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INCORPORATED ASSOCIATION OF
ORGANISTS — BERKSHIRE BRANCH

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A MESSAGE FROM THE PRESIDENT — A. WARREN, F.R.C.O.
Organist of S. Laurence in Reading.

It is with great pleasure that I commend to you the fifth issue of The Berkshire Organist, and congratulate those responsible for its production. I sincerely hope all members will make a special effort to attend the various meetings arranged for them during the coming year. In conclusion, may I wish you all a New Year full of happiness and prosperity.

EDITORIAL

Once again our thanks are due to the members of the Magazine sub-Committee and all those who have helped by contributing matter to this number. The work of these very keen collaborators makes the job of the Editor very much easier. Any matter for inclusion in future issues will be gratefully received. Perhaps some of you may have ideas for breaking fresh ground. If so, please send them along.

SECRETARIAL

Please do not forget the Congress Appeal ! Let us have a really good response and enable the Council to issue an official invitation with the knowledge that we shall be able to put up a good show. Up to the time of preparing this stencil support has been promised by: Misses F.A.Cooper, G.M.Griffin, Houston, Kent, Mrs Hammond, Messrs Barrell, Benning, Dash, Downing, Lusty, Pratt, Rivers, Rowe, Spriggs, Tuson, Warren, England, and Dr Barnard.

The attention of members is specially drawn to the talk by Dr H.W.Richards - that "Grand Old Man" in the organ world, still going strong at the age of eighty-six - and the Model Choir Practice to be conducted by Mr H.A.Roberts (President of the London Branch) on 26th April.

Will all members please note their diaries with the dates of Meetings immediately upon receipt of their syllabus, or notice of Meeting, (with an advance note where a reply is asked for), as the increased cost of postage, stationery and duplicating makes it quite impossible to send out monthly notices.

Members are asked to notify the Secretary of any change of address, as it has recently been found that several addresses on the books are out of date.

FORTHCOMING EVENTS

- 22 FEB 7,15pm Annual General Meeting at Palmer Hall.
Talk by Dr R.Woodham, FRCO.
- 29 MAR 7.15pm Talk by Dr H.W.Richards at Palmer Hall.
- 26 APR 3 pm Half-Day Conference at S.Mary's Church House.
Talk by Mr H.A.Roberts. Tea. Discussion. (RSVP)
- 31 MAY 3 pm Visit to Bear Wood RMNSchool. Recital. (RSVP)
- 21 JUN Garden Party at 111 Upper Woodcote Rd. Caversham.
(RSVP)

STOP PRESS (Added long after the above was typed!)

(1953)

Among suggested arrangements for the proposed Reading Congress, the following are under consideration - a tour of various Reading Church organs, coach trips to Newbury Parish Church and Douai Abbey, Windsor (S.George's Chapel and Parish Church), Oxford (Cathedral and Colleges). It should be clearly understood that all Berkshire members are eligible to attend any of the Congress functions (except, of course, executive meetings).

Promises for the Fund to date total some £50.

BRANCH MEETINGS - 1951

3rd February ANNUAL GENERAL MEETING and Members' Evening at Palmer Hall, Reading. 7.15pm.

Mr A.Warren FRCO was elected President, and Mr A.E.Rivers Benevolent Steward. The remaining Officers were re-elected, with Dr H.C.Barnard and Mrs Shorter as new members of the Council.

Members' Evening arranged by Mr W.H.Rowe ARCO:-

Papers by Mr W.Heath (83 year old member of Newbury sub-branch)
"How we got our Organ at Enborne Parish Church"
Dr H.C.Barnard DLitt FTCL "Some Continental Experiences"

Soprano Solos by Mrs M.Warren LRAM:-

"Shepherd thy demeanour vary"	Carey
"Mary had a little lamb"	Herbert Hughes
"So perverse"	Frank Bridge

