which one can move the organ en bloc, and it is not worth spending thousands on new pipework to be stuffed in a corner. So the organ would have to remain primarily a romantic organ with some modification. After much thought had been given to all the artistic, historic and economic considerations of this problem, my proposals were submitted eventually to the firm of John Bowen of Northampton, a young firm who are doing some reputable work, and understand modern developments in English Organ building.

The work was to consist of a replacement of the worn tracker action with new. It was obvious that something had to be done to improve the pedal department which up to now consisted of a 32 harmonic bass, a diapason and flute rank at 16 and 18. Some upperwork was needed, so a limited system of unit ranks was eventually decided upon, and, as

one who considers extension organs one of the most unusual machines one can be faced with, this idea has been remarkably satisfactory. The pedal contains 7 ranks serving 11 stops. This had, of course, to be electrified. The rest of the organ is straight. The only addition to the Great is the Mixture IV, which replaced the Gamba; the new trompette at 16 ft and oboe at 8 ft on the Swell, both of small scale. The mixtures on the swell were reconstituted. Several flue ranks were opened up - revoiced to give a clearer, brighter tone. The choir organ, except for the Clarinet, is completely rebuilt. It was originally the usual battery of mushy orchestral stops. Some internal and external alteration was made to the casework to improved sound projection.

Here, then, is the present specification:-

<u>PEDAL</u>		<u>GREAT</u>		<u>COUPLERS</u>
Diapason	16	Salicional	16	Great to Pedal
Bourdon	16	Diapason 1	8	Swell to Pedal
Quint	10 $\frac{2}{3}$	Diapason 2	8	Choir to Pedal
Principal	8	Stopped Diap.	8	Swell to Great
Flute	8	Open Flute	4	Swell Octave to Great
Twelfth	5 $\frac{1}{3}$	Principal	4	4 Composition pedals to
Fifteenth	4	Twelfth	2 $\frac{2}{3}$	Swell
Nineteenth	2 $\frac{2}{3}$	Fifteenth	2	4 Composition pedals to
Twentysecond	2	Mixture	IV	Great with pedal
Dulcian	8	(22.26.29.33)		Balanced Swell
Schalnei	4	Tuba	8	Great to Pedal reversible.
<u>SWELL</u>		<u>CHOIR</u>		
Bourdon	16	Koppel flute	8	
Diapason	8	Flute	4	
Salicional	8	Blockflute	2	
Gedackt	8	Tierce	1.3/5	
Celestes	8	Larigot	1 $\frac{1}{3}$	
Principal	4	Clarinet	8	
Fifteenth	2			
Mixture	II			
(19.22)				
Mixture	III			
(24.26.29)				
Double Trumpet	16			
Horn	8			
Oboe	8			
Clarion	4			
Tremulant				

NOTES ON A LECTURE GIVEN AT THE R.C.O. SEMINAR AND HALF
DAY CONFERENCE ON 18TH APRIL, BY DR. DOUGLAS HOPKINS, ON
CHURCH ORGAN ACCOMPANIMENT

(A.E. Rivers)

Tempo: It is not so much how fast, or how slow, but the regularity of pulse that matters.

Pace: Has a big influence on choirs. If too fast it is difficult to take breath, if it is too slow there is a feeling of drag. Drag is the worst thing. The accompanist must always anticipate what the singers are going to do. We must be consistent in our pulse rate. A feeling of regularity of pulse is one of the most important things for an accompanist.

Rhythm and phrasing: The rhythm can be correct but if the phrasing is missing the music will be rather lifeless. Little rhythmic points can sometimes be somewhat exaggerated to give life to the music. The difference between phrasing and articulation is important. In playing the organ copy the tonguing and slurring of a wind instrumentalist. The articulation of notes in various degrees of staccato is a great help to singers. If you can visualise a rhythm by looking at it this is sight reading. All notes under a slur need not be played in a uniform legato. If you convey accent in the course of your playing the singers will always know where they are.

Registration: Registration for accompanimental purposes in a service is a separate art. There is the danger of wanting to show off the organ, but singers need to be heard. The accompaniment should be a background really like film-music. The accompaniment can be either too loud or of the wrong quality. The pedal is a great director of rhythm, support from beneath rather than added brilliance on top is a great help. If we play the tune in octaves and the harmonies with the left hand the tune is kept high but not the harmonies.

Don't play over in a slovenly manner at Choir Practice! It is a particularly bad example to young people in the choir.

Psalms: Play over chant a little bit square, not in free rhythm. You can use quite "baroque" registration in accompanying the choir as long as you don't drown them. Use care when playing your own free harmonisation to Hymn Tunes. It is always a good idea to write out your harmonies beforehand.

The accompanist must have a very keen ear to spot faults in the choir. He must put his own notes down absolutely together. There must be give and take between organ and singers. We must allow time for consonants, the singers must have time to alter the position of the mouth, etc., for sounds. Do not try to drive the singers, always try to coax them. Listen in advance before it is too late to do anything to help. The rhythm must be insistent. Unaccompanied singing is very useful for intonation.

