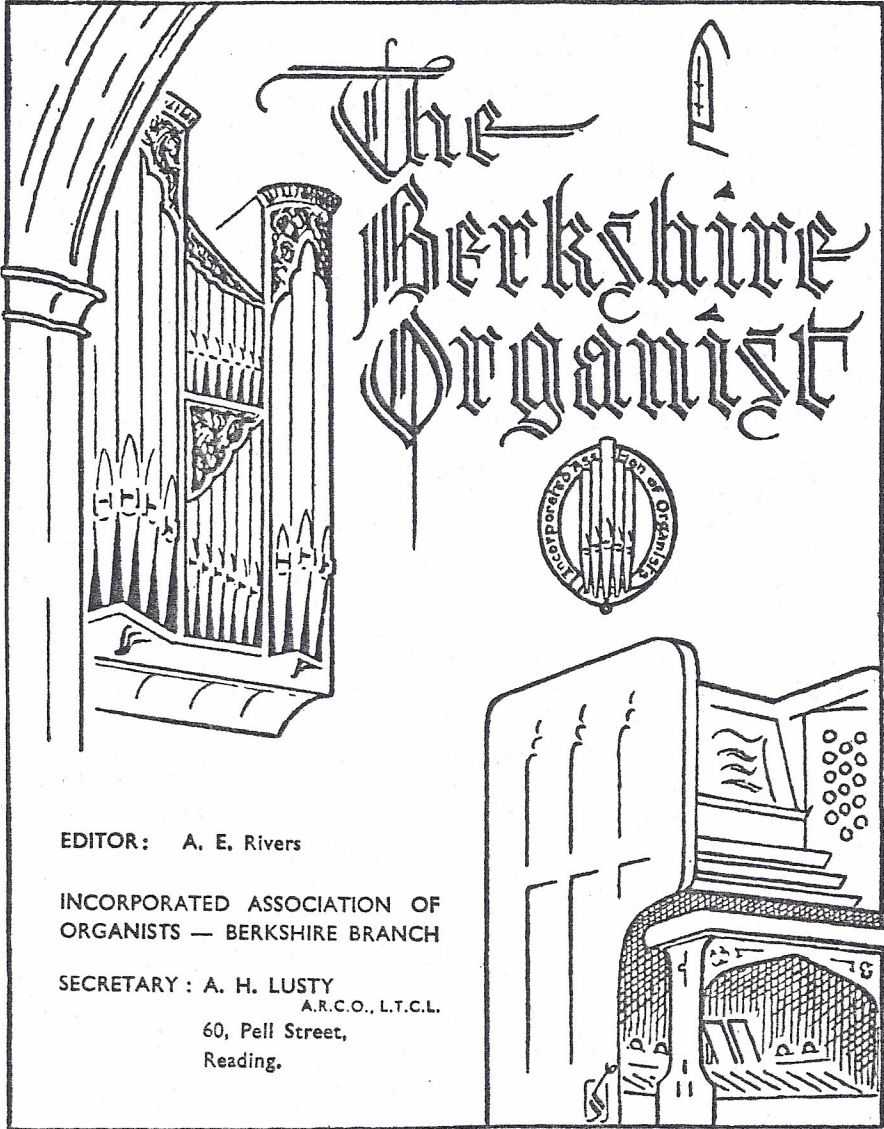


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A MESSAGE FROM THE PRESIDENT

Professor H. C. BARNARD, D.Litt., F.T.C.L.,
Emeritus Professor of Education, Reading University.

I expect that 'The Berkshire Organist' will be published in time for me to wish you all a very Happy New Year.

The Reading Congress of 1953 was an event which all of us who took part in it will long remember. It was an unqualified success, and went with a swing from start to finish; we have had letters of congratulation from many parts of the country.

While we may justly congratulate ourselves on past achievements, we certainly cannot rest on our oars. We have now to live up to the standard which we have set ourselves.

So, in wishing you all a Happy New Year, I appeal to you also to do your best to help the Branch and to support its activities.

EDITORIAL

I had so very much to say in the last issue that this year, I am leaving things to be expressed by a more capable pen than mine and all I wish to say is to express our grateful thanks to Mr. J. Eric Few, who has had to relinquish the very considerable job of cutting the stencils owing to pressure of school work, for all his past help from the inception of the magazine and to express our appreciation to Mr. Leslie Pratt, an indefatigable worker in the branch, for undertaking to get this done for us. Thanks are also due to the Borough Librarian, Mr. Stanley Horrocks for supplying the list of books and music in the Public Library and to all who have contributed to and helped with this issue.

As the Editor is at present of "no fixed abode" please address all communications c/o. 60 Pell Street, Reading.

THE PRESIDENT has written these further comments on his Presidential Message:-

The holding of the Congress in Reading was for us a venture of faith - but it was justified by the event. That this should have been so was due to the team work of a nucleus of really keen members of the Berkshire Branch. Those who subscribed to the Congress Fund provided the sinews of war which enabled us to carry on the campaign; and owing to the untiring work of the small committee which was responsible for all the arrangements - and especially to our Secretary - as well as to the cheerful and helpful services of the Stewards during the Congress itself, we never missed a beat or fluffed an entry. And we were equally fortunate in the support which came from outside - from the civic authorities who so kindly entertained us, from members of other branches, from our General Secretary, Mr. Frank Netherwood, and above all from our President, Dr. Henry Ley.

