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The Berkshire Organist

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Reading.

INCORPORATED ASSOCIATION OF
ORGANISTS — BERKSHIRE BRANCH

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A MESSAGE FROM THE PRESIDENT
OF THE INCORPORATED ASSOCIATION

Dr. HENRY G. LEY, M.A., F.R.C.M., Hon. R.A.M., F.R.C.O.

It is a pleasure for me to send a message of good wishes to the "Berkshire Organist", a useful record of local organist events, especially as the Incorporated Association of Organists are holding the 1953 August 24/28 Congress in Reading. In addition, visits to Eton College, Windsor, Oxford and Newbury will make this Congress memorable, and it is hoped that all the existing members will be responsible for inviting all organists in their neighbourhood, who are not members, to join our great "Fellowship" movement of 6,300 members.

I am sure the happy atmosphere enjoyed during Congress in the last few years will be continued in Berkshire.

EDITORIAL

This is a special Congress Number and we are hoping to give each member of Congress a copy as a Souvenir of what we hope will be a pleasant visit to Reading. For the benefit of those who have not brought Mr. Spriggs racy and informative article in the January "Quarterly Record" with them we give a tabloid history of the town with notes on its Churches and Organs.

Reading was founded in Anglo-Saxon times and its three ancient Parish Churches are mentioned in Domesday Book. Reading Abbey was founded in the year 1121 by King Henry I, who was buried here. The University was founded in 1892 and received its Charter as an independent University in 1926.

The Town Hall contains a "Father" Willis (4-manual) with fine material but badly in need of rebuilding and modernising. This has been shelved owing to a proposed new Civic Centre. The Borough Organist is Dr. A. L. P. Embling, F. R. C. O.

St. Mary's Minster Church, on the site of a Nunnery founded by Queen Elfrida, as part of her penance for the murder of her stepson King Edward at Corfe Castle. The organ by Willis (4-manual) 1862 was completely rebuilt in 1936. Note Saxon doorway to Chantry, Chapel in the North Aisle, and 17th. century carved figures under Minstrel Gallery at the West End of the Church. Organist is Mr. W. E. Masser, F. R. C. O.

St. Laurence's Municipal Church, 1121, replacing former Church on the site of the Abbey. Organ by Byfield 1741, rebuilt Hele in 1903. New console and action 1951/53. Church recently restored after bomb damage. Note the 1741 keyboard case under organ loft, also Font in which Archbishop Laud was baptised. Organist is Mr. A. Warren, F. R. C. O.

St. Giles' Church founded 11th. century was largely rebuilt in 1872. Organ is Walker (3-manual) now being rebuilt. Organist Mr. P. R. Scrivener, F. R. C. O. completed his Jubilee as organist in 1944. Founder President of the Berkshire Branch.

Greyfriars Church was completed 1311. Afterwards used as a Town Hall, Workhouse, Prison. Restored to original use 1863. Note great West window. Organ by Compton (3-manual) in 1939. Luminous stop control. Organist is Mr. F. G. Spriggs.

Christ Church completed 1872. Organ by Gray & Davison was completely rebuilt in 1932. Organist Mr. J. Eric Few, A. R. C. O., L. T. C. L.

Trinity Congregational Church 1848. Organ by Binns 1913 (3-manual). Organist Mr. A. Barkus, F. R. C. O.

Reading University. Organ by Binns (3-manual). Re-voiced under Rev. N. Bonavia Hunt. Case made from Cedar tree growing on the site of the University Hall. Professor of Music, Dr. Ronald Woodham, F. R. C. O.

On the trip to Newbury a visit will be paid to Douai Abbey, notes on which appear elsewhere, together with a specification of the organ.

Newbury Parish Church contains a fine organ and the present organist is Mr. G. A. Sellick, F. R. C. O., F. T. C. L. Organ by Walker 1927 (3-manual).

The organs at Oxford, Eton, and Windsor are well known, at least by repute, but mention may be made of the organ in the Private Chapel, an early instance of dual keyboards, the same instrument doing duty in St. Georges Hall where a separate console is installed. In this case, however, unlike the organ in St. Georges Chapel, there is no independent control and if the player in the Chapel draws the Trumpet stop, anyone playing in St. Georges Hall has, willy-nilly, to use it.

To our own members I would commend the Secretarial notes and say that any suggestions for the betterment of this Magazine will always be welcome.

Our grateful thanks are again due to the members of the Magazine sub-Committee for their help, to Mr. Few for so kindly cutting the stencils, to Mr. Spriggs for making himself responsible for the very excellent cover, and to all those who have contributed matter for inclusion in this number.

S E C R E T A R I A L

One thought is uppermost in our minds for the year 1953 and that is

C - O - N - G - R - E - S - S

We have been honoured with the Presidential Message for our cover from Dr. H. G. Ley, President of the Incorporation. Many of our members have responded with generous offers of financial and practical help and I feel sure they will go "all out" to make this a bumper Congress and a memorable occasion. At the same time do not let us think of Congress as an end but, rather, as a beginning, and I hope many members will be inspired to come forward with suggestions and offers of items or programmes for our own future Meetings, so that we may make our own Branch an even more lively and active organisation and our future Syllabus will become even brighter & more varied.

