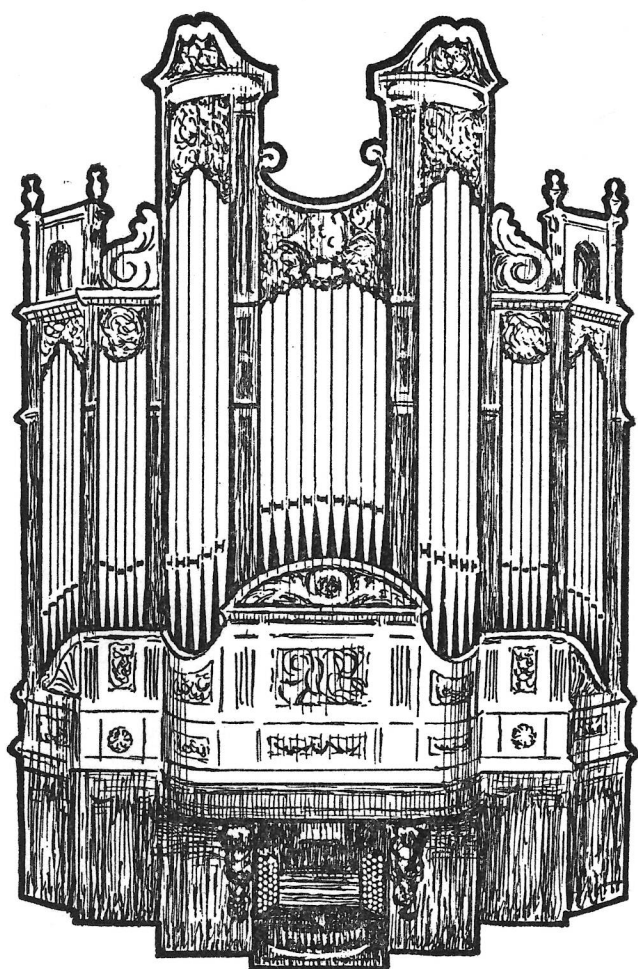


The Berkshire Organist



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THE BERKSHIRE ORGANISTS ASSOCIATION

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99, Tilehurst Road,
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60, Pell Street,
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A MESSAGE FROM THE PRESIDENT

R. P. J. Pepworth, Esq.

As I write this I am almost at the end of my second year as President of the Association. Whilst I am certain it has been no busier than any year of office of my predecessors it has been quite a momentous one. Our petition to save the Reading Town Hall organ, containing nearly seven thousand signatures was presented to the Mayor and favourably received by the appropriate committees. Of course we do not yet know the final outcome but suffice it to say, at this stage, that there would seem to be little doubt that the present economic crisis may be favourable in that the destruction of the present Town Hall may have to be postponed for some time. It's an ill wind which blows no one any good!!

However, the Town Hall Organ Sub-Committee is still very concerned at the lack of support by the majority of our members for the Celebrity Recitals. As I pointed out on a previous occasion it only requires each member to be responsible for five tickets to fill the Hall to capacity. Will you make this endeavour?

For many years I was rather anti-electronic!!! Recently I was privileged to be invited by our good friend Geoffrey Tristram to attend the opening recital on the Compton-Makin which has been installed in Christchurch Priory. Whatever the rights and wrongs of not restoring the pipe organ (the main reason being, of course, finance - or the lack of it) I was favourably impressed. I would suggest that, if you have the opportunity, you go along to the Priory and judge for yourselves.

May I ask you all to accept my very best wishes for 1974.

FROM OUR PAST EDITOR

Flat 17,
James Court,
55, Bath Road,
Reading.

Dear Editor,

May I take this only opportunity of thanking those members and friends who were not at the Half-Day Conference for the splendid set of books presented to me on my relinquishing the Editorship of the Magazine. They will be a lasting memory of twenty-six years very enjoyable work.

My wife also greatly appreciated the floral arrangement which was given to her.

Yours sincerely,

Bert Rivers.

FROM THE CHAIRMAN OF THE WINDSOR BRANCH

Miss Bessie Reid

It was with foreboding and a heavy heart that I accepted election to the chair at the A.G.M. to succeed Dr Leslie Smith who had served but one year of his second term of office as chairman of the Windsor Branch.

It was with a heavier heart and great sadness that we learned of his death just over two months later. From the day Dr Smith became a member the branch took on a new life, new and vigorous activities, wider interests, an organized annual programme and general orderliness. His inspiration radiated throughout the regular meetings, many of which were held at his house. Dr Smith's patience and the ever present encouragement and thought for all those around him were superb. Never for one moment did he give up, and surely this was typically indicative of his preparation in a higher service for his life beyond: which he knew was drawing near.

As a prelude to our meeting in Windsor Parish Church in November the chairman said: "In the presence of God and with thankful hearts we pay tribute to the memory of Herbert Leslie Smith our late greatly revered friend and past chairman of the Windsor Branch. Let us stand in silence." These words were followed by a reading from Revelations and prayers were said by the Rector of Windsor. This brief heartfelt tribute concluded with Bach's Prelude in B minor.

His patience and courage are surely finding reflection in the fortitude of his widow and children to whom our thoughts go out.

EDITORIAL

Perhaps no one could harbour more regrets than myself now that Mr Bert Rivers has relinquished editorship of The Berkshire Organist, and it is therefore not without misgivings that I have accepted the invitation to take over from one who for so many years has displayed such mastery of his craft.

The first issue of The Berkshire Organist appeared in 1948 with Mr Rivers as editor closely assisted by Mr W.H.Rowe, Mr F. Gordon Spriggs and the late Mr Eric J. Few. Due solely to the initiative of these gentlemen and literary contributions from enthusiastic members the magazine soon expanded from ten to thirty odd pages firmly cast in the format you read today. One particular feature was the link provided between Reading and the Newbury and Windsor branches. It was most fitting that the widespread appreciation of our members was suitably expressed at the last Half-Day Conference when Bert was presented with an excellent set of books which we hope will provide many happy hours of reading. Mrs Rivers received a bouquet of flowers. It has always been a joy to see them together at so many of our meetings.

I was sorry to receive word from Mr Peter Marr that he no longer felt able to provide his customary reports on our Celebrity Recitals. It is difficult to imagine the hours of preliminary work put into the preparation of these comments backed up as they have been by an extensive knowledge of piles of music that equips someone of Mr Marr's standing to criticise faithfully on the performance of high-ranking artists. Some readers may at times have felt his comments hypercritical, but I know his pages were among the first to be read with a relish for the erudite style with which they were savoured. So to Peter our grateful thanks for his valued contributions to our magazine in the past coupled with the hope that he may perhaps find time to occasionally write for us on less regulated lines.

Unfortunately, copy of the talk given by Mr Martin How at the 1972 H.D.C. arrived too late for inclusion last year. It now appears in this edition.

I have received an official direction to forward one copy of each issue of The Berkshire Organist to the Copyright Receipt Office at the British Museum. It might appear somewhat gratifying to know that records of our activities could be preserved for posterity in the vaults of this austere building. Incidentally, I have become responsible to the Berkshire Local History Committee for the collation of records of old musical societies including church choirs and organists, so please see what you can find for me. Manuscripts, programmes, handbills etc will be carefully photocopied and returned to sender. Naturally this search is confined to the old County of Berkshire, and the records are lodged in the Town Hall Central Library.

As this 27th Edition appears may I remind you all that this is YOUR magazine and the committee are dependant to a large extent on the literary flights of members and would particularly welcome a keen and active interest from members of the younger generation. Most of our pages reflect choirs and organs but may include related interests, hobbies, travel, and accounts of humorous incidents.

SECRETARIAL

Please make a special note of the dates of all activities on the new Syllabus which covers the whole of 1974. Particular attention is drawn to the two Celebrity Recitals, the Half-Day Conference and the Annual Outing. Please let me have your replies before the very last day when these are announced. Changes of address etc should be promptly notified, thus ensuring that you will receive magazines and correspondence.

SYLLABUS:-

<u>January 26th</u>	Stereo and Hi-Fi - talk by Roy Edwards at Trinity United Reformed Church, Queen's Road, Reading. 7 p.m.
<u>February 23rd</u>	Annual General Meeting - All Saints' Church, Reading.
<u>March 27th</u>	Celebrity Recital Noel Rawsthorne at Reading Town Hall
<u>April 27th</u>	Half-Day Conference - All Saints' Hall. 3 p.m. Speaker Edgar Landen, B.A., B.Mus., FRCO. followed by Recital at All Saints' Church by Mr T.E.Reed FRCO (CHM) LTCL
<u>May 11th</u>	Visit to Wellington College.
<u>June 22nd</u>	Annual Outing to Bristol.
<u>Sept. 28th</u>	Presidential Service.
<u>October 9th</u>	Celebrity Recital by Fernando Germani at Reading Town Hall.
<u>November 23rd</u>	Social Evening.