'The Organists Quartette' under Mr L.Pratt LTCL

(Mrs M.Warren, Miss E.Alder, Mr L.F.B.Davis, Mr R.J.Alder):-

Quartet "Fain would I change that note"	Vaughan Williams
Madrigal "Come, Shepherds, see"	Tomkins
Anthem "Jesu, Lord, who through my infant days"	Dowland
Violin Solo:- (Miss M.Martin)	
"L'Enjoyment"	A.H.Lusty

14th April ANNUAL HALF-DAY CONFERENCE S.Mary's Church House, Reading

Talk by Dr W.Probert Jones FRCO HonRAM (Bedford), Past President of the Berkshire Branch:-

"THE WINDING STAIR"

As a prologue to my main talk, I would like to remind you of the historical background of our profession. The organists of our cathedrals can claim an unbroken line of ~~distinct~~ distinguished service going back to the days of the 'Organ Pulsator' who literally pounded out the melody of the plainsong on the earliest and most primitive of organs. As regards the non-cathedral organists, we are very much of an upstart profession, as it was not until the middle of the nineteenth century, when the Oxford Movement was well under way, that churches and chapels as a whole had any form of organ. Prior to this, organs were only found in a very few large parish churches, and the organists in the smaller churches are the lineal descendants of the old parish clerk who in most cases led the singing in churches. The organist's profession grew up so comparatively suddenly that it became a very hotch-potch affair. The village schoolmistress and similar people were in many cases called upon to take charge of the instruments which were installed, and the profession had a very unorganised growth. The purpose of my paper is to deal with the status of the organist - a subject in connection with which I must mention, in particular, the work of our Hon.General Secretary, Mr Netherwood. I am able to approach this subject in an objective sense, as I am not, strictly speaking, now an organist in the sense of a Parish Church Organist, although having had a good deal of previous experience. Status may be defined as the position held by a body in relation to the world at large. It is true to say that only an infinitesimal proportion of the population, even of church-goers, has even heard of us. The question is whether the individual is doing his

job properly, and by this I mean is he raising the standard of music in his church to the highest possible level - not just 'doing his best'? How is this to be achieved? He must be a good player with a good church training, have a good working knowledge of Church Music and the Liturgy, he must be a good mixer, and able to be firm, tactful, tolerant of informed criticism, open-minded and willing to listen to sincere opposition to his own line of thought. Lack of technical efficiency has been one cause of low remuneration. This leads to a vicious circle; once a man is in a post there is no possibility of further training, and other work which must be done to supplement his income leaves no time for this. There is a great need for rhythm; there is far too much dull uninspiring organ playing, and unrhythmic playing of the organ is fatally easy. Choir training ~~in diction, articulation and verbal rhythm~~ demands a lifetime of training in diction, articulation and verbal rhythm. I have the opportunity of visiting many churches during school holidays, and it is a rare thing to hear a service sung with any attempt at verbal rhythm. Bad habits show dullness and apathy. There is great need for the explanation of the words, particularly of the Psalms, whose meaning is often not very obvious at a glance to the small boy. A critical appreciation, based on knowledge, enables an explanation of the choice of music to be made. The organist must have the ability to mix and be friends with the clergy, choir, and congregation. The legal position in the Church of England is that the Incumbent is the sole arbiter as to what, when and how in all musical matters, but the clergy are usually prepared to be reasonable, and tact and the sinking of personal prejudice will usually smooth over difficulties.

I would like to quote something I read recently - "The organist constitutes an enclave in the world of music; no breath of musical criticism ever blows up the winding stair of the organ-loft." We are often isolated from the full effect of ourselves, the choir, and the congregation. What would be the reaction if Ernest Newman, Richard Capell, and Eric Blow came to our service next Sunday, and their criticisms appeared in their respective papers on the following day? It is so easy to become wrapped up in our own ideas and intolerant of opposition. The organist should always be ready to jettison his own methods when he hears of better ones. The reason for our low status is that our position as a community is only as high as the public judge it to be worth. There is far too much inefficient, slovenly and dull organ-playing, and bad choir singing. As to the remedy, I referred to the lack of further training once an organist has entered the profession, but the Royal School of Church Music now provides opportunities of short courses - including those for clergy - and it is highly desirable that every diocese should have its Church Music Adviser. The IAO should provide more opportunities for the weaker members to learn more about their job, instead of the constant round of Organ Recitals, &c. which fill up so much space in our syllabuses. In this connection I would like to pay tribute to the Berkshire Branch, and I particularly remember the Model Choir Practices conducted by our dear old friend Mr Scrivener. The ideals of the Church Musician must be:-