F O R T H C O M I N G E V E N T S

Feb. 28th. Annual General Meeting at St. Mary's Church House, Reading at 7.15 p.m. followed by informal socialbility.

Apl. 25th. Half-Day Conference at St. Mary's Church House, Reading at 3 p.m. Lecture by Mr. P. R. Scrivener, F.R.C.O., on "Programme Music", Tea, Lecture by Dr. Arnold Smith "A Short Survey of Song & Singing".

May 23rd. Visit to the Royal Military College, Sandhurst.

June 20th. Garden Party at "Hillcroft", Shinfield at 3 p.m.

Since the Syllabus was printed Messrs. J. W. Walker & Sons, Ltd., have informed us that they are holding an 'At Home' for Organists at their Works on Saturday, May 30th. and have issued an invitation to us as a Branch to attend. Further particulars later.

AUGUST 24th. - 28th. C O N G R E S S

B E N E V O L E N T F U N D

The Secretary has ordered that CONGRESS is to be the main theme of this year's issue of The Berkshire Organist but, whilst doing everything in our power to make this a success, please don't let us forget our less fortunate brethren. It is very fitting that a special appeal should be made in this Congress year as the Benevolent Fund owes its inception to the late Sir Hamilton Harty who was President of the Incorporation at the time of the 1927 Congress in Reading. So, as your Benevolent Steward, I would make an earnest call to all members to do all they can for the Fund during this year and help to make it a worthy memorial to one who, having achieved great eminence in another sphere of music, remembered his early love for the organ and coupled that remembrance with a practical effort on behalf of those who had fallen by the wayside, either through sickness or infirmity.

Talk on "MELODY" given by DR. RONALD WOODHAM
at Palmer Hall, Reading on 23rd. February, 1952

What are your sensations as you listen to this piece? - Slow Movement of Sonata Pathétique, Beethoven - your main feeling, I hope, will be of pleasure, the pleasure of recognition at meeting an old friend, the delight in the shape of a melody, its rise to its climax, the balanced dropping phrases which follow, the inevitability and rightness of its safe arrival home. You will, too, enjoy the warmth of colour of the supporting harmonies. It is this last point which makes so difficult and complicated the discussion of melody. For as Wagner said - "melody is the surface of harmony" - and our difficulty is to examine the surface apart from what lies beneath. Now suppose I play the melody again, this time as an individual melody, even now you will mentally supply a background of harmony, probably Beethoven's, possibly your own, but you cannot fail to listen to the melody without hearing it as a surface, as the most important part of a larger whole. Our musical upbringing which has concentrated so much of the 300 years of musical history in which the major and minor scale systems reigned supreme prevents us from hearing any melody that can be prevailed upon to fit into that system. We shall always be supplying some harmony to melodies even when they were never intended to exist in any other way than as an individual line. If I sing the old Somerset Riddle Song we get a different sensation from the classical melody, but this is in the Aeolian Mode, in which many Folk Songs are written, and is sufficiently near our major scale for us to improvise some harmony. Now listen to a melody - The Kyrie, from a 9th. century Mass. Here we have an unadulterated melody. It is more difficult mentally to supply harmony to a Mode less familiar and it is possible to enjoy this old tune as melody alone. The notes are mainly conjunct, lying next door to each other, which again helps to avoid suggestion of harmony. There is no rhythm, in the sense of sound pattern, the accent is irregular and we have melody in its simplest form, the rise and fall of pitch without any other element entering in. Any good melody implies direction, the grouping of notes into unity, but the notes must have a reasonably close relationship. Sir Walford Davies used to love to talk of "neighbourly notes". Before we leave this pure melody there is one other feature of an experience of melody, the curious way in which we feel of melody that although it is external and presented to us by the player or singer yet, in some curious way it is evolved by us as part of our own creative experience. Now listen to a 14th. century melody of Maclant. Here still there is no strong feeling of major-minor key system, but you now feel the strong rhythmic impulse which was lacking in the plainsong and if I play Maclant's lower part you will feel also the basic metre of three in a bar, the pulse over which the rhythmic pattern is heard. Rhythm is a vital element in melody, other than plainsong, because while rhythm can exist independently of any rise or fall of pitch, yet a melody must have rhythm to preserve its individuality, the playing of the notes at exact moments in time is vitally necessary. Now hear two Lutenist Songs by Dowland (16th. century). There are engaging varieties of rhythm and we feel more at home than in the plainsong or 14th. century modes. The modes are becoming modified by the introduction of chromatic notes. A much stronger harmonic sense was growing up and that strong harmonic sense was to find expression in the melodies of the next century. Here is a melody from Bach's D minor Partita for violin solo. Although unaccompanied, it supplies its own harmony because the melody itself arises out of harmony. It is in fact "spelt out harmony", with all sorts of possibilities of melodic decoration over a harmonic background. 18th. and 19th. century melody was not merely the surface of harmony but arose directly out of the harmony itself. Hundreds of melodies are nothing