APPOINTMENTS

Mr R. J. Pepworth to Waltham St Lawrence Parish Church.
Mr H. H. Hartley to St.Thomas of Canterbury, Goring.
Mr B. H. Lee to Tylehurst St George.
Mr P. J. Wooldridge to Purley Parish Church.

RESIGNATIONS

Miss O. H. Hayward resigned membership	-	left the district
Miss J. Bailey	"	"
Miss P. L. Ferguson	"	"
Miss M. Skinner	"	"
Mr R. J. S. Alder	"	"
Mr R. A. H. Wiles	"	"

OBITUARY

We regret to record the deaths of:-

Mr. A. E. Berry of Cold Ash, Newbury.
Dr. Herbert Leslie Smith, St John the Baptist Church, Windsor.

BENEVOLENT FUND

One cannot write a report on the Benevolent Fund without first expressing a grateful word of thanks to Mr Rivers who was Benevolent Steward for so many years. Thanks to your generosity we have been able to support this fund during the year contributing the amount of £25.26 and I would like to ask your continued support for those in need in these difficult times.

D. M. Guy.

DEPUTIES

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

Mr J. G. Stilwell (with car)	midweek events or an occasional Sunday evensong	Yateley 3052
Windsor District:-		
Mr M. Allured (with car)		Slough 45158
Mr J. A. Blaber (with car)	Evensong only	Burnham 4090

53RD ANNUAL REPORT

Officers elected at the Annual General Meeting held on February 24th 1973 in All Saints' Hall, Reading.

PRESIDENT	R. P. J. Pepworth Esq.
VICE PRESIDENTS	Professor H. C. Barnard, MA., D.Litt., FTCL A. H. Lusty Esq. Hon FTCL., LTCL., ARCO. L. Pratt Esq. LTCL. Miss E. G. Goodship, ATCL. A.E. Rivers R. N. Nash Esq. L. F. B. Davis Esq.
HON. SECRETARY	A. H. Lusty Esq.
HON. TREASURER	L. Pratt Esq.
ASST. HON. TREASURER	F. V. G. Fawcett Esq.
BENEVOLENT STEWARD	D. M. Guy Esq.

(1) COUNCIL MEMBERS

Donovan Jones Esq., H. H. Hartley Esq. MA., BSc., ATCL. to retire 1974.
P. B. Marr Esq. ARCO., GTCL. Miss O.H. Hayward, LRAM., LTCL., ARCO.,
to retire 1975
R. J. Isaacson Esq. BMus., FRCO., FTCL., ARCM C. B. Griffiths Esq. ALCM.
to retire 1976
Ex officio: F. G. Wigmore Esq., N. P. Hutt Esq., (Newbury)
T. E. Reed Esq., Mrs J. C. Soons (Windsor)

MAGAZINE COMMITTEE

L. F. B. Davis Esq. (Editor)
F. G. Spriggs Esq.
W. H. Rowe Esq. MBE., ARCO.

Representative from Windsor: T. E. Reed Esq. FRCO., LTCL.
Correspondent from Newbury: N. P. Hutt Esq.

TOWN HALL ORGAN COMMITTEE

The President and Honorary Treasurer.
Miss E. G. Goodship, ATCL., H.H.Hartley Esq., MA., BSc., ATCL.
P. B. Marr Esq., ARCO, GTCL, FRSA. R. N. Nash, Esq.
F. G. Spriggs Esq., Donovan Jones Esq., A. Barkus Esq., FRCO.
L. F. B. Davis Esq., G. A. H. Turner Esq.

- (2) Musical Evening arranged by The President at All Saints' Church, Reading
January 27th 1973.
- (3) Annual General Meeting at All Saints' Hall, Reading February 24th.
- (4) Celebrity Recital, Reading Town Hall by Nicolas Kynaston, March 28th.
- (5) Half-Day Conference at All Saints' Hall, Reading. Lecture by
Lionel Dakers, Director, Royal School of Church Music. Evening Recital
by Raymond Isaacson, April 28th.
- (6) Visit to Wellington College, May 12th.
- (7) Presidential Service at All Saints' Church, September 29th.
- (8) Celebrity Recital, Reading Town Hall by Mlle Monique Devernay, Oct. 10th.
- (9) Dinner at Elmhurst Hotel. Guest of Honour Dr Arnold Bentley. Nov. 24th.
- (10) A meeting of the Newbury branch was held on March 1st at 91 Bath Road,
Thatcham. Members were invited to bring records and tapes. Mr. Willis
played the disc of a recording by Choir and Organ at Newbury Parish
Church.
- (11) The meetings of the Windsor branch are detailed on Page 10.
- (12) Your Council have met on three occasions during the year.
- (13) The total membership at 31st December 1973 was 203.
- (14) The amount forwarded to the Benevolent Fund during the year was £25.26
- (15) Again our thanks are extended to the committee of the "Berkshire
Organist" and the Editor Mr Davis for another excellent edition, and
sincere thanks to Miss Goodship and the Town Hall Organ Committee who
organized the petition which brought in nearly 7,000 signatures.
- (16) The Congress at Exeter was attended by Mr A.H.Lusty, Mr Ian May,
Mr H.H.Hartley and Mr Donovan Jones as delegates in August 1973.
- (17) Once again our thanks are extended to the Ladies Committee for all
they have done for us during the year.
- (18) Added by the Editor. The Magazine Committee and myself would like
to express a special thank-you to Mrs Alice Foxton who so kindly and
efficiently types the stencils for these pages.

PROGRAMMES 1973

January 27th. A Musical Evening at All Saints' Church, Reading. A very substantial and interesting programme organised by our President supported by a galaxy of talented members and friends.		
ORGAN	After an old French Air. Elevation (No.6) Deux Noels. Wedding March. Roy Nash	Whitlock Guilmant A.H.Lusty
SOPRANO	Five Biblical Songs. Clouds and Darkness: Thou Lord art my hiding place and shield: Hear my Prayers: The Lord is my Shepherd: I will sing a new song unto Thee. Margaret Morrell Christopher Roberts - Accompanist	Dvorac
PIANO	Ballade in A flat Doris Griffin	Chopin
CELLO	Sarabande Anne Morris Roy Nash - Accompanist	Handel
PIANO AND ORGAN	Concerto in C major Ronald Pepworth Roy Nash	Haydn
VIOLIN	Prelude from Sonata in E minor Sarabande from Partita No.2 Jennifer Beecham Albert Barkus - Accompanist	Corelli Bach
CELLO	Sonata in D minor Anne Morris Celia Byrne - Accompanist	Defesch
SOPRANO	L'Amero, Saro Cositante (Il Re Pastore) Margaret Morrell Jennifer Beecham Christopher Roberts	Mozart
TRUMPET	Concerto 2nd and 3rd Movements Andante - Allegro Andrew Button Ronald Pepworth	Haydn
ORGAN	Carillon Sortie Albert Barkus	Henri Mulet

PROGRAMMES 1973 (contd)

March 28th	Celebrity Recital at Reading Town Hall by Nicolas Kynaston. Toccata and Fugue in F. BWV 540 Trauerode. Op.145 No.1. Fantasia in F minor. K.608 Toccata. Pastorale. Scherzo. No.2. Cadence. Toccata.	J.S.Bach Max Reger Mozart Jean Guillou Roger-Ducas Maurice Durufle Jean Berveiller Joseph Jongen
April 28th	Recital by Raymond Isaacson at All Saints' Church, Reading. Toccata and Fugue in D minor. (The Dorian) Chorale Preludes: Wir glauben all' an einen Gott, Vater. Komm, Gott, Schopfer, heiliger Geist. Passacaglia and Fugue. A Fancy. Fantasie in E flat. 3rd Symphony.	J.S.Bach J.S.Bach John Joubert William Harris Saint-Saens Vierne
Sept. 29th	Presidential Service at All Saints' Church, Reading. Introductory Organ Music - Miss E.G.Goodship: No.1 of Six Short Preludes and Postludes. Der Tag, Der ist so Freudenreich. Prelude on Darwall's 148th. Versicles and Responses. Psalm 119 vv 49-64 Canticules. (2nd Service) Anthems: Let Thy merciful ears. Jesus Christ, the Apple Tree. The Lord hath been mindful. Ascribe unto the Lord. Above all Praise and Majesty. Closing Organ Music - Mr R.P.J.Pepworth Fughetta in D. Postlude.	C.V.Stanford J.S.Bach Percy Whitlock William Smith Chants Camidge and Clarke William Byrd Mudd Poston Wesley Travers Mendelssohn Telemann William Mathias
Oct. 10th	Celebrity Recital at Reading Town Hall by Monique Devernay. Fantasia in C. Voluntary in C for Cornet March. Introduction and Trumpet Tune. Voluntary VIII in D minor. Op.5. Andante in E minor. Prelude and Fugue on a theme of Vitoria. Diversions for Mixtures. Symphony No.1 in F minor. Intermezzo. Le Miracle de la Tempete. Interlude on the Antiphon "Ave Maria" Piece Symphonique: O Filii et Filiae	William Byrd Henry Purcell Maurice Greene John Stanley S.S.Wesley Benjamin Britten Francis Jackson Edouard Devernay Edouard Devernay Edouard Devernay Edouard Devernay Edouard Devernay
Nov. 24th	Association Dinner at the Elmhurst Hotel, Earley. Guests of Honour Dr Arnold Bentley and Mrs Bentley.	

