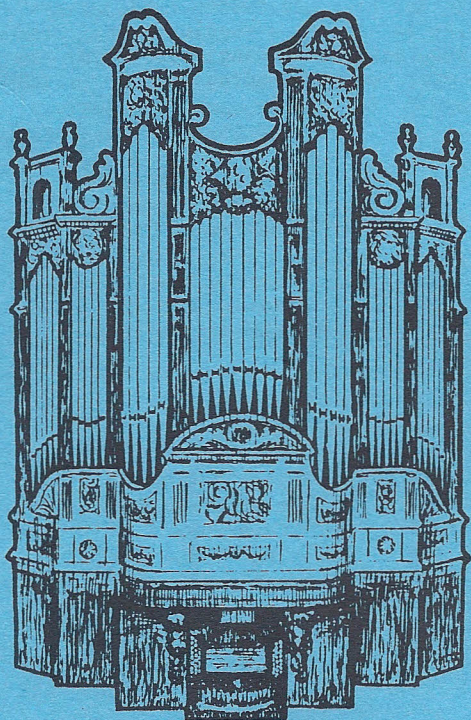


The Berkshire Organist



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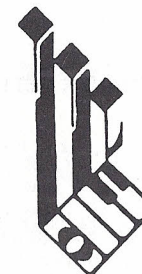
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THE BERKSHIRE ORGANISTS' ASSOCIATION was founded at a meeting held on 19 April 1921. This was arranged by Mr P.R. Scrivener (Founder President) and Mr A.H. Lusty, and was addressed by Dr Prendergast, Organist of Winchester Cathedral.

The Association was affiliated to the then National Union of Organists' Associations and the Annual Congress of the Union was held in Reading in 1927. At this Congress the Benevolent Fund of the Association was founded under the auspices of Sir Hamilton Harty, the President. By 1929 the parent body had become the Incorporated Association of Organists and in 1953 its Congress also came to Reading.

The Annual Half-day Conference of the Berkshire Organists' Association was founded in 1932 and the Reading Town Hall Celebrity Recitals commenced in 1965.

During the intervening years branches were established at Newbury, Windsor and Abingdon. The first two branches have become separate Associations and the Abingdon members were subsequently transferred to the Oxford Association.

The Association holds ten meetings each year. These vary from lectures and recitals to social events and outings to organs of interest. Communication with members is mainly by means of the Newsletter which appears five times a year. In addition The Berkshire Organist has, since 1948, provided an annual account of the Association's activities and also included reviews and articles on church and organ music, together with a list of members. Members also receive the Organists' Review, a quarterly publication of the Incorporated Association of Organists.

The Berkshire Organists' Association also exists to help and advise member organists, and to assist in the location of deputies. It takes a keen interest in safeguarding and promoting the organ of Reading Town Hall, an important Father Willis instrument, and in 1982 it published a well-received Symposium on this. It subscribes to the British Library, Lending Division, which allows members to make use of the facilities offered by that Division, in particular the loan of music.

A MESSAGE FROM THE RETIRING PRESIDENT

As I come to the end of my term as your President I would like to thank very sincerely the officers and members of the Council for the hard work and time which they have given to the Association. The fact that our programme covers a wide range of topics related to organ and Church music speaks for itself. I am sure that you will all continue to support Chris Hood as he takes over as President.

I was thinking the other day about all the changes which have taken place in our lives in recent years. In the world of Church music there have been new liturgies in Anglican and certainly in the Methodist Churches. These have been radical changes and have not been liked by everyone.

In hymnody we have many new hymn books and, whilst a good number of the old favourite hymns have been retained, much new material has been included. Many of these new hymns are based on folk tunes and are written with guitar accompaniment in mind. I am conscious of the fact that very many of the younger members of our congregations much prefer a more modern style of hymn, and if we are to have a Church of tomorrow these are the people whom we must attract.

What then should we as organists and choirmasters be doing to help and encourage the young of today in worship? However much we may dislike the use of modern hymns and guitars, perhaps we should encourage this style of worship occasionally, though not, I hope to the exclusion of all else. One can never tell whether a mixture of old and new may inspire a youngster to take part in the musical life of the Church, and eventually become an organist - we shall certainly need them.

Derek Guy

THE BENEVOLENT FUND

With the generous support of members and friends we have been able to send up the sum of £52.69 for the past year. I do thank you all for your help, and earnestly beg of you to give the same encouragement to the next Benevolent Steward.

Also, we still have one or two Bach Organ Records for sale at Bargain Prices. Please contact the Benevolent Steward and further augment our efforts.

A.E.R.

THE TOWN HALL ORGAN

A year ago we reported that, after that threat of a mezzanine floor had been soundly beaten, the organ and hall really did seem safe from any further attacks by the politicians. But, believe it or not, that same threat has reared its ugly head AGAIN.

During the autumn last year the Organists and the Civic Society had to dash into action once more under the indefatigable leadership of our good friend Mr Martyn Reason, with yet another petition and all the campaign work behind the scenes, to urge the Council not to throw away the vast sum of £85,000 merely to gain a miserable 650 square feet of floor space for the Art Gallery extensions. This renewed proposal to carve up the hall and ruin the organ would have necessitated a Public Inquiry, in which case we should have been in a strong position, having some while ago lodged with the Department of the Environment a very full account of our 14-year fight to save the organ. But it would have landed those of us involved with a huge amount of extra work and expense. It was a very near thing; mercifully a proposal to consider restoring the Mansion House in Prospect Park as a far more adequate provision for the facilities needed was put forward, and the opposition of the conservationists and the public was actually respected.

So the next move is to investigate the best way of utilising the northern end of the buildings without inserting a mezzanine floor into the hall. And it may take ages yet. Meanwhile the organ is still available, though now ailing considerably and desperately needing its overhaul. Those of us who eventually live to see the final outcome will only then be sure that nothing else can go wrong.

GENERAL MEETINGS

The Annual General Meeting was held as in previous years at St Mary's Centre, and in addition to the usual business the proposed new Constitution was considered. However for technical reasons a final decision had to be postponed until an Extraordinary Meeting held on the day of the Annual Conference. The other item of special significance was that Christopher Hood was elected as President-Elect to succeed Derek Guy in 1988.