more than the notes of the common chord. Listen to this 18th. century "chordal tune" of Haydn and this melody from the "Eroica". Sometimes, of course, the basic chord formula is decorated as so often in Mozart such as in this example. In the 19th. century any sudden contradiction of the major and minor tonality almost causes a feeling of annoyance, so strong is the major-minor harmonic sense. In this instance where Chopin moves into the Lydian mode in a Mazurka, we almost feel something has gone wrong. In the 19th. century the major-minor tonality was being extended almost like a piece of elastic. In this melody from Brahms "Requiem" the melody is no longer understood as a purely melodic experience. It has become incomplete as melody except in relationship to the harmony from which it had its birth. In Wagner's "Tristan" this is still more so and we reach the stage when the key is so cluttered up with chromatic notes that no one note is recognisable as its centre. Debussy tried to break away in some of his works from the major-minor system with his use of the "whole-tone" scale and this use led naturally to new melodic forms such as this illustration. Other composers like Bartok have found new scales, perhaps derived partly from folk-idioms, at any rate in such a melody as this now played they have turned their backs upon the diatonic scale system with its chromatic additions. Perhaps the most complete revolt has been that of Schonberg and his disciples, who have regarded the twelve notes as of equal value and have substituted for the arrangement of the Diatonic Scale their own arrangement of the twelve tones arranged in "tone-rows" as they are called. This again has led to its own type of melody such as this from Alan Berg's Lyric Suite. So now we seem to have come round in a full circle back to sheer melody not associated with any harmonic basis. I hope that what I have said may enable us to have some patience with modern composers and to understand why modern composers write tunes without harmonic basis or tunefulness as that word has been understood for the last three hundred years.

Talk on "THE VARIED DUTIES OF AN ORGANIST"
by DR. H. W. RICHARDS, FRCO., at Palmer Hall
Reading, on Saturday, 29th. March, 1952.

If I am spared until the middle of April I shall be eighty-seven years old and so this may very well be my "last will and testament". I am not laying down the law to you but merely expressing my own views in all that I say. The work of an organist includes that of Choirmaster, and this work bristles with difficulties as there are so few people willing to join a choir and the rehearsals at the best are looked upon as a necessary evil. It is an uphill job and the organist must have the complete help and support of the parson. If the parishioners will also co-operate, then you can pat yourself on the back. A great point in all choir work is "TACT" especially when dealing with the choirman who "knows all about it". Get the co-operation of the parishioners if you possibly can. A great thing is a good start. We are so made that we have to exert all our brains, tissues and muscles, or we die. If we fail to use any of our organs then that part of us will die. Rest is essential but laziness must not be tolerated. If we persevere we must succeed in time. Remember this! I succeeded Sir Henry Wood as accompanist of the Queens Hall Choral Society and recall how Sir Henry by his continued insistence broke the practice of persons accepting engagements and then sending a deputy to the performance. This was only done by his continued perseverance, but he did it through sticking to it. The organ is a glorious instrument, as Sir Hubert Parry said "the organ is capable of the greatest emotional effect on human beings". The accompaniment must be a means of

suitable and necessary accompaniment to the voices, not a means of display. It must mingle with the voices, guide and help, but must not dominate. All playing in Church must be worthy of the place in which it is offered. Two of the greatest gifts of God are those of seeing and hearing, but what do we too often find in Church? The former scrupulously attended to - clean pews, surplices, brass, beautiful stained windows, fresh flowers - and the absence of any of these things would be soon remarked upon and remedied. But when we come to hearing, how neglected this is - mumbling, bad reading, no emphasis, raucous voices - and no trouble is taken to correct these things. In the training of these two great gifts we should be proud of being able to produce lovely sounds. The secret of it all is - stand at ease, fill the lungs, let it escape with the greatest economy, using just enough breath to "float" the sound. These exercises are the basis of all good speaking and singing, and must be combined with flexible jaws and lips. Always remember that good tone carries further than forced tone. Pure tone with little breath carries the voice and the basis of any choir singing must be effortless production. Forte should be thought of as the other end of a crescendo from piano. The House of God should contain everything beautiful including sound and we must aim at perfect tone without blemish. Congregational singing is very important. Short congregational practices are very helpful and the congregation should be taught how to produce their voices. The parson should explain the words and the organist the music. The great success of Moody and Sankey and Luther with his German Chorales, was done by arousing interest through taking part. We must get it done on the right lines and make the congregation feel they are taking their part. I was in the Police Quarters inside the Marble Arch one Sunday morning whilst the Meetings were in progress outside, and the officer in charge called to one of his men "What are they doing at No.8 pitch" ? "They are singing The Red Flag" came the reply. "Oh," he said, "that's alright, they're taking part, they'll go home like children". They were experiencing the physical relief and satisfaction of taking part. But row will be preferred to sound until the hearing is educated. What of the tremolo? The half-educated singer thinks it is necessary to use it all the time. Why? The good singer will keep it and use it to great effect in pathetic passages. Always use the head voice and don't force the chest voice. If used in this way the voice does not last but gets harsh. The Choirmaster must be sure of his knowledge and have confidence in himself. He should have impeccable taste and always shew up the vulgar and cheap. Fill your life with work and beautiful things, it helps character and makes us finer and better members of society. I am an old man living in the country and people often say "Don't you find it dull" " I say - "No, I am living on my reminiscences. Parents should encourage their children to take part in music. If anyone should try to discourage you from going to Church, using your voice, your memory etc., say to yourself "that man is my enemy". To Organists - "Do play in the key of B natural". To all - "Cultivate good hearing, imitate every good voice you hear".