ALL SAINTS', READING. SUMMER FESTIVAL OF MUSIC

Like many Churches, we try to keep alive as part of the liturgy, some of the great traditions of Church music. Although many people are interested in the choral and organ tradition, much of it is recorded and listened to outside its liturgical setting. The aim of our Festival was to show that Church music is a living thing and the expression of the life of the Church.

The first recital was given by the Choir of Worcester College, Oxford. Besides music by Byrd, Gibbons and Murrill, they sang Bach's Cantata No.4 - Christ lay in death's dark prison. Two major organ voluntaries were also included. This was a splendid opening to the Festival, here was the Anglican choral tradition at its very best.

Next followed three performances of Benjamin Britten's Noyes Fludde. Initially, this was quite a 'headache', so much being involved. However, the performances quite surpassed our anxieties and expectations, thanks to the stalwart help of many good friends. It certainly brought a large number of people together. Our main difficulty was not having everyone 'on the spot', but I feel this proved what can be done and how much goodwill is still to be found.

The Barry Male Voice Choir gave a very polished performance, and one can understand why they have so many honours to their credit.

On the lighter side, the Sainsbury Singers sang a selection from Gilbert and Sullivan in the Church Hall. Their performance gave much pleasure and it was apparent that they have many talented members among their number. Likewise, the Reading Phoenix Choir rose to expectations in a concert in the Church.

Roy Massey has gained a considerable reputation as a recitalist and we were not to be disappointed. His programme was full of interest, and did full justice to all departments of the organ. Works were included by Bach, Widor, Mozart, Liszt, Bossi, Howells and Reger.

Our own choir presented a programme of Church music ranging from the 16th century to the present day. We were joined by a string ensemble from Reading Schools directed by Vera Charlwood. A delightful Stanley concerto for strings and organ was also included. The soloist was Raymond Isaacson who as the guest organist throughout the Festival was a tower of strength.

It was with great pleasure that we welcomed Leslie Davis and the Choir of Christ Church, Reading to sing a Choral Evensong for us on the last Saturday. It is encouraging to know that we have local choirs capable of singing a Cathedral type Service.

The Festival concluded with a liturgical performance of Haydn's Nelson Mass. This was a fitting conclusion. The Reading Haydn Choir gave a very thrilling and inspiring rendering.

An art exhibition by Primary Schools in the area was held in the Hall. This proved most interesting and reflected much credit on the work done in this field in the schools.

I was impressed by the very high standard of performance of all choirs and persons who took part and we are most grateful to them. Reading is indeed fortunate, but one might ask, 'Where were the people?' The Town Hall Organ Committee could well pose the same question. There seems no shortage of talent, just good listeners! However, we almost made ends meet and it was well worthwhile.

Roy Nash.

WINDSOR BRANCH ACTIVITIES

Mr T.E.Reed

During 1973 the branch has held nine meetings. On Saturday January 12th a talk on organ cases illustrated with slides, books and pictures was given by Mr Gordon Spriggs at Dr Smith's house. It was well attended and much appreciation was expressed to Mr Spriggs for giving us such an enjoyable evening. On February 10th a visit was paid to Hill, Norman and Beard Organ Works. On March 10th we visited Shillingford and Faringdon Churches with demonstrations and a recital by Raymond Isaacson. A Choir Training Master Class conducted by Mr Smallbone of Eton College was held at Windsor Parish Church on May 12th. The Annual General Meeting took place on July 14th and on October 20th the Annual Dinner at the Castle Hotel with Lionel Dakers and Mrs Dakers as guests. On November 10th a Lecture Recital on the development of the Choral Prelude was given by Raymond Isaacson at Windsor Parish Church; this was preceded by a short Memorial Service to Dr Smith. On Saturday, December 8th, a programme of carols, organ and clarinet solos was given at the United Reformed Church, Slough. A very successful year.

MUSIC AT ST NICOLAS NEWBURY

Mr David Reynolds

At Newbury Parish Church we have been building up a healthy and growing musical tradition over the last years. The fine old organ has been restored by Osmonds of Taunton and is quite new again as far as console, action and couplers are concerned. I did stipulate however that the really wonderful tone of the flues and reeds should be left as it was; the reeds as a matter of fact were revoiced in 1927 by W.C.Jones and are a special feature of the instrument. I did have the metal Principal on the pedal extended to form a Fifteenth, but otherwise the specification remains as it was in the 1927 rebuild. We have had many a happy and interesting hour watching distinguished organists play at the mobile console, and among those who have performed we have particularly enjoyed the playing of Francis Jackson, Nicolas Kynaston, George Thalben-Ball and Barry Rose. 1972 saw Peter Hurford play in the autumn series of recitals and in 1973 we welcomed Arthur Wills, Christopher Dearnley and Jennifer Bate. It must be agreed that we have certainly had variety and that this year promises more for we have Margaret Cobb on February 9th, Robert Munns on April 6th and Jane Parker-Smith on May 4th. These are all at 7.30 p.m. The boys of St Nicolas Choir have just passed the St Nicolas Guild Test of the R.S.C.M. and we now have a high standard to maintain. All in all it will be seen that music certainly plays a large part in church life at Newbury Parish Church and long may it continue.

ANNUAL OUTING 16TH JUNE 1973 - ST MARY WARWICK AND COVENTRY CATHEDRAL

by Michael Rivers

We were blessed with wonderful weather on this day. Due to a late start it was arranged that we should travel via Banbury to Warwick and return home via Shipston-on-Cherwell. Our route took us through beautiful countryside, and seeing this wonderful sight made us think that in years to come it will have disappeared by re-development for housing as our population increases. Eventually we arrived at our first port of call, Warwick, the county town of Warwickshire; a pleasant town indeed with an ancient castle and the Collegiate Church of St Mary as its chief landmarks.

We made haste to the church so as not to waste any time. The edifice is of a mixture of architectural styles, its chief glories being the chancel and the Beauchamp chapel. After viewing the church the newly-appointed organist and choirmaster, Andrew Fletcher described the history of the organ. He was reluctant to demonstrate it to us as he warned that the swell organ was dreadfully out of tune, this being due to the position of the department situated high up in the roof where it is subject to extremes of temperature. Notwithstanding, Mr Fletcher gave a demonstration which showed us how fine the organ sounded. Several of our members were able to try it out for themselves.

After lunch our journey continued on to Coventry. As we approached the city the streets were lined with people who were waiting to get to the fair; we received the impression that they were lining the streets to welcome us. When we reached the cathedral a few members went to the song school at the invitation of Mr Robert Weddle to observe and listen to a choir practice. After Mr Weddle had lectured the choristers on discipline he proceeded to put them through physical exercises, rolling the shoulders and mouth exercises to note but a few. Eventually they got down to the actual choir practice which on the whole was quite straightforward. Coventry Cathedral has forty boys and eight men, the boys providing both alto and treble parts. The result is a rather harsh tone to our southern ears, (no Anglican hoot here) and as you can imagine the men are somewhat overwhelmed by the boys.

Choral Evensong began with Mr Lowrey the sub-organist playing a choral prelude by Bach. The choir followed with an introit Hymn to the Trinity (Tchaikovsky), William Smith Preces and responses and the 150th Psalm (Stanford). The canticles were Charles Wood in D and the anthem Blessed Angel Spirits by Grechaninov. Evensong ended, Mr Weddle showed and demonstrated to us the magnificent Harrison organ; this is a large instrument delivering fantastic power and endowed with stops to play the whole range of music from Baroque to twentieth century.

We then viewed this modern cathedral, the chief glories being the stained glass and the gigantic tapestry of the Risen Christ in Majesty. Afterwards we took refreshment at the Cathedral refectory before embarking on our journey home. Altogether a very pleasant and well organized outing. We now look forward to next year's visit to Bristol Cathedral and other churches in that city.