At the Extraordinary Meeting the new Constitution, which had previously been approved by the Charity Commission as satisfying their requirements for charitable status, was adopted. This will eventually mean that some financial benefits may be forthcoming, since the Association will be able to recover income tax from the Revenue in respect of any covenanted subscription at no extra cost to the member.

PERSONALIA

Congratulations to Michael Harris who, whilst still at Reading School was organist of St. Luke's Church, Reading, and went on to become Organ Scholar at St Peter's College, Oxford, and then Assistant Organist at Winchester College. Subsequently serving as Sub-Organist at Leeds Parish Church, on 1 September 1986 he took up the appointment of Assistant Organist at Canterbury Cathedral.

Also to Stephen Harris, his brother, who has been appointed Organist of St Marylebone Parish Church in London.

And to Chris Griffiths on gaining the BA Degree of the Open University. He wrote a gratifyingly appreciative letter about last year's 'Berkshire Organist' for which your Editor was most grateful.

(Two letters were also received in response to the offer last year of a booklet on the value of old-fashioned Matins on a Sunday.)

MR R.C. WATERS

Congratulations to Mr Waters on completing 50 years as Organist to The Royal Berkshire Hospital from 1936 to 1986.

Reg Waters succeeded Mr Bert Rivers at Heckfield Church in January 1927, and in 1933 became organist at St Mary's Castle Street, Reading, (where S.T. Chamberlain, an expert on local musical history, and the first Honorary Secretary of this Association, had previously held the post for many years). About 1941 he transferred to St Saviour's, now sadly closed down (and where as a lad Sir Hugh Allen had been organist), remaining there until 1981. In 1934, while at Castle Street, he also deputised for Roland Tong at the Hospital Chapel while the latter was taking over at Wokingham Methodist Church.

At one stage Mr Waters nearly had to give up the Hospital appointment, owing to a change in the time of morning service at St Saviour's which clashed with that at the Hospital, but the then Chaplain, Canon Bourne of St Bartholomew's Reading, insisted on adjusting the time of the Chapel service rather than lose Mr Waters. This speaks volumes for the personality of one who has so modestly given all those years of quiet, efficient and faithful service without any thought of praise or recognition. He was, however presented with a commemorative certificate by the Hospital, and we too are proud to salute him. We hope they still make organists like that these days.

Mr Waters pays tribute to all the chaplains whom he has worked with, and especially the present one, the Rev Leslie Davies, "whom I look upon with admiration and affection".

Details of the unusually interesting organ designed to suit the R.B.H. chapel twenty odd years ago by H.N.B. can be found in No.19 of "The Berkshire Organist" (1966).

THE ORGAN IN ST SAVIOUR'S CHURCH, READING

This church was built on the site of an exhausted gravel pit and has been described by John Betjeman as "An unfinished apsidal church by F.W.Albury, 1887". It was consecrated in 1888 and was closed for regular Anglican worship on 9 February 1986.

The organ is by Nicholson and has the following specification :-

Great	Comb	Swell	Comb
Open Diapason	8 3	Open Diapason	8 3
Dulciana	8	Gamba	8
Keraulophon	8	Salcional	8
Clarabella	8 123	Lieblich Gedackt	8 123
Principal	4 23	Voix Celeste	8
Flute Harmonic	4 1	Wald Flute	4 123
Fifteenth	2 23	Piccolo	2 23
		Oboe	8 3
Pedal		Couplers	
Pedal Bourdon	16	Swell to Great	
Pedal Principal	8	Swell to Pedal	
		Great to Pedal	

Manual compass CC - g''' 56 notes
 Pedal compass CCC - F 30 notes; straight and concave
 Three composition pedals to each manual, giving combinations as shown above
 Trigger swell pedal

Peter Marr

THE EVENTS OF 1986

(* indicates a separate Report elsewhere in this Journal)

- 18 January * Edition Peters - Talk by Mr Johnson Dyer
- 15 February Annual General Meeting at which Mr Christopher Hood was nominated as President-Elect, and Mr Ernest Davey elected to Honorary Membership.
- 15 March Talk on the development of Plainsong, by Dr David Hiley of the Royal Holloway College, at Reading School.
- 26 April * Annual Conference at the Department of Music, Reading University.
- 21 June * Outing to Aldershot and Farnborough arranged by the North Hampshire Association.
- 12 July * Outing to Oxford - The Queen's College, Merton College, and Christchurch Cathedral for Evensong.
- 20 September * Talk on John Keeble at St Giles' by Mr John Norman.
- 11 October * Presidential Service at Oxford Road Methodist Church.
- 21 October * Town Hall Celebrity Recital by Thomas Trotter.
- 8 November * Choirs Festival with RSCM at Reading School

Also, as part of the Reading Festival, Carlo Curley gave an "Organ Concert" on Reading Town Hall organ on 23 May (during which he irreverently described the Vox Humana as "300 mosquitos in a toaster and can't get out!").

A DISCOVERY

In The Daily Telegraph of 4 February 1986 there was a report of an undiscovered Elgar manuscript coming to light in Bourne-mouth after having lined the drawer of a desk for 40 years. It was a drinking song dating from 1924, written for a Cambridge undergraduate. It was handed over to the Elgar Birthplace Museum near Worcester - after being authenticated by one of our members, Dr Christopher Kent of Reading University.

LUNCHTIME RECITALS

It is difficult to believe that we are in the eighth year of Lunchtime Recitals at Reading Town Hall, and it must be gratifying to all who have performed that they have made a positive contribution towards the campaign to preserve the Town Hall and the organ, especially as this now seems finally resolved; they all merit our heartfelt thanks. We have become accustomed to unreliable information but I understand that recitals can continue into May this year, so on 4 March we shall hear Adrian Boynton followed by Cynthia Hall and Andrew Teague.