ABILITY

COMPETENCE

PROFICIENCY

Branch Meetings (continued)

Recital, after tea, on S.Mary's organ by Dr O.H.Peasgood FRCO
(For specification of the organ see 1950 issue) :-

Prelude and Fugue in G minor	J.S.Bach
Concerto in F	G.F.Handel
Toccata for Flutes	J.Stanley
Fantasia in F minor	W.Mozart
Rhapsody No 1	H.Howells
Toccata in D minor	Max Reger
Rhapsody in C	Heathcote Statham
Introduction and Fugue on B.A.C.H.	F. Liszt

26th May COMPOSITE RECITAL by LADY MEMBERS at S.John's, Reading.
(For specification see page 6) :-

'S.Anne' Fugue	(Marian Inglefield)	Bach
Sposalizio	(Mrs K.F.Shorter)	Liszt
Benedictus		A.C.Mackenzie
Andante from Violin Concerto		Mendelssohn
	(Mrs Harvey - Violin)	
	(Mrs Hammond - Organ)	
Benedictus from Sonata Britannica		C.V.Stanford
Prelude- Improvisation		Nicholas Choveaux
	(Evelyn Alder)	
Sonata No 6 - 1st Movement		Rheinberger
	(Evelyn Goodship ATCL)	
By the Waters of Babylon		Dvorak
	(from Biblical Songs)	
The Birds	(Marie Warren LRAM)	Eric Thiman
	(Marian Inglefield - Organ)	
Sonata in A major	(Florence Hale LRAM)	Mendelssohn

23rd June VISIT to TWYFORD Recital in S.Mary's Church by the
President, Mr A.Warren FRCO (Specification on page 6) :-

English Organ Music - 18th Century:

Concerto in D	(Adagio - Allegro spiritoso - Air with variation - Molto allegro)	Avison
A Maggot		Arne
Fugue in A minor		Russell

Modern:

Plainsong Prelude "Resurgam"	Rowley
A Fancy	Harris
Rhapsody	Harvey Grace

After tea, visit to Ruscombe Church, talk by the Vicar (Rev F.M. Dowland, MC) and short demonstration of the small 9-stop organ.

20th October PRESIDENTIAL SERVICE at S.Laurence's Church, Reading.
Service - Stanford in C Psalms 148, 150 - Chants (Stanford)
Anthem - "I will lay me down in peace" Noble
Voluntary - Prelude and Fugue in B minor Bach

Branch Meetings (continued)

(For specification of organ see first issue) A new console has been fitted during the year.

Address by Rev G.E.Jenkins MA Vicar on "HYMN SINGING"

No country has such a rich heritage or such a wide selection of hymns as this country, but to make full use of this we ought to use it more intelligently, more sensitively and more fully than is our custom. Old hymns are best, for they offer praise to God and remind us of His character and goodness. Modern hymns are too concerned with ourselves, our feelings, our needs and our failings. A hymn tune is written in four parts. It is a grave misfortune that congregations only sing the top line. The result is harsh and thin; only when all four parts are rendered will richness and beauty of the harmony be expressed. Welsh congregations are superb hymn singers because they sing in parts and not merely in unison. Congregational singing is not merely singing loudly, but each member singing his own part.

Hymns are an integral part of worship. They are not there in order to allow the congregation a change of posture or to enable them to get something off their chests; they have a special part to play in the service. The utmost care should be taken to select hymns which are appropriate and 'fit in' with the service. Continually to sing the same round of some fifty hymns simply because 'people like them' is to leave the hymnbook like an unexplored country. It is better to sing a hymn which fits in with the service, even if it is not well known, than to sing a well known hymn which is irrelevant and inappropriate.