Dr. Hopkins illustrated a number of hymn tunes on the pian with suggestions as to the method of accompaniment and registration on the organ.

President - Congregational Church in England and Wales - on 23rd November 1970 at Trinity Congregational Church, Reading, in honour of Mr. Albert Barkus, FRCO., Organist there for 40 years and still going strong. Mr. Barkus was President of The Berkshire Organists' Association 1935-1936, and was appointed Honorary Borough Organist (Reading Town Hall) in 1969.

Expressing his respect for one "who has given 40 years' uninterrupted service to a church and still retains the goodwill and affection of his people," Dr. Routley referred appreciatively to the organist of the church in Brighton which gave him his upbringing - an unpretentious musician, but fastidious, reverent, and severely self-critical, who for 35 years brought fame to the church for the excellence of its music. He is "now cheering them up in heaven, but he lived to be 92 in this world", and he insisted on retiring after 59 years work (not 60!) because he felt that his powers were no longer as bright as he wanted them to be.

In contrast, Dr. Routley described other types - the fellow who is too spiritually minded to play the right notes; so emotionally involved with the mere business of playing religious music that he plasters the hymn tune with strange sounds of his own, without ever discovering whether he is capable of playing what the composer wrote. The fellow who has no rhythm; who thinks that the more unpredictable the speed of the tune, the more religious it will sound; who is so sure that the organ should always produce a glutinous legato that he never separates repeated notes; who plays the tune over at a jolly allegro and takes the congregation in at an uncertain andantino. The fellow who thinks it especially spiritual to see that every note of a chord is struck at a different moment. The assassin who allows himself to be intoxicated with power and plays with sadistic over-attention to loudness. The illiterate who can't and won't read the words he is playing. And the merely careless one who swings himself on to the stool without having so much as opened the hymnbook to check the hymns he is playing for the service.

But we all know - and you don't have to be musical to know it - that an organist is part of the church's ministry; how much he can do to set the tone not only of the music but of the general behaviour of the congregation and the choir. What most people don't know, and won't be told, is at what cost the right sort of organist does this. Playing the organ for a church service is a matter of discipline and self-denial and compassion. The man who plays a hymn so that you can't resist singing it is the man who has thought about you before he began to play; in that work was his prayer! He is the man who knows how to make the hymn feel like what you were longing to say; who, having disciplined himself, brings pleasure and edification to you; who, according to the Gospel command, knows how to fast, but doesn't pass on to you the cost of his fasting. He anoints his face, he passes on only the cheerful consequences of self-discipline.

Dr. Routley then referred to his own organist at Newcastle, who travels 80 miles every Sunday by bus to play an instrument that is at best 'geriatric'. It talks in its sleep; it squeaks and groans at unexpected moments; it clatters and rattles, and you're never sure which of its 16 unmeritable stops is going to squeal and gibber whether it is drawn or not. To those who felt money should be spent on the fabric rather than on a new organ, this good man (not for nothing the Principal of a theological college, and a lawyer by trade) pointed out that the primary, and ultimately the only, reason for the existence of a church is that it is the forum where those whose common duty it is to worship God may perform that duty. Man's response to God is not through reason alone, or by words only; its deepest expression calls for something more, which is fulfilled in part at least by music. A church without music lacks a spiritual dimension. The provision of an organ is not for pleasure, but a means by which the church's worship may be enriched and made as full as possible. After all, unless you take this view of worship there is little point in having a building at all. The question of repairs to the roof doesn't arise if what is going on underneath it is neither worthwhile nor necessary. If the church is no more than a chat-shop where one merely meets to discuss the needs of the world, like some super welfare committee, then one does not require the church, its minister, its organist, or its caretaker. You'd be much more comfortable round your own fireside, and you could sell the church as redundant.

On the subject of experiment in worship Dr. Routley suggested that, while a scientific experiment is carefully observed, controlled by reference to known and constant data, with accurate knowledge of the material being experimented on, what we loosely and untechnically call experiment in our line of business is entirely uncontrolled and is not experiment at all, but substitution. Something is put where worship used to be.

Worship is essentially an expression of our joy in God. It can't exist without a belief in God, and it can't exist in a Christian way without expressing joy. The Old Testament shows the way in which man moved from a relationship with God that was purely FEAR to the possibility of one that was purely love and confidence. In the forms of worship that are more primitive than the O.T. forms it is always a matter of keeping the deity in a good temper. You offer him things and undergo disciplines to prevent him from throwing something unpleasant at you. Now the god who was worshipped in that fashion doesn't exist at all. He just isn't there. They found that out eventually by noticing that it didn't matter whether you burnt sacrifices or whether you didn't, you still got storms and plagues and tidal waves and famine. It took a long time for that penny to drop because religious people are often unreasonable, saying that what they got was pretty bad, but if they hadn't been religious it would have been worse.