L.F.B. Davis

THE PROGRAMMES

- 5 February - David Sidwell
- | | |
|---|----------|
| Scherzo in F | Parry |
| Fugue in G minor, "The Little" BWV 578 | Bach |
| The Plymouth Suite | Whitlock |
| Allegro risoluto - Lantana - Chanty - SaliX - Toccata | |
| Benedictus | Reger |
| Fugue in C minor BWV 575 | Bach |
| March on a theme of Handel | Guilmant |

5 March - Adrian Boynton

- | | |
|----------------------------------|----------------|
| Chorale Preludes | Bach |
| "Wir glauben all' an einen Gott" | |
| "Liebster Jesu" | |
| Alamanda with Variations | Scheidt |
| Sonata No 2 | Mendelssohn |
| Elegy | Thalben Ball |
| Trumpet Tune | Purcell |
| Crown Imperial | Walton/Murrill |
| Folk Tune | Gibbs |
| Suite Gothique | Boellmann |

6 April - Christine Wells

- | | |
|-------------------------------|-------------|
| Prelude and Fugue in D minor | Mendelssohn |
| Theme and Variations | Sweelinck |
| Adagio - Allegro - Adagio | Mozart |
| Lumiere | Langlais |
| Fantasia and Fugue in G minor | Bach |

7 May - Andrew Hayden

Prelude, Fugue and Chaconne in C major	Buxtehude
Chorale Preludes	Buxtehude
"In dulci jubilo"	
"Der tag, der ist so freudenreich"	
Four pieces from Werk 9 (1932)	Hermann Schroeder
Maestoso - Andante sostenuto	
Allegretto - Andantino	
Prelude and Fugue in B major	Attrib. F.W.Zachau (1663-1712)
Prelude and Fugue in E minor BWV 533	Bach
Chorale Prelude	Bach
"Wir glauben all' an einen Gott" BWV 680	
Fantasia in G major	Bach

4 June - Nicholas Houghton

Trio Sonata No.5 BWV 529	Bach
Two Chorale Preludes	Brahms
"O Welt, ich muss dich lassen"	
Chorale No.3 in A minor	Cesar Franck

2 July - Jonathan Holl

Trumpet Voluntary	Clarke
Sonata No 6, second movement	Bach
Organ Concerto in B flat Op.4 No.6	Handel
Te Deum	Langlais
Noel - "Ou S'en vont Ces gais bergers"	Balbastre
Final	Frank

6 August - Leslie Davis

Prelude and Fugue in G major	Bach
Sicilienne	Faure
Chorale Prelude	Bach
"Der tag, der ist so freudenreich"	
March and Scherzo	Prokofiev
Liebestod	Wagner
Praeludium No.1 in C minor	Mendelssohn
"Ein feste Burg ist unser Gott"	Karg-Elert

3 September - Stephen Harris

The "Spitfire" Prelude	William Walton
Fantasia in C minor BWV 562	Bach
"La Vallee du Behorteguy au matin"	E.Bonnol
Chorale Prelude on the "Old Hundredth"	C.H.H.Parry
Intermezzo Lirico	Enrico Bossi
Toccatina for Flutes	Pietro Yon
Dankpsalm	Reger

1 October - Anne Marsden Thomas

Chorale No.3 in A minor	Cesar Franck
Priere et Berceuse	Guilmant
Prelude and Fugue in G minor	Dupre
Chanson de matin	(arr A.Herbert Brewer) Elgar
Chorale Preludes	Smyth
"Dü, o schönes Weltgebaude"	
"Erschienen ist der herrlich Tag"	
Grand Solemn March in E flat	Smart

5 November - Christopher Kent

Toccatina and Fugue in F BWV 540	Bach
Andante in F K 616	Mozart
Variations on Weinen, klagen, sorgen zagen	Liszt

3 December - Christopher Hood

March from 'Le Prophete'	Meyerbeer
Noel Nolo	D'Aquin
Prelude No.1 Set 1	Howells
Toccatina	Dubois
Trumpet Minuet	Hollins
Cavatina	Raff
Grande Choeur in D	Guilmant

On 18 January Mr Johnson Dyer, the Managing Director of Peters, spoke about the development and policies of this well-known firm of music publishers. It seems that the firm was founded anonymously in Leipzig in 1800, shortly after the death of Mozart, and had as its object the publication of music of the period. In 1814 it was bought by C.F. Peters, who ran it until 1827. By 1863 it was owned by Max Abraham, and by his family ever since. In 1900 a nephew, Dr Henry Hinrichsen, succeeded, and in 1930 Max Hinrichsen became a partner, coming to London in 1937 to found a branch of the firm. As the family was Jewish, the firm was confiscated by the Nazis in 1938 and both the father and the brother perished in a concentration camp. After the war Leipzig was liberated, but in 1948 that branch was confiscated by the Russians. In the 1950's a third firm was established in New York, and since then a branch has opened in Frankfurt.

The firms are now independent, and because of the different political systems are obliged to operate different policies. The East German firm, still in Leipzig, does not run as a commercial operation, and they can therefore produce artistic material even if it is not profitable, so long as they keep the Minister happy.

In the West the firms have maintained the strict policy, established in 1827, of publishing only original works, with no arrangements or editing. The composer's intentions are set out as nearly as they can be ascertained. The London firm is now a charity, though of course it is still subject to commercial pressures and must therefore continue to be profitable.

The firm has published 12,500 different titles, and carries a stock of 600 tons in its warehouse. As a matter of quality, all publications of over 56 pages are thread-sewn instead of being wire-stapled. An interesting point mentioned by Mr Dyer was that in Germany there is no longer the great interest shown in English composers that there was just after the war; another was the fact that Karg-Elert was a Nazi, and is therefore not played in Germany now. Among their publications for organ are of course the full works of Bach, but they also have less common items such as the organ score of Handel's "Messiah". There is a large range of romantic music, and they have also published works by some modern composers.

He pointed out one of the problems in current performances, holding that it is necessary for musicians to take risks in live performances. The problem is that the record companies have a great influence on performances, since they are obliged to sell to the mass (classical) market, and that means that the American market dictates the style of performance to the record companies, and they in turn affect the live music market.

THE ANNUAL CONFERENCE

This year the Conference was held, by kind permission of the University, in the Music Department of the University and extended to a full day, lunch being at Wells Hall.

In the morning session Dr Christopher Kent of the Department, who is now also Secretary of the British Institute of Organ Studies, gave an illustrated talk entitled "Tell Tale Pipes - an introduction to organ archaeology". Having discussed some of the oldest instruments still in existence, he went on to consider the sins of Consolitis and Electrolysis in relation to instruments which have been installed in recent years in a good many churches.