RECITAL BY NICOLAS KYNASTON - READING TOWN HALL - 28TH MARCH 1973

by Peter Marr

Many will recall Kynaston's previous visit to Reading when his playing of Vierne gave us all some new insights into what it was all about. It was with some pleasure that one learnt of his return visit - but with less pleasure that one returned home after this Springtime recital. The basic reason for this was hardly Kynaston's technique in itself, but the result of it - a programme that, to me, at least, was manifestly unbalanced in the sense of producing a sense of indigestion in the listener. I forget now who it was who complained that in his day (the fifteenth century) contemporary German organists spent their time spinning notes at break-neck speed to little or no avail. In the same way, is there not something to be said for bringing the Toccatas into relief by tempering the wind somewhat? Was it not Frescobaldi who made the point that if you want your brilliant passages to come off, then pull things up beforehand and then they will?

So perhaps a matter of psychological programme planning more than anything else produced this reaction - or should I say lack of psychological Programme planning; I doubt the wisdom of blinding (metaphorically) one's audience by note spinning, however skilful it may be. But what a temptation if the technique is there!

Not many would feel comfortable plunging straight into the Toccata and Fugue in F to start a recital. This Kynaston did with mixed effect. It became messy both in articulation and registration except for his flawless pedal technique. To calculate the optimum tempo at Reading Town Hall is a craft that few have mastered at the beginning of a recital there. The fugue was miniscule at the start - one sees the point, although there is a strong argument for keeping the dynamic level reasonably high and letting the whole thing sing through. Instead, the temperature eased a little only to be artificially re-heated for the last page and a half. A curious mixture of styles, though I am quite sure, absolutely heart throbbing to many. Yet again, I personally found that the very thing that Willis did to join his swell flue work to the reeds (i.e. the use of the seventeenth in the swell mixture) palls on the ear, and it was a pity that he could not have used two mixtures of two ranks each, one without a tierce. The incessant edge that it produces can grate on the ear.

Max Reger's Trauerode offered some points of repose and the scheme of colour that Kynaston used came off, by and large. It was a pity that (beyond anyone's control) some of the reeds were so out of tune that one's mind turned to those parts of the Iron Curtain countries where the art of fine tuning has, shall we say, been mislaid. To return to Reger, Kynaston made the point and one was only too pleased that repose was able to put in an appearance.

Mozart's F minor Fantasia presents such problems of interpretation that there is no point in pulling it apart here. Kynaston took the bit between his teeth, particularly in the last section and "went". Some might think that to be the only option open. What gave me immense pleasure, however, was not the outflowings of rococo imperialism but Kynaston's masterly playing of the slow section. "What?" you may well ask, "Here is all that digital manipulation at break-neck speed and all you can do is to say that he played an easy section well." Precisely; yet it takes an artist and not a technician to get round that heavenly middle section, to pull it to pieces and to re-construct it before our very ears. And that is why the middle section is not 'easy'.

The second half of the programme was either bliss or a gross miscalculation - depending on the sort of person you are. The collective term for Toccatas eludes me, but I doubt any listener's ability to get the best out of pyrotechnics if it surrounded with more pyrotechnics. There was this feeling, unfortunately, that - great - "Let's rip", but like driving a car, speed can be intoxicating.

After rearranging the pieces from the original programme, Kynaston just kept the right side of the line in Jongen's Toccata, forgot that different colours do matter in the Durufle, and made us feel that the developers were about to descend in the countryside around the "Pastorale" of Roger-Ducasse. Behind it all, however, was his quite stupendous technique, and whatever I may have written above must be read in that light. Nicolas Kynaston perhaps is not always at home at Reading (who is ?) and none of the hair-splitting that some of us are prone to can possibly destroy our recognition of his immense skill and artistry.

No - I had not forgotten the Guillou. I am sure that many of the audience dismissed it. It brought out, however, the best in the recitalist and for those who might have doubted that an aleatoric "con" was concealing the facts of the case, I can assure them that its accuracy was only matched by the white-hot standard of its interpretation.

No prizes for the composer of the encore whose appearance was as welcome as the last hymn is to an organist on Easter Day. Is it not time for a Karg-Elert revival around these parts?

An address given by the Revd David R Price, Vicar of Winkfield, at the Thanksgiving Service for the life of Dr H Leslie Smith at Windsor Parish Church on Wednesday, 21st November 1973.

The second lesson read during this service (Colossians Chapter 3 vv 12-17) speaks of the quality of the Christian life. The true nature of the Christian, the ideal to which we all aim, is seen not in terms of success achieved or action done, and certainly not in terms of abstaining from things that keep us out of temptation, but in the quality of life attained. The standards are high: compassion, kindness, humility, gentleness, patience, forbearance, love and forgiveness. Yet these are not seen as separate qualities, but as summed up in the life, teaching and example of Jesus Christ. And so we are told in the final verse to remember that all we do and are is in the name of Christ and with thanksgiving to God.

It is this element of thanksgiving which is so central. All that we are and do comes from God, and today it is with thanksgiving that we remember the life of a fellow Christian through whom God revealed so much to us. I was delighted to see this service referred to as a Thanksgiving Service and not as a Memorial one. Memorials remind me of dead slabs, like those of marble which surround the walls of this Church, which may be of historic value in that they refer to people of importance in their own day, but mean little to me. Today we give thanks for more than a name, more than a memory of the past, more than a remembrance of certain activities achieved. We give thanks to God for the life of one who although now dead lives on through the inspiration he gave to many.

I want to look at three aspects of Leslie, inevitably through my own eyes, revealing something of what I have learnt of the purposes of God through him.

The Man of Music

It seems ironic that I who have not the slightest note of music in my bones should have been asked to give this address. Yet I remember many times sitting in the clergy stall in this Church marvelling as Leslie would translate what were to me only black symbols on paper into the most majestic music. Perhaps it was my lack of musical ability that made it seem all the more miraculous. As an organist and choirmaster he saw his place not as a soloist but as an integral part of the worshipping community of the Church in which he revealed a sensitive understanding of the needs of a congregation as well as a precision in playing. Many choir members, past and present, and worshippers in the congregations have been assisted in their worship of Almighty God through him. But this influence was felt not just in Church. At Windsor Grammar School, where he was Director of Music, he did more than just instil in boys a high standard of musical achievement. He gave them an understanding and an appreciation of music which for many must have been a foundation for years to come. As a teacher of piano and organ he had many private pupils, a number of whom now lead their own congregations in worship. He was an active member of

the Berkshire Organists Association, and Chairman of the Windsor Branch. There are few who can excel at music, yet it is a gift if used wisely and conscientiously that can affect the lives of many. We give thanks for the life of Leslie the musician.

The Man of Courage

Here I know that I have more authority to speak. Leslie had a strong sense of duty toward both Church and School as well as his family. Hardly ever did he take a Sunday off, and holidays had to be so arranged as to cause the least disruption to church life. Over the past 18 months this sense of duty has revealed itself with immense courage which affected those of us who were near enough to know what was happening. He refused to give in. It was as simple as that. He fought his illness all the way. When he had to enter hospital for a few days midweek it was always done with the greatest of secrecy so that he could return to church on the Sunday as if nothing had happened. He was loath to reduce his school hours or to cancel his private pupils. Those few who knew 18 months ago that he could not survive much longer were time and time again amazed to see how he battled against illness and somehow managed to get himself to Church to play often, I am told, with a dazzling brilliance. It was hard for outsiders to know what was happening, but I for one was deeply moved to see how his courage carried him on to the point three days before his death when, realising that his limbs would no longer obey him, he retired to his death bed with the words 'I give up'.

This courage brought out the courage in his family. Somehow they managed as a unit to give him the support to enable him to feel he could carry on. I will say no more than that Bridget did everything asked of her and can feel the satisfaction of knowing that she fulfilled her duties to the full as her friends are quite aware. We thank God for the example of his courage and the inspiration it has given us all.

The Family Man

There are not many families of 7 members that one would welcome into one's home at short notice. Yet we have always been delighted to welcome what we affectionately call 'The Smith Tribe' into our home because they are such a natural, happy and easily entertained unit. The simple things of life mean so much to them. Within his own family Leslie was a loving and devoted member, never too busy or remote in the world of music to devote time to their needs. We have a personal memory, so simple yet so typical which I would share with you. We invited the whole family to tea when living in Bachelor's Acre, and sitting in the garden we amused ourselves with the almost childish fun of making paper darts and throwing them across the flower bed, with Leslie as active as any. The secret was simple. Life was for living. It was a great adventure in which all could take part if only they were willing to do so. The Smith family will go on living to the full. I have no doubt of that. Never are words such as boredom, or

having nowhere to go heard in that household. Their lives will go on as a real memorial to a dedicated and inspiring husband and father.