(I trust this summary will give a good idea of this most inspiring address, but I am very sorry, dear reader, I cannot convey on paper the wonderful personality and vitality of this "Grand old Man" of Music. Editor).

Talk on "CHOIR TRAINING" given by MR. H. A. ROBERTS, FRCO.,
at St. Mary's Church House, Reading, on 26th. April, 1952.

Choir Training is a most important part of an Organists work and you may be interested to know that the London Society have arranged six lectures on this subject in conjunction with the Royal School of Church Music. I want to put forward nine points for our consideration this afternoon with regard to the taking of a Choir Practice.

1. Do not talk too much, choir members feel they have come to practice to sing, not to listen, so keep your remarks brief and to the point.
2. Train your Choir to make nice sounds.
3. Preparation and anticipation. Teach your Choir to look ahead and get ready in advance for a particular word or point of emphasis.
4. Listen and watch. Listen to the other members of the Choir and watch the other side in particular to get unanimity in word endings, etc.
5. A favourite saying of the late Sir Walford Davies - Team, Tune, Time, Tone. Mark your time with the consonants and get your tone on the vowels.
6. Sight reading. Do not rely too much on this.
7. Endings of words. Final consonants, etc.
8. Do not make continuous stoppages. A good choir trainer should be able to let the choir sing several pages and remember the points for criticism in order to deal with them all together at the end.
9. Seating. Watch the position of individual members and do not have two singers who are inclined to sing flat, or to shout, together. Seat members conveniently for divided parts.

Mr. Roberts then rehearsed members of St. Giles' Choir in the following Anthems:-

- | | |
|-------------------------------------|---|
| O Thou, the central orb | - C. Wood |
| Jesu, the very thought of Thee | - Bairstow. |
| Judge eternal, throned in splendour | - (Unison Hymn Anthem by
H. A. Roberts). |

During the rehearsal Mr. Roberts made the following observations :-

Do not use too much accompaniment at practices. Use a piano if possible and use it as little as possible. Leave the Choir to get their own notes whenever you can. If you cannot get a nice fortissimo, be content with a nice forte. Play over a new Anthem and give the choir the idea of it. (This also applies to piano or organ pupils). Teach sight reading as a separate item and avoid starting a new work with a poor performance. Learn the notes first and add inflections etc. afterwards. It is not a crime to stop for breath in the middle of a sustained note, it is better than spoiling a word, some to take breath one beat, and some on another. Articulate words clearly and distinctly and avoid making three syllables of such words as "weary". After a long gap between phrases don't wait until the very last moment before taking breath to re-commence singing.

OBITUARY

Mr. F. W. Drew who passed away in January last was a member of many years standing. Mr. Drew was Organist for many years at London Street and later Queens Road Methodist Churches and held high office in the Methodist Church. He was for many years Conductor of the Reading Temperance Choral Society.

BRANCH MEETINGS - 1952

February 23rd. ANNUAL GENERAL MEETING at Palmer Hall, Reading.

The Officers were re-elected with Miss E. Alder and Mr. R. Brewer to fill vacancies on the Council. After a lengthy discussion it was regretfully decided to inform the National Executive that the Branch could not see its way clear to invite them to hold the Annual Congress in Reading in 1953. The meeting was followed by a talk by Dr. Ronald Woodham, FRCO., (newly appointed Professor of Music at Reading University) on "MELODY". Dr. Woodham supplied his own vocal and pianoforte illustrations.

March 29th. TALK by DR. H. W. RICHARDS, FRCO., at PALMER HALL,
Reading on "THE VARIED DUTIES OF AN ORGANIST".

April 26th. ANNUAL HALF-DAY CONFERENCE at St.Mary's Church Hse, Reading.