The afternoon session was attended by a gratifying number of members and visitors from neighbouring Associations, and was addressed by Mr Richard Popple of the IAO, who outlined its present policy and future plans. On display from the University Music Library were some rare and beautiful treasures - some large old service books from St George's Chapel, and an early hand-engraved plate-sunk volume of Handel's music.

Following this an "Any Questions" panel comprising Mr Popple, Dr Kent, and Canon Brian Brindley discussed among other things :-

What does a church have an organ for? There was more in that than met the eye, and the answers were summed up as - obviously to lead the singing; decorative use in accompaniment; more comprehensively, to integrate the service as a Work of Art.

Should voluntaries be included within the Service? Answers referred to -

Interludes in anticipation of what was to follow next; Epistle Sonatas; Versets. On no account organ "distemporisation".

How to attract young people to take up the organ? Young people apparently do like the sound of the organ; they buy the recordings.

Whether to agree to playing when video recordings are made at weddings? In law, one could charge a big fee for one's original performance. See ISM Hints for Organists.

VISIT TO OXFORD - 12 JULY

On the occasion of this visit to Oxford, as with the previous outing to Aldershot, it was unfortunate that only a few members were able to attend. We met at Queens College which has a 2-manual Frobenius organ built in 1967. This appears to be an early example of the work of this builder in this country.

The console has a somewhat daunting appearance at first sight as the stops of the three departments, Great, Brustwerk and Pedal, are divided, the foundation stops being placed on the left stop jamb and mutation and reeds on the right. Brustwerk stops, marked "B" are at the top, Great stops ("G") below, and Pedal ("P") at the bottom on each jamb. The sharp keys are very white and dazzling against the black naturals. There are no aids to registration and the three usual couplers are activated by hitch-down pedals. It was an interesting instrument and we had an enjoyable time exploring its possibilities.

Following this we went on to Merton College Chapel with its Walker organ in the gallery at the back, and again enjoyed the opportunity of playing in such a large and lovely building, which was much appreciated.

Finally we visited Christ Church Cathedral for Evensong, and some of us had an opportunity to listen to the choir rehearsing beforehand with the 4-manual Rieger organ which was installed in 1979. The beautifully rendered Service included Jackson in G, Psalms 65-67, the anthem "I love all beautiful things" (Howells), and the hymn "O for a closer walk with God".

A.E. Rivers

JOHN KEEBLE - Philip Norman

Some 15 members, plus the church cat, were able to attend this talk in St Giles' Church on Saturday 20 September, when Mr Philip Norman discussed the compositions of John Keeble (d.1786), illustrating his talk on the organ with extracts from several of Keeble's works.

John Keeble was contemporary with John Stanley, and succeeded Roseingrave at St George's, Hanover Square, where the organ (Gerard Smith, 1725) contained a Great of nine stops including Sesquialtera IV and Cornet c' V, plus Trumpet and Clarion, and a Choir of five including a Vox Humana, both manuals extending from G (No G sharp) to e''', and an Echo (g to e'') of six stops including Cornet III and Cremona 8, but entirely without pedals.

Mr Norman explained that at that time "Diapason Voluntary" called for both open and stopped diapasons together as the foundation. An exception to the general rule about stop selection was that the 4-ft Flute was always used alone, never with the Diapasons - which gives food for thought and experiment when looking at the mass of 18th century English organ music now available.

Keeble however was more interested in harmony and counterpoint than in stop selection. He would have been familiar with the music of J.S. Bach, J.C. Bach and others of that period, and his melodies tended to be somewhat similar to those of Mozart. He advocated "freedom of modulation", achieved by sequences, and in 1784 published a treatise on harmony. His adventurous modulations, like those of Roseingrave, suggest that the organ might possibly have had some form of equal temperament. Some of his pieces cry out for cadenzas, and, of course, it should be remembered that players in those days could play from figured bass in any case.

THE ANNUAL PRESIDENTIAL SERVICE

This was held on Saturday 11 October at Oxford Road Methodist Church, and conducted by the Minister, Rev Patricia Herriot-Ing. Organ music included works by Samuel Wesley, Vincent Novello, Battison Haynes and John Stanley, and the anthems were the Magnificat and Francis Westbrook's "The Night is Come". Perhaps the most memorable item was an unaccompanied duet "Praise the Lord, O My Soul" sung by the Minister and Mrs Guy.

THE CELEBRITY RECITAL

A comfortably full house assembled on 21 October to hear Thomas Trotter play the Father Willis organ. Mr Trotter is Organist at St Margaret's, Westminster and also Organist to the City of Birmingham, having previously been Organ Scholar at King's College, Cambridge, and having studied under Ralph Downes, Gillian Weir and Marie-Claire Alain.

The organ, considering its state of repair, stood up well to his programme which was pleasantly varied and included some fairly lively playing. The outstanding piece to most people however must have been the Variations on a Theme of Paganini by Thalben-Ball for Pedals, which included some of the most deft footwork imaginable.

Altogether a most enjoyable and memorable evening.

PROGRAMME

Suite Gothique	L.Boellmann
Introduction/Chorale - Menuet Gothique - Priere a Notre Dame - Toccata	
Prelude & Fugue in G Major BWV 541	J.S.Bach
Allegretto - Folk Tune - Scherzo	P.Whitlock
Variations on a Theme of Paganini for Pedals	G.Thalben Ball
Prelude and Fugue on B-A-C-H	F.Liszt
Symphony No.6 in G Minor	C.M.Widor
Symphony No.5 - last movement (Encore)	C.M.Widor

FROM OXFORD UNIVERSITY PRESS

We have received generous quantities of newly published music as under, and we record our appreciation of their gesture in sending it. Some of these pieces are in the process of being reviewed, although regretfully it will not be possible to review all that has been received in the near future, as this is a highly skilled and time-consuming business.