We give thanks to God today. Leslie Smith had great qualities many of which I have not had time to mention. His life reflected first and foremost his devotion to his Master whom he served with such dedication. It was full of great qualities and through it we have seen glimpses of the glory of God. For the man of music, the man of courage and the man of his family let us give thanks to God. May his influence and inspiration live on in those who knew him, and may his family find the peace and consolation of Almighty God. May he rest in peace, Amen.

A TALK GIVEN BY MR MARTIN HOW AT THE 1972 HALF-DAY CONFERENCE

TRADITIONAL CHURCH MUSIC - Is it to be despised as a "middle-class culture"?

I remember speaking recently to some clergy in the Hackney area of London. After the meeting was over I tackled one clergyman who, it seemed to me, had purposely avoided being brought into the discussion. I put it to him that I would be most interested to hear of his views on what had been discussed. As I had suspected he had been greatly angered by the approach adopted by my friend and me: I cannot remember how he put it but it was either that he could not trust himself to keep his temper if he spoke or it was that he felt it was pointless discussing with two men such as ourselves. The reason? It was this: He felt that we at the RSCM were, as he put it, totally and completely 'unrelated'. Yes that was his word - 'unrelated'. We were "completely out of touch with anything but purely middle-class culture". We had "no idea of the ways and needs of Hackney". We two speakers had merely confirmed his worst suspicions.

Now this was not just a difficult or disappointed man speaking. As I found out afterwards he was one of the very best parish priests that one could possibly hope to find. Furthermore he was the first to apologise for his reaction to our words. He was ready to admit to the general frustration of trying to communicate through the traditional language of the church. Certainly this man was not just a young avant-garde freak. He was a man of some very definite experience.

One cannot just dismiss this good man's accusation of 'middle-class' or of 'unrelated'; many others feel like he does. Isn't there always the very real danger that representatives from an institution, from the 'establishment', may pretty quickly get completely out of touch with the real situation? How can one possibly know the needs and character of every area in the country? Isn't it natural that both of us may have presented a picture of fossilized fuddy-duddies? (I won't wait for your answer!)

Well, possibly we are out of touch; what I must go on to show is that there is a very real misunderstanding in some quarters and this is quite independent of whether my friend and I were or were not in touch with

Hackney. The misunderstanding is over the question as to whether our traditional church worship is to be condemned as mere 'middle-class culture'. Let me share with you how our conversation developed. Our critical friend was gracious enough to consent to a further private discussion.

He went on to tell me how his own church re-acted against this middle-class culture which people like myself would apparently seek to impose on all and sundry. In the first instance, people did not wear suits (I looked at my own rather sheepishly). People were encouraged to come in casual or working clothes (some people would be on shift work). The emphasis was on informality. Christian names were used. It was friendly and not stuffy. Coffee was served in church.

Now of course the scene painted will not be unknown to many of our readers; how can one possibly condemn such excellent features of Christian worship? I waited for further evidence that here was something quite new; something which represented a real departure from all that my friend and I would recognise as traditional church going. I decided to pose a question:

"You do have the Parish Eucharist, I suppose?"

"Oh, yes."

"Then what words do you use? You will not presumably use the Prayer Book or Series II for this usage would hardly be in keeping with your efforts to free yourself from middle-class culture and formality."

"Yes we do in fact use Series II."

"Well, good heavens! Blow me down! What could possibly be more middle-class culture than, say, Series II?"

To give our friend his due, he did immediately say that he agreed that Series II was rather middle-class but he added that he had no option - there was no alternative. Even so, how on earth can he sustain his argument that it is we musicians who are responsible for the middle-class element in our worship? - we musicians, that is, and no one else (not the liturgiologists as well, for example!)

My critic was honest enough and his aspirations are surely noble. Later on when I went to his church I saw things that are not highly relevant to our present discussion but things which were excellent in themselves. I will tell you of them in a moment.

Meanwhile, what do you think of this situation? We church musicians are blamed for imposing middle-class culture on unwilling subjects, yet the words are apparently accepted (until one offers a challenge) as being not middle-class - at least not to the extent as to merit blame as in the case of we musicians!

Is it honestly supposed that the words of Series II, let alone Cranmer's collects and what remains of the old 1662 Liturgy, are anything other than highly sophisticated literature? Whatever one thinks of Series II or

Series III no one could really pretend that we are really using common everyday speech as would be heard on the factory floor. In Series II and III we are in fact employing, as we always have done, a literature art-form which is still very sophisticated in style and by no means devoid of technical language. Furthermore, the style is not even now totally lacking in poetry and imagery, no matter what some would say.

What of we musicians? We come in at this point. We provide music for a literary art-form which is already given us. We provide stylized music for stylized language; - the language of the liturgy, of the psalms maybe, and of the Bible. The Bible, be it noted, provides us often enough with sheer poetry, not mere prose. So the musician clothes the words which are so often stylized or poetic. The words of everyday informal conversation seldom require to be set to music.

The musician, moreover, has another art-form presented to him in worship and to this, as with the case of the words, he must also respond if he is at all sensitive. I speak of architecture. The building, the architectural setting, cannot be overlooked. People are much more sensitive to the atmosphere of a building than we care to think. We continue to live in an age where the eye is more receptive than the ear. People do not always want to be informal in a formal building - not by any means. Children, for example, love formality and ritual and can express themselves through such media. If we wish really to be thoroughly and completely informal in worship then surely we must move out of our neo-gothic buildings - I don't know. What I do know is that I for one do not believe we really want to be completely informal. How can humans communicate collectively at any depth without some kind of formality and ritual? Yet if we speak in artistic terms like this, how quick people are to accuse us of middle-class divisiveness. They say that formality, ritual and sophisticated art-forms are to be condemned as out-of-date middle-class culture unrelated to modern needs. How wrong they are - in so many respects!

But wait! We are due to visit a church in the back streets of Hackney. If you had arrived as I did, rather earlier than might be one's custom, you would have had time to see the neglected, dispirited exterior of the church. If you thought a decaying churchyard and an untidy notice-board were symbols of a dying church, here was the exception that proved the rule. Once inside the church one could not help but feel "There is life here".

After a friendly welcome one notices the meeting of sidesmen taking place in the side chapel and one notices, too, their youthfulness, and their obvious experience of manual working conditions. Now let's see how we worshipped at Evensong without being involved in so-called middle-class standards!

Would you believe it? - the organist played Bach before the service! Everyone took to their seats with no obvious informality and the service continued with the best of our traditional hymns ('All creatures of our God and King', or the other words to the same tune - memory fails me). Then a hymn from One Hundred Hymns for To-Day followed; 'Tell out, my soul' - the setting of the Magnificat in hymn form. No chanting,

except for the Nunc Dimittis. No singing of the second set of Responses. Collects said. Seats faced slightly inwards. All very sensible and ... everyone sang! Young people too - but they all sang thoroughly traditional and sophisticated hymns.

The format, then? Only ask people to sing items which they really can sing, and let these items be of the best.

After the service I discovered the two curates were both ex-choir school choristers and one of them took congregational practices every so often - excellently I would imagine. Certainly his delivery of the service was a model.

But how ridiculous! How incredible that this church should claim not to be middle-class! Surely to talk in these terms is an irrelevance. One could even say it was middle-class, but let that go. Was it Percy Dearmer who once said "Bad art in bad worship"? (I quote from memory). Certainly this church has good art and good worship and as such has much to share. The organist, by the way, was out of one of the London Colleges! Just how silly can we get over our attempts to pretend to others that we are not middle-class? Has it really anything to do with it?

Jennie Lee saw that music, at any rate, is no longer the preserve of the privileged or of one particular social class. Traditional Christian worship over the ages had used all the arts and no one could accuse the Roman Church at least of having been middle-class. Good art (whether music, architecture, poetry or painting) thank heavens, belongs to no particular social class. More to the point is that the traditional upper middle and higher classes in England at least have had an extra large share of thoroughly poor and bad art. So you might say that what is in fact typically middle-class is bad art and bad worship.

It is probably almost impossible to have really alive corporate worship without art of some kind (good or bad, pop or trad) even if that art is not consciously thought of as art (like the movements and gesture seen in sitting, standing, bowing the head for prayer etc.)

Certainly if this art is limited to the spoken word or to literary form it is extremely doubtful if children, not to mention many others, will ever be fully involved. In spite of what some may think, really good art in worship, in the form of music and movement, can and does involve people, especially young people (but more of this another time).

Where there is to be response and communication of deep religious experience, where experience of Love is to be shared, words alone will never suffice. That is why in Christian worship we need art: art in the very medium of communication at depth. Sharing of the Love of God needs art of every possible type as its medium of communication. Is this what worship is all about - response and communication at depth? Are our own lives perhaps the incarnation of art? (Christ the supreme artist - a thought worth developing. We use architecture, movement, music, light, colour, touch, taste - even smell; and all this often in highly

sophisticated stylized forms - as the Tractarians showed in working-class districts. Is it the middle-class, or any social class, who have the sole rights to understanding art?