Talk on "CHOIR TRAINING" by Mr. H. A. Roberts, FRCO., FTCL., LRAM., ARCM., (President of the London Society of Organists) followed by a Demonstration Choir practice with members of St. Giles' Church Choir (by the kind co-operation of Mr. P. R. Scrivener, FRCO., FTCL.). Tea was followed by an Open Discussion Session. At this meeting it was decided, in the light of a further letter received from Mr. Frank Netherwood (Hon. Gen. Secretary) to rescind the former decision not to invite Congress to visit Reading in 1953. Mr. A. H. Lusty, ARCO., LTCL., was appointed Congress Secretary with Mrs. W. H. Rowe as Assistant Secretary. Mr. L. Pratt, LTCL., was appointed Ticket Secretary, with Mr. J. H. Fisher, LTCL., as Assistant Secretary and Mr. A. E. Rivers, Accomodation Secretary. Anthems rehearsed at the Demonstration Choir Practice were :-

"O Thou, the central orb"	- Charles Wood.
"Jesu, the very thought of Thee"	- Bairstow
"Judge eternal throned in splendour"	- H. A. Roberts

May 31st. VISIT to ROYAL MERCHANT NAVY SCHOOL, BEARWOOD.
ORGAN RECITAL by MR. W. H. HECKTON.

Programme:-

Passacaglia & Fugue in C minor	- J. S. Bach.
Chorale No. 3 in A minor	- César Franck.

Compton Organ at West End with detached console in Chancel. Eight ranks of pipes developed on the extension principle. Built in two swell chambers with electric action throughout. Two manuals and pedals.

June 21st. GARDEN PARTY at 111, WOODCOTE ROAD, CAVERSHAM.
(By kind invitation of Mr. & Mrs. W. H. Rowe)

Sept. 20th. JOINT VISIT to GREYFRIARS CHURCH and SONNING PARISH CHURCH
WITH MEMBERS OF THE ORGAN CLUB (arr. by MR. F. G. SPRIGGS).

Welcome to Greyfriars Church by the Vicar (Revd. J. K. Page, M. B. E.). Demonstration on the organ by Mr. F. G. Spriggs. Coach to Sonning. Tea at the White Hart Hotel. Welcome to Sonning Parish Church by the Vicar (Revd. S. J. Groves, M. A., R. D.,). Short outline on the history of the Church by Mr. F. J. Hoyle, M. B. E. Demonstration on the organ by Mr. L. F. B. Davis.

Programme at demonstration of the organ in Greyfriars, Church by
Mr. F. Gordon Spriggs.

Allegretto - Whitlock
Toccata & Fugue in D minor - Bach

Organ by Compton, 1939. 3 manuals and Pedals, 10 ranks, all enclosed.
Luminous stop control.

Programme at demonstration of the organ in Sonning Parish Church
by Mr. L. F. B. Davis.

Chorale in A minor - Cesar Franck

Holditch c.1850-60. Beal & Thymne 1898. 2 manuals and pedals.
One of the very earliest of detached consoles.

October 18th. Annual PRESIDENTIAL SERVICE at ST. LAURENCE'S CHURCH, READING.

Address by the Revd. A. T. Seymour, Vicar of Swallowfield followed by Reception
in St. Laurence's Hall by the President and Mrs. Warren at which a talk was
given by Mr. G. R. Dowsett on St. Laurence's Church and its history.

Music at the Presidential Service :-

Introit "Holy is the true light" - W. H. Harris
Magnificat and Nunc Dimittis - Ireland in C
Anthem - "Expectans expectavi" - Charles Wood
Voluntary - Fugue "The Wanderer" - Parry

November 15th. MAGAZINE EVENING at Palmer Hall, Reading arranged by
MR. W. H. ROWE.

1. Prologue, written by Mr. W. H. Rowe and sung by him to the Old 100th.
2. What we owe to Opera - Mr. A. E. Rivers
3. Listening to music and its effect on one - Mrs. K. F. Shorter.
4. Sanctus & Benedictus (Service in E flat) & Carol "Angels in Heaven"
composed by Mr. P. R. Scrivener & sung by members of St. Giles' Choir.
5. Voluntaries - Dr. H. C. Barnard.
6. "Just teaching and just Teaching" - Mr. A. H. Lusty.
7. How to manage an adult choir - Mr. F. G. Spriggs.
8. Vocal. Mrs. M. Warren - Three songs from "Woman's Life and Love" -
Schumann.
9. Epilogue. Fanfare "C for Congress" composed and played by
Mr. W. H. Rowe.

The whole of this programme was cleverly linked by verses by Mr. Rowe.

December 13th. "ONE HOUR OF MUSIC" at St. John's Church, Reading,
arranged by MR. J. H. FISHER, LTCL.

Organ - "Triumphal Song" - Brewer.
Choir - "With a voice of singing" - Martin Shaw
Organ - Offertoire - Schumann-Vincent.
Solos - { "The Knight of Bethlehem" - Thomson
 { "The Kings" - No. 193 Ox. Car. Bk.
Choir - "Hear my humble supplication" - Jacob
Organ - Musette - Handel
Choir - Carol - "Torches" - Joubert
Organ - Choral Prelude "I bid thee farewell" - Bach.

Organist: Mr. J. H. Fisher, LTCL., Vocal solos: Mr. J. Norman Cree and the
Choral items by St. John's Church Choir.