Early Spanish Music - 3 Volumes	
Berkeley	Hereford Communion
Handel (Johnstone)	Six Fugues
Harvey	Winchester Litany
Hoddinott	Te Deum
Johnstone	Ten Eighteenth Century Voluntaries
Locke	Melothesia
Mathias	Missa Aedis Christi
	Tantum Ergo
	Let Us Now Praise
	Alleluia Christ Risen
	Organ Album
Mozart (Wills)	Adagio and Allegro
Rutter	Candelight Carol
	Nativity Carol
	Star Carol
Sanger	East to West
Vaughan Williams	Prelude Song 13

NEWS FROM THE ROYAL SCHOOL OF CHURCH MUSIC

As many of you know, the RSCM is 60 years old this year. There are plenty of national events being arranged to commemorate this, the main one being the festival of thanksgiving, called "Let All the World" in the Royal Albert Hall on Thursday 25 June. In the Oxford diocese we are having a Diamond Jubilee Choirs Festival at St Mary's Church, Henley, on Saturday 6 June. This will be open to all choirs from Berks, Bucks and Oxon, and all choirs affiliated to the RSCM will receive details in due course. The conductor will be Stephen Darlington, Organist of Christ Church, Oxford.

Other events planned for Berkshire in 1987 include a series of talks by Michael Fleming on the history of English church music, including illustrations. These will be in St Peter's, Wallingford, and I can give details if anyone is interested; I will try to make sure that all events appear in our newsletters.

So much for special events. Of course the work of the RSCM goes on all the time, and I would like to emphasize that in return for a small affiliation fee (at present £12.50 per annum) a whole range of facilities is available, which I described in the last issue of The Berkshire Organist. Remember in particular:

visits by the Southern Commissioner to choirs and individuals
choir training schemes
courses at Addington Palace on all aspects of church music, including courses for organists
The availability of music, both the RSCM's own and from other publishers; all you have to do is ring up and they will invoice you when they send the music. Most of the RSCM's own publications are available at a discount of 50% to affiliated choirs, and there is a wide range of music for limited choirs.

The aims of the RSCM and the BOA are surely identical as far as church music is concerned. I would like to feel that anyone who gets into difficulties knows that there is someone to turn to for help. I myself am lucky. I have an interested and supportive Vicar at Sonning, and a flourishing RSCM-affiliated choir, and church music for me is enjoyable and fulfilling. But there are sure to be some for whom it is a lonely and often frustrating task. Please give me a ring (Reading 696308) if you think that the RSCM can help you.

David Duvall

THE VERSATILE ORGANIST ...

This was the title of the Organ Week held in Huddersfield last August. At our own Day Conference the previous April Mr Popple invited us to attend, and the brochure said "We do hope that you will join us". Having only just resumed playing after an absence of umpteen years or more and being a comparatively new member I thought that here was a good chance to go and learn something. The venue was Huddersfield Polytechnic, built on the side of one of the many hills in which Huddersfield abounds. The accommodation was in a Students' hall of residence which is a modern building, my room being on what was really the sixth floor, with a glorious view overlooking Huddersfield and into the northern Pennines. It was actually known as Level 10, Level 4 being the entrance at ground level. The Refectory was on Level 3 and an exhibition room was on Level 2, ie. lower than the entrance on Level 4, but as the ground fell steeply away on one side you were actually quite high up and looked out over the Huddersfield Narrow Canal, more of which later on.

About 30 of us assembled on the Saturday evening for Dinner and the following day we all went by coach to Heptonstall near Haworth, famous for the Bronte sisters, for Morning Service in the Parish Church. After the service we were invited to play the Hill, Norman and Beard organ. The console and pipes are placed in an elevated position on a screen across the nave of the church. The organ could be heard well in the nave, but not so well when playing it, as the sound goes away from the organist. After lunch several of us went to the Methodist Church to play the organ there, and this one really enthralled me. Everyone agreed it had a lovely sound. We liked the painted pipes and the lever for the hand blower. Personally I preferred this organ to the one in the Parish Church.

On the Campus at the Polytechnic are the Department of Music, with its two organs, music practice rooms, library, and electro-acoustic studio, and St Paul's Hall, a converted church where we were welcomed on the Monday by the President, Stephen Cleobury. During the day more and more participants had arrived and there were now well over 200 including four members from our own Association. Keith Jarvis, Director of Music at the Polytechnic, introduced us to the organ of St Paul's in which a 32-foot reed had recently been installed, and said that we were welcome to play all the organs. Being a novice, I wanted as much practice as I could get, so during the week I took advantage of that offer. In the evening the Opening Service was held in Huddersfield Parish Church, preceded by a recital by Ian Tracey. Later there was a Reception by the Lady Mayor who gave us Yorkshire hospitality by saying "I'm totally glad that you lot 'as coom oop here to 'uddersfield an' you can coom over to t'Town

Hall for drink any time". Finally that day Philip Wood gave a lecture on organ building. The busy week had started.

The programme consisted of Master Classes, Choir practices, recitals and visits to organs in neighbouring towns. It was impossible to partake of everything, and my organ practice sessions also had to be fitted in, for which no time slot had been allocated. Suffice it to say that by careful planning and diagramming I was able to practice several times on the two organs in the Music Department, the concert organ and the continuo organ in St Paul's, and also the organ in Holy Trinity Church and the Willis organ of 1866 in the Town hall. This was truly a magnificent instrument, ably played by Nicholas Kynaston one evening for us. It was installed here in 1881 and has been altered many times, the last being in 1980 when, amongst other things, a new console was added. With the aid of the crescendo pedal and the 8-ft Grand Tuba I was able to experiment when playing the Trumpet Voluntary. (My own instrument doesn't have a Grand Tuba.)

We also had half-day visits to organs in other towns, including Wakefield Cathedral (5-manual) to be entertained by the Organist, Jonathan Bielby, and Halifax Parish Church (4-manual) where we were invited to explore the organ loft while the organ was being played. The busiest day was when all 209 of us went to hear the new organ in Bolton Town Hall (Walker) which has casework resembling that of Reading Town Hall. Everything was new (except the marble statues) after the disastrous fire of 1981. It was planned that we should go to hear Rochdale Town Hall organ but unfortunately dry rot had been discovered in the roof beams of the main hall and all bookings had been cancelled. We had a choice of visiting churches in Rochdale or of seeing the Co-op Museum. Believe it or not, I chose the latter, the museum being in the original Co-op Shop. To compensate for the disappointment of not hearing the Rochdale Town Hall Organ we were taken to Albion United Reformed Church in Ashton-Under-Lyne, the largest URC church I have ever seen, and heard Jonathan Bielby again. Then it was back for Dinner, after which I went to St Paul's to hear a concert by the King's Consort, and then to Holy Trinity Church for a demonstration by Simon Lindley on the Bradford Computer Organ. If you like "no pipes" then this is a marvellous instrument. Bradford University has developed a microprocessor-controlled digital musical instrument simulator and it can be made to produce sounds other than what has been played.