Music is an international, inter-race, certainly inter-class, language. All types of music will be needed if we are to fully share the sum total of Christian experience and truth. The Holy Spirit does not enjoy a monopoly of any one particular form of music - neither folk song, nor highbrow music. Both forms can and do ring true for ordinary people, but what is right in one context is not necessarily right in the other.

I believe the people of Hackney are no different in all this - at least so I would judge by the inspiring response of a certain congregation in Hackney who made me feel so welcome and so involved (even if one did miss the presence of the choir-boy age-group, i.e. the really young people). Actually, there would have been no specific job for them to do - the worship was adult; but never mind about that for the moment.

And you - and your church? What's the message? Here it is: Don't be brow-beaten into thinking that you cannot have good art without being socially divisive.

Good art and living worship is for everyone, regardless of social class. People of all backgrounds can enjoy good art; they can all use it in worship if allowed to, and if they are helped to do so. Don't deny people these things or it will surely be a case of "Your God is too small".

* * * * *

GOOD HOUSEKEEPING

Visiting a few organs over the years one member has been surprised at the state many organists allow their consoles to get into. Most obvious are grubby white keys. A few minutes with a piece of clean rag moistened with methylated spirit will produce astonishing results. Polish off with a dry duster and you will find the keys so different to the touch. While you're at it don't forget the black keys and stop labels, and then if you feel encouraged by the result you may like to restore the console fittings using linseed oil sparingly (no meths here!). When the tuner is due be sure to leave him a note of any action faults. Preventative maintenance can keep your organ in good working order and so put off the evil day when your church may be unable to face up to a major overhaul bill.

RECITAL BY MONIQUE DEVERNAY AT READING TOWN HALL - OCTOBER 10TH 1973

by a trio of members

A Concert Pianist appeals to an audience through the subtleties of technique allied with personal virtuosity. Similarly so are string players plus a higher degree of emotive interpretation by which we can identify a particular artist. With a different technique organists are unable to present what in other spheres we may refer to as a moving performance. This may be debated as a matter of mechanics apart from which, excluding sheer virtuosity, the one adjunct that distinguishes the playing of one organist from another is his or her control of registration. Such was our impression listening to the outstanding performance by Monique Devernay. Here was an artiste indeed, handling a romantic though formidable Willis, and in turn convincing us that we were listening to a spiky classical, a Cavaille-Coll, or a Father Willis. Some among us may have yearned for the more anglicised treatment of Stanley and Wesley, but it was nevertheless a refreshing experience to hear them played a la francais, or should it be E.E.C ? Benjamin Britten's unum magnum opus for the organ - Prelude and Fugue on a Theme of Vittoria is of colossal structure and gave us our first real thrill of the evening with more to come. The first half of the programme closed with that scintillating Diversion for Mixtures by Francis Jackson, and those of us who have a copy, albeit in showroom condition! know the standard of technical expertise, not to mention association with the avant-garde necessary to be able to include it in a public recital. After the customary scramble for coffee we settled firmly in our seats and fastened our seat belts for an expeditionary flight into the unknown realms of Edouard Devernay, and whoever could pilot us more devoutly and authentically through these works than the composer's own daughter? The Symphony No.1 in F minor was inspired during Devernay's stay in hospital after being wounded at Verdun. The Toccata forming the last movement is dated 1918 and carries the motif of victory woven around the sound of the ringing bells of the city. In lighter vein we were offered an Intermezzo followed by what might be called a descriptive piece Le Miracle de la Tempeste subtitled as a paraphrase on the Gospel for the fourth Sunday after Epiphany, Christ calming the tempest. Quite naturally there was an episode of stormy weather arising out of an excursion on a tranquil Galilean lake, the whole terminating with a great calm. Is it possible that the presence of St Peter among the crew inspired the tang of a modal influence? This was more evident in the Interlude on the Antiphon "Ave Maria", a peacefully ethereal piece carrying a devotional melody. The final work in this quite strenuous recital was the Piece Symphonique O Filii et Filiae developed from an improvisation on Easter Day 1948. It was in fact Devernay's last composition at a time of failing health. The tune of the wellknown Easter Hymn is set out on a broad canvas, exploiting variations and a Toccata. As implied at the opening of this commentary Mlle Devernay is quite naturally a typical French recitalist, painstaking to the last glance towards the stop jams, completely unhurried in selecting stops that provide the recipe for Cavaille-Coll cuisinerie. So ended a most satisfying performance for which the small audience energetically accorded (and recorded) their appreciation. A word of high praise is due to Mr Reg Figgins for the indefatigable way in which he overcame the most daunting trail of impediments, not to mention the climb with equipment into the roof of the Town Hall to record the master-tape from which the official disc will become available some time during this year.

READING TOWN HALL 1973 ORGAN RECITAL ACCOUNT

NICOLAS KYNASTON - 28TH MARCH

Sale of programmes (338)	£16.90	Hire of Town Hall	£17.00
" " tickets at door	51.90	Reading C'cil of the Arts (sub)	2.10
ditto per		Music purchased	5.50
Jas.Golder Ltd. £64.85		Advertising:-	
less commission 3.24	61.61	Musical Opinion Ltd	£5.00
Ditto per Gary I.A.H.Turner	20.40	The Musical Times	10.00
Ditto per		Evening Post	28.80
R.P.J.Pepworth £60.20		Posters	32.00
less postages etc 5.00	55.20	Daily Telegraph Ltd	17.00
	£206.01	Berks Three Paper Group	23.40
			£116.20
To deficit	47.54	Fee - Ibbs & Tillett	116.20
		Gratuities	60.00
		Printing programmes, tickets etc	8.00
		Able Printers	44.75
	£253.55		£253.55

MONIQUE DEVERNAY - 10TH OCTOBER

Sale of programmes (178 @ 10p)	£17.80	Hire of Town Hall	£17.00
" " tickets at door	32.00	Bank Charges	.14
Ditto per Miss D.M.Griffin	1.20	Gift to Monique Devernay	25.00
Ditto per Pickfords Ltd. £19.80		Gratuities	6.00
less commission 99		Advertising:-	
£18.81	18.81	Musical Opinion Ltd.	£9.00
Ditto per R.P.J.Pepworth 53.00		The Musical Times	5.00
less postages etc .98		Berks Three Paper Group	36.40
£52.02	52.02		50.40
		Southern Arts Assn Sub.	5.00
		Reading Corporation - Flowers	7.15
	£121.83	Bouquet - Monique Devernay	2.65
		Refreshments - Mrs M.M.Crane	5.00
To deficit	45.86	Printing programmes, tickets etc	49.35
	£167.69	Able Printers	
			£167.69

SUMMARY

1.1.73 Barclays Bk Ld balance	£43.77	28.3.1973 Deficit on Recial	£47.54
Withdrawn T V T'tee Bank	3.77	10.10.1973 ditto	45.86
ditto	50.00	Balance in hand Barclays Bk Ld	4.14
	£97.54		£97.54

THAMES VALLEY TRUSTEE SAVINGS BANK

	Ordinary a/c	£28.25 plus interest 20.11.1973 40p	= £28.65
ditto	S.I.D. A/c	£204.51 as at 31.12.1972	
	Less above	53.77	
		£150.74	
	Plus interest	10.89 20.11.1973	
		£161.63	

Notes on the talk given by Mr Lionel Dakers at the
Half-Day Conference April 28th 1973

LIONEL DAKERS - Born 1924 at Rochester, Kent. Pupil at York Minster under Sir Edward Bairstow. After army service in the last war, continued his studies at the Royal Academy of Music in London. Assistant Organist St George's Chapel Windsor 1950-1954. Subsequently Organist of Ripon Cathedral until his appointment to Exeter Cathedral in 1957. Recently relinquished his post at Exeter to become Director of the Royal School of Church Music.

Mr Dakers began his talk by telling us about the work of the R.S.C.M. in the Exeter Diocese, a very rural diocese. At first there was very little contact between the cathedral and the diocese, and his ambition was to bring the choirs together in choir festivals, singing in different churches and meeting new people. Much was to be gained by singing under expert guidance, learning new methods and enjoying good music. The basic principle was for choirs to look towards the Cathedral as their Mother Church. Festivals in the Cathedral gave choirs valuable experience, and single choirs were invited to sing evensong during the holidays. Continuing, Mr Dakers said that when he first came to Exeter and started choral festivals with mixed choirs the standard was not very good but as the years passed more choirs became involved and the standard improved considerably, especially in the art of psalm-singing. An additional bonus gained from these festivals was a growth of interest in music from among the clergy. Mr Dakers concluded by inviting all choirs to make use of the R.S.C.M. even if not affiliated.