But Christian worship is a function of joy, not fear; for the whole purpose of Christ's coming was to persuade us that God loved us and always had done, and that He wanted a world not of cringing slaves but of intelligent and cheerful sons.

Joy is not merely pleasure - which can mean self-indulgence. It is obviously sub-Christian to insist that what is religious should always be unpleasant and demanding; or to be content with the dingy and mediocre. But it won't quite do to say that so long as it pleases you it is alright; and that is because, although Christ has come, we are still sinners. He hasn't made it impossible for us to deceive ourselves and make mistakes and resist correction; he has shown us the way to break the long-jam which in Christian shorthand we call sin. We needn't be resentful rebels in God's world, but we still prefer to be for a lot of the time. So you have to qualify 'pleasure' by reference to something else, and to distinguish between what is real worship and what is merely pious pleasure.

The organist's part in keeping our worship sane and vital is in his choice and deployment of the immense amount of music at his disposal. And in this area also the Devil has planted his minefield. Minister and organist should appreciate not only the teaching and doctrinal content of hymns but also their aesthetic values, i.e., the weight or lightness of their contents, the ponderousness and dignity or the cheerfulness of their tunes, the difference between the effect of long ones or short ones - balancing one with the other. The organist has to decide which hymn in the service is to be the climax round which the others gather, whether the key is right on a steamy July Sunday or a sparsely attended mid-February evening; he has to decide about tempo and texture; to make 'Abide with me' sound as if it had been written last week. In choosing an anthem he can sometimes pick up a point about the church's year which the minister in his enthusiasm for preaching about One Per Cent or the Drink And Drug Problem has overlooked.

Worship is the thing which only the church can do. The church can promote and inspire works of mercy, social services, immediate response to world disasters; it can inspire and display everything that the artists can offer it, and it should be a place where ideas are hatched and put into action, where love is practical and alert, and where beauty is celebrated. But these are things which, although the church should be pre-eminently skilful in doing them, others can do. What only the church can do - and what will not be done unless the church does it - is worship: the constant celebration of the glory of God and the forgiveness He holds out to mankind. It should not sink to second or third or tenth place, but come before all else, and in it there must be no sloth, no mediocrity. For worship is man's most delightful discipline, his most demanding joy.

Worship is the collision of the terrifying and the beatific. In the presence of God there is a beauty so intense that it terrifies, a joy so mighty that it moves to tears; it convinces us of our sin and then gives us the joy of knowing that we are accepted by the Author of all perfection and beauty. That's what worship is about, what the minister preaches, what the organist services. The Levites in the O.T. had an honoured and delightful task, the right to direct the music of the temple.

One in the N. T., on his way to choir practice, was so full of the next Sabbath's programme, that he missed a great opportunity of showing love and compassion, and left that duty to a Samaritan. That's the church musician's judgment.

But what a wonderful thing is a life such as Mr. Barlaus' devoted for all these years to an organist's calling, together with the obvious love and goodwill generated by it.

FINANCIAL STATEMENT

Proposed for adoption at the ANNUAL GENERAL MEETING on the 27th February 1971.
INCOME and EXPENDITURE ACCOUNT for the year ended 31st December 1970.

EXPENDITURE

INCOME

Capitation fees 180 @ 1/6d.	13. 10. 0.	Subscriptions:-	
Reviews & carriage	56. 12. 6.	Arrears for 1969	5. 5. 0.
Expenses of meetings	6. 11. 0.	123 Reading	123. 3. 0.
"Berkshire Organist"	26. 17. 0.	26 Newbury @ 6/6d.	8. 9. 0.
Seminar expenses	9. 17. 6.	20 Windsor @ 6/6d.	6. 10. 0.
Tewkesbury coach hire	37. 6. 0.	169	
Annual Dinner	73. 13. 9.	Seminar receipts less teas	6. 2. 6.
Printing & cheque book	11. 2. 3.	Tewkesbury visit receipts	37. 0. 6.
Floral tribute	2. 10. 6.	Annual Dinner receipts	74. 8. 0.
Postages: President	4. 3. 4.	Donation	1. 0. 0.
Hon. Secretary	9. 19. 4.		
Hon. Treasurer	6. 8. 10.		
	<u>258. 12. 0.</u>		<u>261. 18. 0.</u>
EXCESS income over expenditure	3. 6. 0.		
	<u>261. 18. 0.</u>		<u>261. 18. 0.</u>
Benevolent Fund	17. 18. 8.	Benevolent Fund	17. 18. 8.
	<u>£ 279. 16. 8.</u>		<u>£ 279. 16. 8.</u>

BALANCE SHEET

General Fund Account as at 31.12.1969.	74. 5. 9.		
Excess for year 31.12.1970.	3. 6. 0.	Balance in hand at	
22 Reading subscriptions paid in advance for 1971	22. 5. 0.	BARCLAYS BANK LTD.	99. 16. 9.
	<u>£99. 16. 9.</u>		<u>£99. 16. 9.</u>

L. Pratt
Hon. Treasurer