On the last day a tour to "Summer Wine" country had been arranged. Over the moors in thick mist to Marsden to visit Huddersfield Narrow Canal and see Standedge Tunnel, the highest and longest canal tunnel in Great Britain. We were going to have our picnic lunch in the open there, but as the weather was inclement we had it in the coach instead before continuing to the village church for a recital, then to Holmfirth and Honley for our last recital.

What a busy week it had been. I had played 8 different organs, and had many hours of practice. One morning two of us spent 2½ hours on the organ in St Paul's and another 2 during Friday evening while most of the others were at the Annual Dinner. My biggest regret however was that I missed all the Master classes. As I have said before, there were over 200 participants, their ages ranged from 17 to 79, and one person told me that he had been to Organ Weeks for the past 15 years, so they must be good. I'm going again.

Leonard Head

MUSIC IN CHURCH

Philip Bowcock

Last year members of the Council met the Bishop of Reading to discuss problems relating to church music, and as a result a questionnaire was circulated to all churches within the Berkshire Archdeaconry. The replies received to these are summarised below, and were discussed with the Bishop recently.

Of the 254 places of worship in the Archdeaconry as listed in the Diocesan Year Book c.1983, 155 replies were received. Some were very detailed while a few were decidedly sketchy, but in the main the various Parish representatives had made a reasonable attempt to comply with the request for information. One was unidentifiable and two were incomplete as the reverse of the form was blank.

The following is a summary of the replies to the various questions asked :-

(a) THE ORGANIST

Churches with a regular organist	135
More than one organist	17
Difficulty in recruiting (past or present)	28
Organists over age 65	31
Organists who are also choirmasters	47
Organists who also teach	22
Organists with a contract	17

113 organists receive a salary, (6 organists of £1000 per annum or more; 9 of £30 or less), and of the remainder some have indicated that they did not wish to be paid. The average for those who were remunerated is £371. (It is believed that some who receive payment covenant this back to their Church.)

(b) THE CHOIR

Robed choirs	100
Unrobed choirs	12
4-part choirs	55
Choirs with no or very few children	12

It is difficult to judge what musical standards each choir might have. Some of course are known to have a very good reputation, and the structure of others, together with the replies to other questions, appears to indicate that they are likely to aim for a high standard of part singing. At the other extreme one might expect that a choir of 7 trebles or 3 altos and 1 bass would do comparatively little beyond giving a lead to congregational singing.

Four choirs comprise trebles only (7, 24, 14 and 11 members respectively).

Replies to a question about where the choir sits were somewhat ambiguous, often stating "in the choir stalls" without stating where these were situated. A few were seated at the West end or in the organ loft.

Another question about the services which the choir attends was also difficult to summarise since churches vary in their mix of Communion, Matins and Family Service, often alternating them on a monthly basis. However the great majority sing at the Communion.

Parochial Church Councils contribute to the expenses of 79 choirs, many for music only, but a good proportion provide robes. A few provide an outing. In one church the organist appears to pay for the entire choir expenses as his gift.

Choir pay (for trebles) seems to be about 12p per service or practice for experienced choristers; rather less for younger members. £1.00 is a typical rate for a wedding, though at some churches this is now up to £2.00. It is not possible to be more precise about these figures as they were expressed in different ways.

83 choirs are affiliated to the RSCM and about three quarters of these appear to make use of RSCM facilities.

(c) THE MUSIC

85 choirs make an exclusive contribution to worship. A substantial proportion of these appear to be for festivals only.

Communion settings in use are :-

Merbecke	23
Appleford	23
Shaw	14
Rutter	11
Sheppard	10
Murray	7
Mathias	5
Nicholson	3
Howe	3
Smith	3
'Salisbury'	3
'St Luke', 'Wiltshire', Walsh,	2 each
Plainsong, King of Glory, Harris	
Ireland, Palestrina, Rowe, Hubbard,	
Field, Mount(?), Oldroyd, Baines (?),	
'St Barnabas', Nashdown,	
Dearnley & Wick, 'St John',	
New People's Mass, West, Stainer,	1 each
Hawes	
Own settings	11

Settings are used at Matins or Evensong in 40 churches,
mostly for festivals etc. only.

Hymnbooks in use are :-

Hundred Hymns for Today	62
Ancient and Modern (Revised)	59
English Hymnal	42
Ancient and Modern	29
Ancient and Modern (New Standard)	18
Mission Praise	14
More Hymns for Today	12
Anglican Hymn Book	8
Songs of Faith	5
Sound of Living Waters	4
Come and Praise	4
New English Hymnal	3
Psalms Praise	3
English Hymnal Service Book	2
20th Century Hymns	1
Hymns for Today's Church	1
Christian Praise	1
Hymns of Faith	1
Songs of Praise	1
With One Voice	1
Own collections	3

(d) THE ORGAN

Some instruments appear not to be insured at all, others for a sum far below replacement cost. Many are insured with contents generally, though whether this is realistic is open to doubt. One church insures all contents, including the organ, for £10,400. Another reply has the pencilled note "? Should be for 60-70,000". Many replies omitted to answer this question - one might presume that the respondent did not know.

34 organs require major necessary work during the next 5 years, and "possibly" 8 others. A good many churches "hope not".

19 churches (mostly the smaller ones) use electronic instruments and 2 are intending to instal these. One is replacing its electronic with a pipe instrument. A few use electronic instruments for singing groups.

The Council has offered to give any help it can to those churches which would like help with any aspect of the music, particularly in relation to the organist and organ. If members have any comments to make on the above, the Council will be very pleased to receive them, and to take any action which may be of help to any church or organist.