SURELY, 'TIS AN ILL WIND

During the morning of Thursday July 5th, Miss Evelyn Goodship, Albert Barkus, Leslie Davis, Donovan Jones, Bert Rivers and Gordon Spriggs forgathered at the Town Hall and presented to His Worship the Mayor of Reading, Alderman Jack Price a petition bearing 7,000 signatures supporting the Association's effort to save the Town Hall Organ for Reading. Our representation was most courteously received and later acknowledged by the Town Clerk. At a subsequent meeting of the Town Council our deep concern and responsibility towards the Father Willis masterpiece was duly respected. It seems ironical that at that date the proposed levelling of the Town Hall site was scheduled for completion by late 1976, and now, due of course to more far reaching implications the organ is likely to remain intact within its honoured birthplace for perhaps another decade. While we must not revel in any sense of triumph arising from the dire consequences of inflation we may at least enjoy a temporary truce with the authorities.

HOLY TRINITY AND GEORGE PETTENGELL

Some reminiscences by Leslie Davis

News that the old Gray & Davison at Holy Trinity Church Reading is to undergo a major rebuild set my mind back half a century to my first organ lessons from George Pettengell. In early childhood I remember being fascinated by the rich and reedy tone of the full swell; I hope the unique tone of this department will be preserved. Pettengell was undoubtedly a good player, and very much at home on the Town Hall Willis whereat he was in demand for the odd recital, particularly at political meetings which were well attended before the days of established radio. A great admirer of Arthur Meale and the young George Thalben-Ball he very adequately emulated the former in presenting his own version of "The Storm", all very carefully devised, and drawing those telling effects from the T.H.O. which Reginald Porter Brown has more recently revealed to us in his inimitable "Sailor's Story". George Pettengell was a musician with a prodigious memory and hymns and psalms were accompanied from words-only editions, a most disconcerting situation for an aspiring assistant. He could extemporize freely and was an acknowledged master of improvisation, an art he was able to exploit to the full during the progress of High Mass. During the period of which I write, Holy Trinity under the vicariate of Archdale King could be described as a fashionable church with large congregations, well staffed, full ceremonial and supported by a large choir. Several settings of the mass were sung en rota - Schubert, Palestrina, Dvorac, Viadana and others. On special occasions the organ was augmented by the string section of the Vaudeville Cinema orchestra which as some of our older members will recollect functioned under the direction of M. Edouard Parlovitz. I shall never forget excerpts from Parsifal, and Bizet's Agnus Dei played by this combination as a prelude to service, and how enchanting it was to hear the strings backed by the rich tone of the vintage Gray & Davison. Although this organ made its debut at the Great Exhibition of 1851 the console now presented a sorry appearance, many stops without labels and two without knobs. It was then hand-blown and organ practice began by securing a blower, fetching the loft key from the organist's home and carefully returning it afterwards. This human blower business worried me as a lad, I associated it with the torturous treadmills in existence before the days of prison reform, and feared lest I might one day bring about the collapse of my co-operator. The organ had a single pair of feeders and blowing was a very heavy task. Even in later years at Sonning I felt uneasy when after a well-stopt voluntary I would see the two stalwarts emerge, towelling off the sweat of their labours and hastening to replace the fluid loss over at "The Bull". From this short digression I must return to George Pettengell. He was an inveterate smoker and would frequently disappear during the sermon for this indulgence. If a short sermon upset his timing I would start the next hymn; he would soon return in haste,

slide along the bench and take over the controls in flight - a skill we developed with some degree of personal satisfaction. Playing for High Mass and following the ritual from a west end 'cliff top' gallery organ via a mirror was a complicated job, but I cannot remember G.P. making one of those typical slips to which at least his pupil has been prone. Sadly, in later life he entered hospital with a disease affecting one foot, this became progressive and despite amputation eventually brought about his death. He lived in an era when organists were more regarded as local characters, and his contemporaries will be remembered in such names as Edward King Deacon (Caversham St Peter), J. Edward Garrett (All Saints), Edward O. Daughtry (St Mary's), Percy Scrivener (St Giles), W. Probert Jones (Earley St Peter), A.C.P.Embling (St Laurence), F.C.V.Davis (Tilehurst St Michael) and others who dedicated themselves to life-long terms of office.

When completed during 1974 the organ at Holy Trinity will assume the following specification. The work is being undertaken by Derrick Carrington and Richard Barrell Organ Builders.

GREAT		SWELL		PEDAL	
1. Quintadena	16ft	1. Stopt Diapason	8ft	1. Open Diapason	16ft
2. Open Diapason	8ft	2. Keraulophon	8ft	2. Grand Bourdon	16ft
3. Stopt Diapason	8ft	3. Principal	4ft	3. Octave	8ft
4. Octave	4ft	4. Nason Flute	4ft	4. Flute	8ft
5. Twelfth	2.2/3	5. Recorder	2ft	5. Fifteenth	4ft
6. Fifteenth	2ft	6. Sesquialtera	II	6. Mixture	II
7. Furniture	IV	7. Sharp Mixture	III	7. Trombone	16ft
8. Trumpet	8ft	8. Hautboy	8ft	8. Shawm	4ft
Usual Couplers		Tremulant			

* * * * *

MUSIC RECEIVED

The large number of copies received precludes anything like a detailed review but they have been on exhibition at our meetings wherever possible and are available for inspection from the Editor.

Oxford Anthems:-

A.296.	I will not leave you fatherless	Ignazio Donati
	s.s.a or t.t.Bar.	c.1585-1635
A.292.	Adoramus te, Christe	Orlando Lassus
	s.a.t.b. (unacc) 4p	1532-1594
A.297	Like flowers, like roses bloom to crowns	Giavanni Battista
	s.s. or t.t.	Crivelli c.1585-1660

A.298.	Sing we merrily s.s.a.t.b. (unacc)	Adrian Carpenter
A.300.	Thou O God art praised in Sion s.a.t.b. 13p	Ian Hare
A.294.	Bow down thine ear O Lord s.a.t.b. 25p	William Haynes 1705-1777
A.295.	Ave Maria s.a.a.t.Bar.b. 15p	Robert Parsons
A.301.	The law of the Lord s.a.t.b. (unacc) 5p	William Mathias
A.304.	Lift up your heads O ye gates s.a.t.b. 10p	William Mathias
A.305.	The Lord's Prayer s.a.t.b. (unacc) 5p	Robert Stone 1516-1613
A.306.	Most glorious Lord of lyfe s.a.t.b. 10p	David Lloyd
A.307.	O Clap your hands s.a.t.b. 10p	John Rutter

Oxford Easy Anthems:-

E.132.	He that is down needs fear no fall s.s.a. 6p	William Harris
E.133.	Our day of praise is done s.a.t.b. 6p	William Harris

Oxford Choral Songs:-

X.235.	Christus Resurgens s.a.t.b. (unacc) 20p	Robert Sherlaw Johnson
X.237	O Men from the fields s.a.t.b. (unacc) 6p	Edgar M. Deale

Tudor Church Music:-

TCM.3.	Ave Verum Corpus (Revised) s.a.t.b.	William Byrd 1543-1623
TCM.6.	Ascendit Deus (Revised) s.s.a.t.b. (unacc) 13p	Peter Philips c.1565-9.1635
TCM.26.	Miserere Mei s.a.t.b.b. 10p	William Byrd 1543-1623
TCM.29.	Laententur coeli (Revised) s.a.t.b.b. 13p	William Byrd 1543-1623
TCM.37.	Almighty God, who by thy Son s.a.a.t.b. (Revised)	Orlando Gibbons 1583-1625
TCM.31.	Rorate caeli desuper s.a.a.t.b.	William Byrd 1543-1623
TCM.71.	Out of the deep (Revised) s.a.a.t.b. 10p	Thomas Morley 1557-1603

Oxford Church Services:-

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|--------|--|-----|---|
| S.596. | Magnificat and Nunc Dimittis
s.a.t.b. | 30p | William Mathias |
| S.601. | Jubilate Deo
s.s.a.a.t.t.b.b. | | William Walton |
| S.602. | Magnificat and Nunc Dimittis
s.a.t.b. | 20p | Peter Aston |
| TCM.53 | Te Deum and Jubilate
s.a.t.b. | 30p | John Farrant (elder)
c.1575 |
| S.604. | Communion Service Series 3
Unison (opt.s.a.t.b) | 10p | Christopher Dearnley
and Allan Wicks |