It is deplorable that the habit of Community Singing is becoming so widespread, and an insult to hymns that they should be ~~xxxx~~ treated in this way. Community singing is one thing; hymn singing is quite another thing. Hymn singing is not a pastime for pleasing ourselves. It is something we offer to God; an act of adoration, an offering of worship. Let us beware of 'hearty hymn singing'. We can be so hearty that the spirit of worship slips out unnoticed.

Read hymns quietly at home if you would understand them. The hymn book is a Treasury of Devotion. It tells us of God. It makes known His character and His mighty acts. It is a record of the experiences of His Saints, and assures us of His ever-present love and care. The fundamentals of the Christian Faith are better explained in hymns than in theological textbooks. Grace, Redemption, the Cross and the Eucharist are made glorious and simple in the language of hymns.

The PRESIDENTIAL RECEPTION was held by Mr and Mrs Warren afterwards in S.Laurence's Hall.

17th November ORGAN RECITAL by Mr R.J.M.Brind assisted by Miss E. Alder at S.Peter's Church, Caversham. (Specification on page 7):-

Chorale Prelude 'St Ann'	Hubert Parry
Suite in D	John Stanley
Intermezzo - Sonata 8 (Miss E.Alder)	Rheinberger
Psalms Prelude	Herbert Howells
Chorale Prelude 'St Peter'	Harold Darke
Sonata in C sharp minor - 1st movement (Miss E.Alder)	Basil Harwood
Scherzo	Harvey Grace
Sonata in C	Borowski

Branch Meetings (continued)

8th December BEEBLE DRIVE at S.Mary's Church House, arranged by Mr
L.Pratt LTCL.

ORGAN SPECIFICATIONSS.JOHN'S CHURCH, READING

Tracker action to Great;
pneumatic to Swell & Pedal.
Balanced Swell Pedal.
Discus blower.

Built by Walker, 1923, incorporating
best pipework of old organ by Ingram.
Scheme includes future addition of
5-stop Choir, and extra stops on Great
and Pedal.

GREAT

Large Open Diapason	8 ft
Open Diapason	8 ft
Claribel	8 ft
Principal	4 ft
Harmonic Flute	4 ft
Fifteenth	2 ft
Dulciana	8 ft

PEDAL

Open Diapason	16 ft
Bourdon	16 ft
Echo Bourdon	16 ft
Bass Flute	8 ft

SWELL

Double Diapason	16 ft
Open Diapason	8 ft
Stopped Diapason	8 ft
Viol de Gamba	8 ft
Voix Celeste	8 ft
Gemshorn	4 ft
Mixture	III rks
Cornopean	8 ft
Oboe	8 ft

COUPLERS

Swell to Great
Swell to Pedal
Great to Pedal
Swell Octave
Swell Sub-Octave
Swell Unison off

S.MARY'S CHURCH, TWYFORD

Built by Bishop, 1932.

Electric Action, Discus blower. Tremulants to Swell and Choir
by stop-key.

GREAT

Open Diapason I	8 ft
Open Diapason II	8 ft
Clarabella	8 ft
Principal	4 ft
Trumpet (Harmonic)	8 ft

PEDAL

Contra Bass	32 ft
Open Diapason	16 ft
Bourdon	16 ft
Bass Flute	8 ft
Contra Fagotto (Swell)	16 ft

SWELL

Violin Diapason	8 ft
Lieblich Gedact	8 ft
Echo Gamba	8 ft
Voix Celestes	8 ft
Geigen Principal	4 ft
Fifteenth	2 ft
Contra Fagotto	16 ft
Horn	8 ft
Oboe	8 ft

CHOIR

Dulciana	8 ft
Viol di Gamba (Ten.C)	8 ft
Flauto Traverso	4 ft
Clarinet	8 ft
Trumpet (Great)	8 ft

COUPLERS

Great-Ped. Swell-Ped. Choir-Ped.
Swell to Great
Swell Octave, Sub-Octave, Unss.off
Choir Octave, Sub-Octave
Swell to Choir

S.PETER'S CHURCH, CAVERSHAM

Walker, 1949. Partial installation, designed ultimately to form Choir Organ of a larger instrument with Swell and Great at west end of church.