RESPONSORIAL PSALMS : USES AND ABUSES

Peter Marr

The term, "Responsorial Psalm", has come to be used for an arrangement of psalm verses (properly, with music) in which a refrain is interjected between each verse or couple of verses. The music with which such settings are normally associated includes a predominance of unison writing for reasons that are stated below. Such psalmody became a regular part of the Roman Mass soon after Vatican II (sung in England to the Grail translation) and may, without legal authority, be heard in some Anglican churches (the authorised texts for the psalms being the Prayer Book psalter of Coverdale, the 1966 Revised Psalter and the Liturgical Psalter which accompanies the ASB). The unsatisfactory nature of those authorised translations as far as the Church of England is concerned will be discussed later.

The use of a response or chorus lies deep in the ancient liturgies of both East and West, but deeper still in the structures of Hebrew poetry (for example, psalms lxxvii, cvii and cxxxvi). It finds a place in the various Responsories (post-ludes to lessons) in the old Roman Office and in the Gradual and Alleluia of the Mass. But it was only in the Nunc Dimittis in the Rite for Blessing Candles on February 2nd (Candlemas) that a full refrain survived the various reforms over the years. The new Roman Offices retain the Responsory (in varying lengths) and the "new" Mass Lectionary includes a Responsorial Psalm for each Mass, after the first reading. The Graduale Simplex (1967) sets forth with admirable clarity the use of such psalmody in "smaller churches": although in most respects it looked overmuch to the past. The English Prayer Book revisions (Series 2 and 3, and the ASB) make no such provision with the result that psalmody at the Anglican Eucharist is rendered limp and out of character with the way that most parishes are developing that celebration. One of the reasons for this is that the Responsorial Psalm (and indeed psalmody with the Eucharist at this point) is quite different from the chorus/refrain element in hymns of the Reformed and Anglican traditions: rather, it involves antiphonal interplay not only between verse and chorus but also between the readers of the lections and the assembly as a whole.

In the years just after World War II, when the Catholic Church in France was struggling to involve the laity in participation at Mass, the Bible de Jerusalem was first published. In its translation of the psalms (and more particularly in its second edition in 1955) there was an attempt to reproduce something of the rhythms of their Hebrew text. Instrumental in this translation was the Jesuit, Fr Joseph Gelineau, who, some years before, had evolved a system of singing the psalms making use of that rhythm and incorporating an antiphon that could be used every few verses. My own impression of a broadcast of his early settings, from Strasbourg Cathedral in the late 1950's, remains strong. I still have a feeling that many of his own settings are best sung in French. Simpler methods (notably that of Fr Bevenot) owe more to longer reciting notes and we see such in English Praise (1975) by Dom Gregory Murray. In the new Catholic books such settings are legion, both in number and quality.

In the 1960's Anglican churches using this method of psalm-singing were doing so without thinking through the implications and without cutting through the layers of English choral tradition. The apparent complexity of, say, the Gelineau settings, became a stumbling block both for conservative English choirs and the passive congregations at their churches. The last thing they were intended to be was a "set piece"; but so often they remained just that. Then there was the problem of a different text, for the Coverdale psalter remained a sacred cow in spite of its notorious inaccuracies (Coverdale had no Hebrew, so his translation takes the psalms into English via the Greek

Septuagint, beautiful though the result may be). But the real reason underlying reluctant use of such settings were more fundamental. They are probably threefold.

First, through the Book of Common Prayer, English congregations had become over sensitive about texts: either psalms had to be sung in what was imagined to be a time-honoured way to Anglican chant or plainsong, or else a hymn paraphrase was used. Thus everyone had an equal share of the text. To allow a cantor or group of singers to take over the marrow of the psalm and for everyone else to sing a very simple response was too much, for that made people think creatively.

Secondly, the function of eucharistic psalmody was, and is, quite different from the steady regularity of verse-upon-verse of psalmody as sung in the Offices of Matins or Evensong. The eucharistic responsorial psalm correctly gets its name not from the response being an inter-verse repetition, responding to the verses of the psalm, but instead it is the Response to the preceding Reading. It is therefore a positive action, not a reflective one. The Response becomes an Acclamation unifying the Assembly.

Thirdly, it therefore follows that in between the readings (which, by their nature are read by individuals) the whole Assembly responds to the Word of God. Everyone is on an equal footing, musically and otherwise. This is impossible if the psalm is complicated in harmony, polyphonic, or over-burdened with words.

So the use - dare I say, abuse - of Anglican chants or even the skills of "the choir" to sing the psalm at the eucharist does seem quite out of place. Yet one hears it done so often, so badly and so illogically. The Grail translation (The Psalms, A New Translation) provides the text for the English version in the Roman Lectionary. It is worth considering, simply because of its excellence in practicality and its literary good-sense. But even when that cannot be used, one of the "authorised" translations (with a selected verse as "Response") of the appointed (ASB) psalm works well. For those able to use the Roman lections, Geoffrey Boulton Smith's A Responsorial Psalm Book (Collins) has found a strong following.

But it is much better to write your own each week, tailored to your cantor's ability (cantors for festivals, perhaps) and the taste of your congregation. Why not include other instruments as well as, or instead of, the organ for the verses? There is one proviso. If your choir is not able to sing the Response back to you after one hearing, then your setting is too complicated or lacks character (or both). Do you really expect your congregation to join in wholeheartedly if your keen, enthusiastic and capable band of singers have to have two bites of the cherry before they get it right?

Responsorial psalms and responsorial singing in general reflects a set of wider issues than merely another choice of how to set a text. It strikes at the musical core of self-realisation within the worshipping community, that is, it questions the constant use of four-part choirs in parish music as the basis of the concerted vocal music.

And that is, surely, a good thing to question.

WHEN? WHERE? WHY?

A.E. Rivers

The Editors have ordered that I should contribute an article on the various pieces of research which I have from time to time undertaken, and although I have had little formal training in this activity, I hope that these remarks will be of some interest and possible help to anyone interested.

In 1932, as a very junior member of the Council, I suggested that preparations should be made to recognise the Centenary of the Oxford Movement in 1933. I was requested to do something about it myself and, not being in a position to put on any musical programme, I embarked on a paper on "The Oxford Movement and its influence on Church Music" which was eventually used to fill a space in the programme for the Half-Day Conference.

After reference to all the books available privately or in the Reading Library I submitted a list of titles, gathered from the various bibliographies, to the South Eastern Regional Library Exchange System through the Reading Reference Library with excellent results. I also made a call on the Incumbent of a, now demolished, London Church mentioned in one of the articles.