PEEPS INTO THE PAST.

by

A. E. RIVERS

It was suggested that this Congress Number should contain an article of a retrospective nature and, as I joined the Branch shortly before its second meeting and have attended all but a very small number of the subsequent meetings, I was deputed by the sub-Committee to undertake the task. It has been a very pleasant occupation to go through the old records, so carefully kept by our two Secretaries, Mr. S. T. Chamberlain and Mr. A. H. Lusty and one which revived many half forgotten memories. The Branch was formed, as The Berkshire Organists Association, at a meeting held on the 19th. April, 1921 our very old friend and colleague Mr. P. R. Scrivener being elected the first President. By the time this number is in your hands some two hundred and forty meetings will have been held of which just over sixty have consisted wholly or partly of an Organ Recital. Among the well known names of those who have played or spoken to us, many of them having done both, are Mr. H. G. Colles, Sir G. Dyson, Mr. John Brook, Mr. Henry Willis, Sir Walford Davies, Dr. Harold Rhodes, Mr. Stanley Roper, Mr. C. H. Trevor, Dr. Brockless, Dr. Harvey Grace, Mr. Frank Howes, Mr. R. Whitworth, Dr. Greenhouse Allt, Sir R. Terry, Sir E. Bullock, Dr. Douglas Hopkins, Dr. H. W. Richards (whose last talk was given a few days before his eighty-seventh birthday and appears in this issue), Sir Sidney Nicholson, Dr. Lloyd Webber, Dr. J. Dykes Bower, Mr. F. Netherwood, Dr. O. Peasgood and others whose names are mentioned later. Several of these are no longer with us but their names will remain in honoured memory. Among the items which caught my eye in making this perusal of the past were Dr. J. Warriner's lecture on "Musical Curiosities", a very early event in which Mr. Scrivener figured as a vocalist. Lectures by Mr. S. T. Chamberlain on "Shakespearean Music" and "Reading's Musical History" and a talk on "Vauxhall Gardens" by Mr. J. A. Sowerbutts, also Mr. Scrivener on "Programme Music", Mr. S. Royle Shore on "Plainsong", the Rev. G. E. Timms on "The Choirboy through the ages" and the visit to Cleveland Lodge, Dorking where we were the guests of Lady Jeans. Lantern Lectures include Mr. J. W. Dodgson on "Old Berkshire Churches" and Mr. H. O. Vaughan on "Rambles on the Berkshire Downs". The Half-Day Conference was initiated by Dr. Probert-Jones in 1932. A number of United Choirs Festivals have been held. The first Annual Dinner was held in 1931 and it was a matter of regret to many that this function had to be discontinued owing to the drain on our slender finances. Debates have been held from time to time on various topics, including "The Parson and the Organist" not, be it noted, "The Parson versus the Organist". This was sustained by an Anglican and a Free Church parson with their opposite numbers from the organ bench. Several Model Choir Practices have been held, together with many talks on the choice and the rendering of Church Music and Organ Voluntaries. A Summer Outing has been held during most years, many of them visits to other Branches. Among these were Eton, Oxford, Wellington College, Windsor, Bath, London, Winchester, Guildford, Swindon, and visits to the Organ Works of Walkers, Compton's, and Willis (twice). Lectures on non-musical subjects have included Mrs. Leigh Hunt on "Taste in the Arts", Mr. Cyril Pearce on "Rhythm in the Fine Arts" and "Colour", Mr. J. A. Betts on "Conception and Perception in the Fine Arts" and Mr. Smallcombe on "Ants". Whilst some members felt that on the last occasion we had strayed too far from our path, I personally feel that we should have rather more frequent talks on the sister arts, of which most of us know far too little, and that we

might have an occasional talk on Literary subjects with particular reference to the words which are allied to so much of the music with which we have to deal. Whilst browsing among these old records one was again reminded of the last visit of Congress to Reading in 1927 and it may be of interest to give a list of the special items arranged for that Congress. On the Tuesday evening, Choral Evensong at St.Giles' Church, Short Organ Recital at St. Mary's Church by Dr.E. O.Daughtry, Recital of 16th. & 17th. Century Church Music at St. James' Church arranged by the Revd. Father Macdonald. Wednesday afternoon a River Trip to Goring. Thursday, Lecture by B.R.Goddard, M.A. on "The Mediaeval Craft Guild its ideals and duties". Motor Excursion to Windsor. Organ Recital at Windsor Parish Church by Dr.A.C.P.Embling, including two of his own Chorale Preludes. I hope that this cursory survey of the past may not only awaken memories of the past but interest in the future and that they may inspire some of our members to offer items for the Syllabus in future years, or to make suggestions as to the type of event which they would like to see included. Such suggestions would, I feel sure, be welcomed by the Council, and may have the effect of widening the interest of our programmes in future years.

NEWBURY SUB BRANCH.

The past year has certainly been an up-hill struggle for the Newbury sub-Branch. Although here has been an increase in membership, the support given to the functions arranged has not been good.