Detached console facing east.
Balanced swell pedal.

4 Units (enclosed)

- Salicional
- Flute
- Diapason II
- Trumpet

<u>PEDAL</u>	<u>GREAT</u>	<u>SWELL.</u>
16.8.4	16.8.4	8.4
4	8.4	8.4.2 ² / ₃ .2
	8	8.4.
8	8	16.8.4
		(TC)

From old organ (unenclosed)

- Open Diapason I 8 Tremulant
- Bourdon (acoustic) 32.16.8
- Open Diapason (wood) 16.8

Usual Couplers.

- 1 reversible toe piston to Great to Pedal.
- 8 toe pistons - duplicating:
 - 4 pistons to Great with suitable Pedal
 - 4 pistons to Swell.

LIST OF PAST PRESIDENTS

- 1921 - 1924 P. R. SCRIVENER FRCO LMusTCL
- 1924 - 1927 A. C. P. EMBLING MusD (Dunelm) MusB (Oxon) FRCO
- 1927 - 1928 P. R. SCRIVENER FRCO LMusTCL (Annual Congress held at Reading)
- 1928 - 1931 F. G. GOODENOUGH FRCO
- 1931 - 1935 W. PROBERT JONES MusB (Oxon) FRCO HonARCM
- 1935 - 1937 A. BARKUS FRCO
- 1937 - 1938 W. PROBERT JONES MusB (Oxon) FRCO HonARCM
- 1938 - 1943 A. YOULD FRCO LRAM ARCM
- 1943 - 1946 A. H. LUSTY ARCO LTCL
- 1946 - 1947 P. R. SCRIVENER FRCO FTCL (Mr Scrivener's Jubilee year as Organist of S.Giles Church, Reading).
- 1947 - 1949 W. H. ROWE ARCO
- 1949 - 1951 A. E. RIVERS
- 1951 - 1952 A. WARREN FRCO

OBITUARY

Mr Jesse W. Butcher, who passed away at his residence "Daylesford", Bulmershe Road, Reading, on Sunday 25th November, at the age of eighty-one years, was a very old member of the Branch and a former member of the Council. Mr Butcher was for thirty-seven years Organist and Choirmaster at S.Mary's Church, Shinfield, and also for many years Choirmaster of Padworth Church. He was an original member of the old Reading Orpheus Society under the late Dr F.J.Read. He had published Church and Organ music, including Anthems and an Evening Service in G.

RESIGNATIONS

- Mr P.M.C.Edwards - Swallowfield Parish Church.
- Miss J.Weaire LRAM - S.Mary's Church, Henley.

THE ORGAN OF S. NICHOLAS PARISH CHURCH, NEWBURY

(From the Official Handbook) (See also Musical Opinion Sept 1926)
The Organ - Jan 1928)

GREAT

1. Double Diapason	16 ft
2. Open Diapason I	8 ft
3. Open Diapason II	8 ft
4. Open Diapason III	8 ft
5. Wald Flute	8 ft
6. Octave I	4 ft
7. Octave II	4 ft
8. Twelfth	2 rks
9. Fifteenth	2 rks
10. Mixture	III rks
11. Tromba (Choir)	8 ft.

CHOIR

1. Lieblich Bourdon	16 ft
2. Violin Diapason	8 ft
3. Suabe Flute	8 ft
4. Dulciana	8 ft
5. Flute Harmonique	4 ft
6. Nazard	2 ft
7. Piccolo	2 ft
8. Tierce	1 ft
9. Clarinet	8 ft
10. Tromba (Heavy pressure)	8 ft

COUPLERS

Gt - Ped. Sw - Ped. Ch - Ped.
Swell - Great. Swell - Choir.
Choir - Great.
Swell Octave. Swell Sub-Octave.
Choir Octave. Choir Sub-Octave.
Gt. Pistons - Ped. Combinations.