Banks Music Publications:-

- | | | | |
|--------|--|----|-----------------------|
| ECS.3. | Anthem: Jesus send us peace
s.a.t.b. | | Andrew Wilson-Dickson |
| ECS.5. | The Nativity
s.a.t.b. (unacc) | 5p | Andrew Wilson-Dickson |
| ECS.7. | Tomorrow shall be my dancing day
s.s. | 5p | arr: Andrew Carter |
| ECS.8. | Eastern Monarchs
s.a.t.b. (unacc) | 4p | Peter Melville Smith |
| ECS.11 | Cradle Carol
s.s.a.t.b. (unacc) | 4p | V. Neandri
1609 |
| ECS.14 | Lullay, lullay, thou lytil child
s.a.t.b. (unacc) | | Ward Gardner |

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|---|----|------------|
| Communion Service Series 3 | 9p | W. H. Rowe |
| Unison (s.a.t.b.) | | |
| Published by J.B.Cramer & Co., 99 St Martin's Lane, London, W.C.2 | | |

Organ Music:-

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| Organ Music for Manuals. Books III & IV | Edited by C.H.Trevor |
| Organ Music for Services of Thanksgiving | Edited by C.H.Trevor |
| Four Sketches. Robert Schumann | Edited by C.H.Trevor |

Other publications:-

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| Oxford Music - The First Fifty Years 1923-1973 | 30p |
| Anthems for Choirs - Fifty anthems for mixed voices Ed. by Francis Jackson | |
| Amateur Conducting | Imogen Holst |

THE ORGAN CLUB'S VISIT TO READING - 19th MAY 1973

This was not their first visit, for they came for a half-day in 1952, and were taken to Greyfriars, Sonning Parish Church, and the Blue Coat School. There seems also to have been a visit round about 1930 - and as far back as that there were forebodings about the future of Reading Town Hall organ!

In case some readers do not know what the Organ Club is, it is a very active fellowship of organ experts, players, and lovers, with a membership of over 800 drawn from London, the provinces and overseas, who visit and try organs far and wide, occasionally running a continental tour. It was formed late in 1926, and Henry Willis III was the first President. Members are kept informed by means of the Organ Club Journal, issued every other month, and they have access to the Club Library (now housed at the RCO) which over the past 45 years has acquired copies or originals of practically every book, publication and photograph remotely connected with the King of Instruments, not forgetting the Club's own fascinating Handbooks, No. Six of which is still available at a modest price to anyone on application. Like our Association, the Club is well worth joining - and deserves a bit of free publicity!

The visit on this occasion was a whole day one, and because nearly 80 people were expected - and came - it could not very well be thrown open to all our members. We laid on seven of our most interesting organs, from St. Mary's at 11.15 am (where our President and Mr. W. E. Masser welcomed them) to Trinity United Reformed, which they left at 7.15 in the evening, but the day ran so smoothly, and everyone's playing was so musicianly, that it was enjoyable and refreshing; it certainly revealed once again how well off we are in Reading for good and varied instruments.

From the 4m 1936 Willis at St. Mary's the party, led by their President, Mr. Norman Taylor, moved across to the Town Hall - the star attraction, of course. Here Mr. Barkus demonstrated, and the visitors were greatly impressed. One of them, Dr. James Boeringer from Pennsylvania, subsequently wrote from USA two powerful letters to our local papers (a different one to each, which was very good of him) supporting our campaign to save the organ. Another expert offered suggestions about dismantling and storageif and when.

After a lunch break we were able (the first time for years!) to get at the 3m 1741 Byfield/1951 Hele at St. Laurence's, and liven up their Christian Aid art exhibition, but unfortunately Mr. Robin White, appointed organist only the week before, could not be there. Then on to Greyfriars, where our visitors were intrigued by the history of the church and the versatility of the exciting 1939 11-rank Compton. Tea was served in the smart new West End before the party proceeded to All Saints' to enjoy Mr. Roy Nash's fine 3m Willis/HNB with its Tromba Unit added by Osmonds in 1968. Still eager for more, they next descended upon St. Giles' where Mr. Peter Marr revealed the charm of the unspoilt 3m 1867/88 Walker organ in a profoundly moving performance of a Howells Psalm Prelude.

Your humble reporter, who organised and guided the day's proceedings, had anticipated a vile headache long before reaching the last organ, but here, as everywhere else, the quality of the playing had quite the opposite effect, and Mr. Barkus (now wearing his 'Trinity Congregational' hat) must have listened with great pride as the visitors played the 1913 3m

Binns over which he has presided with such distinction for the last forty odd years, and which was for a very long time the only recital organ in Reading.

Thanks are due to those who co-operated to make this a most successful day, and it is a pity you could not all have been with us.

FGS

OTHER ACTIVITIES - RECENT AND FORTHCOMING

The Music Festival at Christchurch in 1972 was followed by one at All Saints' last year from 29 May to 11 June, planned on similarly generous lines and including several distinguished performers. It receives notice elsewhere in this issue, and reflects great credit upon Roy Nash and his fine choir.

At Christchurch too there was a concert on 21 June by the Wessex Trio, directed by Martha Kingdon-Ward, and another on 3 October by the Basingstoke Male Voice Choir, conducted by Ron. Eley.

The St.Giles' Centenary celebrations continued into the beginning of 1973; and in the spring the Arion Orchestra played a programme containing an organ concerto by Corrette (early 18th cent.) with Peter Marr as soloist. In the autumn the Beethoven Mass in C was sung for St.Cecilia's Day. Mr.Marr was busy in June and July accompanying the Damon Ensemble in Peter Wishart's opera "Two in the Bush" at Leighton Park School; the composer was present, and the Daily Telegraph gave it a good write-up. The Damon Ensemble is also contributing to the St.Joseph's Convent series on 8 May this year a programme "800 Years of English Song." This follows an illustrated talk "The Music of Speech, and the Speaking of Liturgy" by Dr. D.Crystal (Reader in Linguistics, Reading University) on 7 March, and is in turn followed on 1 July by Peter Marr, the school's Director of Music, ~~pp~~

Following the 175th Anniversary celebrations in December at St.Mary's Castle Street, the Arion Orchestra will be playing a Bach programme there on 6 July, around which it is hoped to build a Bach week. The Rev.Robin Leaver, the Incumbent, has been editing the first English version of the Funeral Sermon for Heinrich Schutz, to which the composer himself had contributed beforehand! Mr.Leaver is to be congratulated upon being elected in October last year to Honorary Membership of the Riemenschneider Bach Institute; membership is very exclusive - mostly German - and includes Marilyn Mason whose playing we so much enjoyed at the Town Hall.

Also to be congratulated is Hugh Rowe, who happened to be writing a setting for Series III just at the time the Caversham clergy were desperately looking round for something straightforward, tuneful and singable. He has produced a gem, which has now been published by Cramer's. (See Music received).

Two other publications to arouse local pride come from Hinrichsen's Peters Edition; the Fantasia by Arnold Cooke written specially for Peter Marr's opening recital on Shinfield Parish Church organ ten years ago, and Four Mediaeval Pieces (the earliest c.1320 from Robertsbridge Abbey in Sussex) discovered and elucidated by Peter Marr.

Finally, two of our members are contributing learned articles to the new (6th) edition of Grove, but at this stage it might not do to mention details.

~~pp~~ on "Pop Music - for Better or for Worse?" (sorry!)

FGS

FINANCIAL STATEMENT

Proposed for adoption at the ANNUAL GENERAL MEETING on 23rd February 1974

INCOME AND EXPENDITURE ACCOUNT for the year ended 31st December 1973

<u>EXPENDITURE</u>		<u>INCOME</u>	
Capitation fees 200 @ 7½p	£15.00	Subscriptions:-	
Quarterly Review & Delivery charge	99.44	132 Reading	£132.00
"Berkshire Organist"	28.23	Additional	2.75
Annual Dinner £96.14		5 Reading (Students)	2.50
Less excess £92.40	3.74	24 Newbury @ 50p	12.00
Syllabus & Postages	12.70	32 Windsor @ 35p	11.20
Expenses of Meetings etc	7.57	193	£160.45
Hon.Secretary's postages	21.60	5 Honorary	
Hon.Treasurer's postages	6.62	198	
		Half Day Conference	£11.78
		Less receipts	7.65
		Warwick etc Tour	£28.95
		Less receipts	28.86
		Donation - Mr. R.J.S.Alder	50.00
	£194.90		£214.67
Excess income over expenditure	19.77		
	£214.67		£214.67
Benevolent Fund	25.26	Benevolent Fund	25.26
	£239.93		£239.93

BALANCE SHEET

General Fund A/c			
as at 31.12.72	£25.38		
Surplus for year			
31.12.1973	19.77	Balance in hand at:	
	£45.15		
12 Reading subscriptions		BARCLAYS BANK LIMITED	
paid in advance for 1974	12.50	64-65 St.Mary's Butts,	
1 ditto for 1975	1.00	Reading	£60.15
2 ditto (Student) 1974	1.00		
1 ditto ditto 1975	.50		
	£60.15		£60.15
		L. PRATT	
		Hon.Treasurer	7.2.1974