In 1936-7 I undertook reference for a Paper on Samuel Wesley, the anniversary of whose death occurred in 1937. For this I was able to obtain some help from the late Mr Stainton de B. Taylor, who had recently moved to Chelsea after having worked for Messrs Hickie and Hickie for some time. With his guidance I obtained a Reader's Ticket for the British Museum Library and was able to examine and copy some of Wesley's manuscripts. When the paper was read, at the Presidential Reception in 1937, Mr P.R.Scrivener gathered a group of vocalists together to sing some of Wesley's part songs and Miss Doris Griffin, who is still with us, played a Pianoforte Fugue - all from manuscript.

After this the outbreak of war and subsequent Editorship of the Berkshire Organist gave little time for other pursuits, but in 1973 on the foundation of the History of Reading Society a scheme was proposed for the indexing of the files of back numbers of the local press in the Public Library. I was asked to undertake the Berkshire Chronicle from 1826 onwards covering the subjects of Music and Transport (it was thought that music alone would not provide sufficient work). This has proved most interesting and it is very difficult to resist the temptation to read other headlines and to stray off into other fields.

Many interesting items have cropped up. During the growth of Oratorio in Reading, at the outset of its general heyday, it appears - from advertisements subsequently inserted - to have been a practice for an organ to be erected in the (Small) Town Hall for use at these performances and then dismantled and sold.

The Davis family, represented by our Borough Organist, appeared on the scene in the 1860's, there being a number of advertisements and reports of Master F.Davis - grandfather of our friend - appearing in Hussar uniform as a Boy Drummer. At this period there were several references to an organ builder named Corps who had premises in the town although he seems to have done little work in this region (Dr Peter Marr has found some passing reference to him in the accounts of St Giles' Church).

Recently the Rev B.B.Edmonds was asking for information regarding this Organ Builder in the British Institute of Organ Builders' News letter, and I was able to contribute some information as a result of this almost chance discovery.

Our first Honorary Secretary, Mr S.T.Chamberlain, did a good deal of research into the musical history of Reading in the 1920's and 30's, and was hoping to get his work published, but eventually the manuscript was deposited in the Local Reference Library and, as there are two copies, it is possible to borrow one of them.

(My own partially completed Index of the Berkshire Chronicle, covering 1826 - 1880 is in a folder near the Local Reference Librarians's desk.)

As a matter of parallel interest I received a request during a visit to Canada to trace information regarding Thomas and Rachel Crippen / Crippin who lived in Holborn in the 1790's. I received considerable help from the Assistant Reference Librarian at the Holborn Reference Library and was referred by her to the Guildhall Reference Library. There I was introduced to the Mormon Microfiche Index. This is primarily an Index to Baptisms c.1538 - c.1880 although a few marriages and other genealogical memoranda are included. Fortunately the marriage of the two people I was seeking was among these. Copies of this Index for Berkshire, Buckinghamshire, Oxfordshire and Wiltshire are held in the Reading Reference Library and enlarged prints can be supplied by the Library at a cost of seventeen pence per sheet, a bargain for the information which they supply.

A MOZART CONNECTION

Charles Packer, who died in 1883 at the age of 73, was a distinguished musical son of Reading. His father, who was also a musician, placed him at the Royal Academy where he won many of the best prizes for composition, piano and singing. Among his teachers were Crevelli, Dr Crotch and Mozart's pupil, Attwood.

He became organist of St Mary's, Reading, and as a teacher was greatly liked by his pupils. Queen Adelaide played duets with him and at an early age he wrote an opera which received very favourable criticism. He also associated with many composers including Hummel, Weber and Mendelssohn, and performed as accompanist with singers such as Giulia, Grisi and Lablache.

He had a very large family and eventually decided, in their interests, to emigrate to Australia where it appears that he became one of the most accomplished musicians whom that country had ever had.

A.E.R.

FROM THE PAST

On looking through past editions of The Berkshire Organist much good advice on many different matters of concern to the church musician has come to light. The third issue in 1950 contained the following contribution from one of our late Presidents, Hugh Rowe, ARCO, and since very few present members will have seen this it is reproduced below.

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

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

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

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

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

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

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

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

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

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

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

CAVERSHAM COMMENTARY

The Beeb celebrated the new income tax year with a live broadcast from Caversham Baptist Free Church of the 9.30 Radio 4 Morning Service on 6 April. All, including two baptisms, went well in spite of the fact that the Producer would have liked a larger organ (a suggestion supported by the Organist).

On these occasions the Beeb provides a little booklet of good advice for those taking part, which gives suggestions about reading and singing. The organist is mentioned three times as follows :-

- (a) "A conductor in addition to the Organist may be an advantage"
- (b) "... warn the Organist ..."
- (c) "Shoot the Organist".

PAST PRESIDENTS

1921 - 23	P.R. Scrivener, FRCO FTCL
1924 - 26	A.C.P. Embling, MusD FRCO
1927	P.R. Scrivener, FRCO FTCL
1928 - 30	F.G. Goodenough, FRCO
1931 - 34	B. Probert-Jones, MusB FRCO
1935 - 37	A. Barkus, FRCO
1938 - 42	A. Yould, FRCO ARCM LRAM
1943 - 45	A.H. Lusty, ARCO HonFTCL
1946	P.R. Scrivener, FRCO FTCL
1947 - 48	W.H. Rowe, ARCO
1949 - 59	A.E. Rivers
1951 - 52	A. Warren, FRCO
1953 - 55	Prof H.C. Barnard, MA DLitt
1956 - 57	F.G. Spriggs
1958 - 60	L. Pratt, FTCL
1961 - 63	R.N. Nash
1964 - 65	Miss E.G. Goodship, ATCL
1966 - 68	H.D. Anthony, MA BSc PhD FRAS
1969 - 71	L.F.B. Davis
1972 - 74	R.P.J. Pepworth
1975 - 76	J.C. Lawes
1977 - 78	D.L. Jones
1979 - 80	Mrs E.A. Fisher
1981 - 82	H.H. Hartley, MA BSc FRAS MBCS
1983 - 84	P.B. Marr, PhD GTCL FRSA ARCO
1985 - 86	D.M. Guy, AFCM