We have had a talk from Dr. Barnard who recalled for us many interesting recollections of a lifetime spent in the organ world. It was a pleasure to renew our acquaintance with Mr.& Mrs.Scruton who gave us one of their gramophone evenings, which Newbury members will remember formed part of the "staple diet" in pre-war years.

Visits and recitals were arranged at Douai Abbey, Winchester Cathedral, Andover Parish Church and Whitchurch, through which we were privileged to hear some of the finest music played on the best organs in the locality.

At the Annual General Meeting held in November, it was agreed that we could do no other than maintain the sub-Branch in being for another year at least, with the impending visit of Congress next year. To that end every effort would continue to be made to furnish another interesting programme for the coming year, in the hope that the response will be compatible with the hard work put in by the Officers and Committee, and the importance of the coming Coronation and Congress year. (F.H.N.)

RESIGNATION

Mr.D.Tuson - Beanham Parish Church

ACKNOWLEDGEMENT

Our thanks are again due to the local office of Messrs. Gestetner, Ltd., for generously duplicating this Magazine at very much below the usual Trade Price.

NOTES ON THE ORGAN AT DOUAI ABBEY.

The Abbey and School of Douai stand on the ridge of high ground overlooking the Kennett valley about one mile from the village of Woolhampton and the Bath Road. The Abbey Church stands at the northern end of the school and monastic buildings, set back a short distance from the road leading to Chapel Row. As yet the present building is only the first part or about one third of the proposed plan which was designed by the late J. Arnold Crush, F.R.I.B.A. The foundation stone was laid in 1928 and the present portion completed in 1933. This consists of the Lady Chapel, the Sanctuary with its north and south aisles, ambulatory and side chapels and a temporary narthex at the West end. Internally the Church is faced with Monkspark Bath Stone. The organ, built by Messrs. Rushworth and Dreaper of Liverpool, was installed in 1938, under a specification drawn up by Dr. Harold Darke. The pipes and action are situated at the West end of the North aisle, backing on to a temporary North wall and are enclosed in an oaken casework of pleasing design. The console is detached and stands against the North pillar at the West end of the temporary Choir. It is designed as a 3 manual instrument and when completed will possess 38 speaking stops. At present only the Great and Swell organs are complete, the Choir organ being prepared for in the console. Temporarily an accompanying section of three of the quieter Swell organ stops is transmitted to the Choir manual, as well as a solo reed from the Great organ, this latter being a permanent fixture in the completed design. The action is electric and the keys have top resistance touch. Here is the specification :-

PEDAL ORGAN.

- (1) Sub Bass 32ft. From pedal No.2. Bottom octave Acoustic.
- (2) Open Diapason 16ft.
- (3) Geigen 16ft. From Great No.21
- (4) Bourdon 16ft.
- (5) Dulciana 16ft. From Choir No.10 (Prepared for)
- (6) Bass Flute 8ft.
- (7) Octave Flute 4ft.
- (8) Bassoon 16ft. From Swell No.36
- (9) Ophicleide 16ft. Extension of No.20

- i. CHOIR to PEDAL
- ii. GREAT to PEDAL
- iii. SWELL to PEDAL

CHOIR ORGAN

- Lieblich Gedackt 8ft)
- Aeoline 8ft) Accompanying Section
- Lieblich Flute 4ft) transmitted from Swell.
- Tuba Minor 8ft)

- v. Sub-octave) Acting also
- vi. Octave) through
- vii. Unison Off) Unison Couplers.
- viii. SWELL to CHOIR (Prepared for)

GREAT ORGAN

- (21) Contra Geigen 16ft. (25) Principal 4ft.
- (22) Open Diap. I 8ft. (26) Twelfth 2.2/3ft.
- (23) Open Diap. II 8ft. (27) Fifteenth 2ft.
- (24) Wald Flote 8ft. (28) Tuba Minor 8ft. From Choir No.20.

- ix. CHOIR to GREAT
- x. SWELL to GREAT

SWELL ORGAN

(29)	Geigen Diapason	8ft.	(34)	Gemshorn	4ft.	
(30)	Lieblich Gedeckt	8ft.	(35)	Cornet Mixture	5 rks.	(15, 17, 19, 21 ^b , 22.)
(31)	Aeoline	8ft.				
(32)	Voix Celeste	8ft.	336)	Contra Oboe	16ft.	Ext. of No. 38.
(33)	Lieblich Flote	4ft.	(37)	Trumpet	8ft.	
	(Ext. of No. 30)		(38)	Oboe	8ft.	

	xi.	Tremulant	
	xii.	Sub Octave) Acting also through
	xiii.	Octave	
	xiv.	Unison Off) Unison Couplers

CONSOLE ACCESSORIES.