Toe Pedals: Great - Pedal
Swell - Pedal
Choir - Pedal
Swell - Great
Swell - Choir
Choir - Great

RCO Pedalboard

Discus Blower

Drawstops to Speaking Stops - Walker Stopkeys to Couplers etc.

Manual compass CC to C 51 notes;

Pedal compass C0C to F 30 notes.

SWELL

1. Open Diapason	8 ft
2. Stopped Diapason	8 ft
3. Viola da Gamba	8 ft
4. Voix Celeste (TC)	8 ft
5. Principal	4 ft
6. Flute	4 ft
7. Mixture	V rks
8. Double Trumpet	16 ft
9. Trumpet	8 ft
10. Oboe	8 ft
11. Clarion	4 ft

Tremulant

PEDAL

1. Sub Bourdon (prepared for)	32 ft
2. Open Diapason (wood)	16 ft
3. Bourdon	16 ft
4. Echo Bourdon (Choir)	16 ft
5. Principal	8 ft
6. Octave (part from No.2)	8 ft
7. Flute (part from No.3)	8 ft
8. Octave Flute (part from No.6)	4 ft
9. Trombone (Heavy pressure)	16 ft
10. Trumpet (part from No.9)	8 ft

4 Thumb Pistons to Great
4 " " " Swell
4 " " " Choir

4 Toe Pedals to Pedal Organ

Balanced Swell Pedal to Swell
" " " " Choir
" Stop Crescendo Pedal
(all with indicators)

This organ, built by J.W.Walker & Sons in 1927, is probably the fifth erected in Newbury Parish Church. The first is mentioned in an inventory of 1552. The second was presented to the church by Richard Cowslade in 1709. The third was built by Byfield and Green in 1770, and the fourth by Bevington in 1859.

This contained 4 Pedal stops, 11 Great, 13 Swell (including 4 reeds), and 7 Choir; a total of 2027 pipes. When, in January 1927, it became no longer playable, it had already been decided to build a new organ with electro-pneumatic action, retaining the (re-made) Great and Swell soundboards, the Swell box (with new shutters), and much of the pipework (re-scaled and re-voiced), reducing the number of Swell stops to relieve overcrowding, and increasing the Choir and Pedal organs for the sake of better balance, thereby bringing the total of pipes up to 2361.

The organ stands in a chamber on the north side of the chancel, with a detached all-electric console on the opposite side of the choir. Its front pipes are completely bare, but facing into the north aisle is an elegantly designed case by F.E.Howard, the Diocesan Architect, given as a memorial and displaying the most beautifully proportioned pipes and carving.

In the console, thumb-pistons and toe-pedals are all adjustable on the spot. The Stop Crescendo Pedal, controlling the whole organ, is selective, so that its sequence may be altered as desired. The six pedals to the inter-manual and pedal couplers do not move the stopkeys but light up indicators in them; on first touch these pedals actuate the coupler concerned only while held by the foot, thus providing a sudden momentary sforzando; when pressed right down they hold the coupler until a touch of the toe on a metal strip above releases them.

Opening recitals were given by Mr Bernard Ramsey, Mr Sydney H. Nicholson, and Dr W.G.Alcock. The present distinguished organist is Mr G.A.Sellick FRCO FCTL; his predecessors having been:—

RICHARD GOODSON MusB resigned 1709

Afterwards Organist of New College, Oxford, and
Professor of Music in the University.

— WHEELER died 1759
PETER PERFITT (of Wells) " 1790

Appointed after a competition before John Stanley,
the blind organist of the Temple Church, London.

JOSEPH WELSH resigned 1804

GEORGE HENRY ARROWSMITH died 1812

JOHN BYFIELD died 1833

GEORGE GODDING resigned 1865

JAMES HENRY GODDING (Brother of the preceding) died 1884

JOHN SHEPHERD LIDDLE MusB (Cantab) died 1921

Conductor of the Handel Society; former pupil of Sir G.Elvey.

BERNARD FAIRBROTHER RAMSEY MusB (Oxon)

Previously organist at Poole, Farnham and Purley; from 1900
to 1903 Professor of the Organ at Imperial Conservatoire,
Moscow.