MANUALS

Four Thumb Pistons to Choir
 Four Thumb Pistons to Great
 Four Thumb Pistons to Swell

Reversible Pistons

Swell to Great
 Great to Pedal
 Stop connecting Great and Pedal Pistons

PEDALS

Four Toe Pistons to Pedal Organ
 Four Toe Pistons to Swell Organ
 (Duplicating Manual Pistons)

Reversible Pistons

Great to Pedal
 Swell to Great

Balanced Expression Pedal to Swell Organ
 Balanced Expression Pedal to Choir Organ (Prepared)

All speaking Stops and Stop connecting Great and Pedal Pistons are Stop-knobs on vertical jambs at 45 degrees to keys.
 Couplers are Stop-keys arranged above the Swell Manual.
 Pistons are in the key-slips below the manuals they augment.
 Ventil Switches controlling all speaking stops are arranged in sets above each end of Swell Manual. These enable ranks of pipes to be switched off if ciphering should occur.
 It is hoped that the Choir Organ will be installed and completed during 1953. The pipes and action will be situated against the temporary West wall of the South aisle and enclosed in an expression chamber behind a grill-fronted wooden casework.

The specification as added to the existing one is as follows :-

CHOIR ORGAN

(10)	Contra Dulciana	16ft.	Ext. of No. 14 (Also playable on Pedal Organ)
(11)	Orchestral Flute	8ft.	
(12)	Viole d'Orchestre	8ft.	
(13)	Rohr Flute	8ft.	
(14)	Dulciana	8ft.	
(15)	Flauto Traverso	4ft.	
(16)	Nazard	2.2/3ft.	
(17)	Flageolet	2ft.	
(18)	Tierce	1.3/5ft.	
(19)	Clarinet	8ft.	

iv. Tremulant

(20) Tuba 8ft. (Installed)

Couplers etc. already installed

Compass of Manuals CC to C - 61 notes
 Compass of Pedals CCC to G - 32 notes 'DISCUS' blower.

ROYAL MERCHANT NAVY SCHOOL
BEARWOOD

INCHCAPE MEMORIAL CHAPEL

Specification of the Organ :-

Two Manuals CC to C. 61 notes. Pedals CCC to G. 32 notes

GREAT ORGAN

- 1. Bourdon 16ft.
- 2. Contra Dulciana 16ft.
- 3. Open Diap.No.I 8ft.
- 4. Open Diap.No.II 8ft.
- 5. Dulciana 8ft.
- 6. Hohlfloete 8ft.
- 7. Octave 4ft.
- 8. Dulcet 4ft.
- 9. Flute 4ft.
- 10. Twelfth 2-2/3ft.
- 11. Superoctave 2ft.
- 12. Fifteenth 2ft.
- 13. Larigot 1-1/3ft.
- 14. Octavin 1ft.
- 15. Trumpet 8ft.
- 16. Swell to Great

SWELL ORGAN

- 1. Contra Viola 16ft.
- 2. Open Diap. No.III 8ft.
- 3. Viola da Gamba 8ft.
- 4. Dulciana 8ft.
- 5. Gedeckt 8ft.
- 6. Viola 4ft.
- 7. Stopped Flute 4ft.
- 8. Flautino 2ft.
- 9. Cymbale III ranks
- 10. Hautboy 8ft.
- 11. Trombone 16ft.
- 12. Trumpet 8ft.
- 13. Clarion 4ft.

PEDAL ORGAN

- 1. Sub-Bass 32ft.
- 2. Contrabass 16ft.
- 3. Bourdon 16ft.
- 4. Echo Bass 16ft.
- 5. Flute 8ft.
- 6. Dulciana 8ft.
- 7. Octave Flute 4ft.
- 8. Trombone 16ft.
- 9. Great to Pedal
- Swell to Pedal.

ACCESSORIES

- Two balanced swell pedals with indicators.
- Balanced crescendo pedal with indicator.
- Four double touch pistons to Great Organ.
- Four toe pistons to Great & Pedal Organs.
- Four double touch pistons to Swell Organ.
- Two double touch pistons to Pedal couplers.
- Tremulant.

Electric motor, blower and generator. Detached console.

The organ by John Compton Organ Co.Ltd., is built on the Extension system (8 ranks), and is enclosed in Swell Chambers.

MUSIC RECEIVED from OXFORD UNIVERSITY PRESS

- "A Stronghold Sure" - Bach (arr. Harvey Grace)
 - Six Chorale Preludes for Organ - Healey Willan :-
"Quen Pastores", "Lasst uns alle frohlich sein", "Song 13", "Bevan",
"Gelobtt sei Gott", "O wie selig".
 - Three Versets on "Diva Servatrix" - Vernon Butcher.
 - Finale from the Overture to "Esther" - Handel (arr. Henry G. Ley)
 - Serenade from Quarter in F major - Haydn (arr. S. Drummond Wolff)
 - Preludes de Careme (4 pieces) - Paul de Malingreau.
 - Five Preludes on Plainchant Melodies - Healey Willan
"Aeterna Christi munera", "Christe, redemptor omnium"
"Ecce jam noctis", "Ave Maris stella", "Urbs Hierusalem beata".
 - Trio Sonata in B flat - Peter Wishart.
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