We are fortunate in having a core of live and enthusiastic members who support our meetings and work hard for the Branch. But we should be far stronger if a higher percentage of those whose names appear on the membership roll would make a determined effort to render that membership effective. We should, of course, like to increase our numbers, and our ultimate aim doubtless is that every organist in the country should be in fellowship with us. But, short of that, a comparatively small branch, composed of members all of whom pull their weight is to be preferred to a larger number of "passengers" even if they pay their subscription and thus rejoice the heart of Headquarters.

It was with great regret that we received the resignation of Mr. F. H. North who has been Secretary of the Newbury sub-branch. Our warmest thanks are due to him for his efforts. After discussion at their Annual General Meeting it was decided to hand over the business of our Newbury members to the Secretary of the main Branch, Mr. Lusty. The new arrangement has been explained in a letter to our friends at Newbury. It does not mean that their interests will be neglected; and we hope to hold at least one of our main branch meetings every year in Newbury or to have an excursion based on Newbury.

SECRETARIAL

Please make a special note of the Annual General Meeting at St. Mary's Church House on Saturday February 20th at 7-15 p.m.

Other forthcoming events:-

Wednesday March 17th. An evening of Music at Broad Street Congregational Church at 7-30 p.m.
Saturday April 24th. Annual Half-Day conference at St. Mary's Church House at 3 p.m. Talk by Mr. John Russell- The Organ - the begger of instruments. 5.p.m. tea. Lecture by Prof. J.A. Betts ARCA on "English Contemporary Painting".
Saturday May 22nd. Visit to the Organ Works of Messrs. J.W. Walker & Sons Limited. Ruislip. (This visit was announced in the last issue for May 31st. last year but, owing to an alteration in Messrs. Walker's arrangements, had to be postponed).
Wednesday June 16th. MYSTERY COACHTOUR 6-30 p.m. THIS TOUR WILL BE VIA NEWBURY, PICKING UP THERE, AND SUGGESTIONS FROM ANY MEMBER IN THE NEWBURY AREA WHO WOULD LIKE US TO PAY A VISIT TO HIS CHURCH WILL BE WELCOMED. PLEASE KEEP THIS DATE FREE AND HELP TO MAKE UP A GOOD PARTY FROM READING AND NEWBURY.

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

We are very grateful for the support given to the fund during the past year, especially in view of the fact that it came to the Secretary's notice that unfortunately, owing to a long & serious illness, one of our own members was in difficulties. When the facts were submitted to Headquarters a grant was made without the slightest hesitation.

The President has referred to those members who, unfortunately for the branch, are unable or unwilling to attend our meetings. I suppose that all of those who attend spend 3d. or more in Bus fares for some eight meetings. Now! what about those who do not attend sending a small subscription to the Benevolent Fund representing the bus fares etc., they save by not coming! To avoid any extra postage a small amount can always be added to your subscription when you send it to the Hon. Treasurer. Think it over!

A SHORT SURVEY OF SONG AND SINGING by DR. H. ARNOLD
SMITH FRCO. at the Half Day Conference, 25th APRIL

No doubt you have been wondering what I am going to present to you today, in relation to the title of this 45 minute lecture on "Songs and Singing" - in fact, I felt, as I came along a little like the Chancellor of the Exchequer with his portfolio of Budget secrets.

I will admit that several alternative schemes occurred to me - but, knowing the standard of musicianship of the I.A.O., I also bore in mind the fact that this is Coronation Year when the thought at the back of all our minds is the hope that the reign of our gracious young Queen, Elizabeth II may be at least equally memorable in spirit and comparable in achievement to the glorious era of Elizabeth I.

Influenced then by these thoughts, I thought I would give you the opportunity of comparing some English 16th century songs with 20th century songs - thus bridging the span of more than 300 years that separate our composers of these two eras.

Firstly then, I shall present to you a group of four 16th century songs, followed by a group of four 20th century songs. the order of the songs and

the actual words set by the various composers will be the same, so that you can closely link up and compare the idiom and style of each era. I think you will find the same basic sincerity of purpose and directness of expression in both groups, bearing in mind, of course, that the 16th century composers had only developed their harmonic resources as far as the use of common chords in a key, often modal in type, coloured by mild but expressive discords resulting from the employment of prepared suspensions, whereas 20th century composers have an extremely wide range of harmonic colour to draw upon. The charming melodic outline, balance of phrasing, especially the use of sequence - and the close adherence of the musical pattern and rhythm to that of the words in the 16th century, songs are things of wonder for our delight and enjoyment.

So here is the 16th century group of songs:-

(Dr. Arnold Smith then sang)

"Fain would I change that note" by Tobias Hume.
"It was a lover and his lass" by Thomas Morley.
"Weep you no more sad fountains" by John Dowland.
"Love is a babel" by Robert Jones.

to be followed by the 20th Century group of four songs to the same words, the composers being Roger Quilter, Edmund Rubbra, Quilter and Hubert Parry respectively.

The original accompaniments to the 16th Century songs were written for the Lute, an old stringed instrument having six double strings plucked with the fingers, so the effect should be light and crisp.

After discussing various points connected with singing, Dr. Arnold Smith concluded by singing:-

"Alas my love you do me wrong" to Greensleeves (1584).
"Tobacco" by Tobias Hume.
"Sweet Kate" by Robert Jones
"The Vagabond" by Vaughan Williams.
"Song of Silver" by Armstrong Gibbs.
"Let us now praise famous men" by Vaughan Williams.

All of these songs were sung to Dr. Arnold Smith's own beautifully played accompaniments.

"IMPROVISATION" by MR. P.R. SCRIVENER, FRCO., FTCL., at the Half Day Conference 25th April.

What exactly do we mean by "extemporising"? The ordinary person might define it as "making up music as you go along" (illustration of Gavotte, Waltz, March). If we dive into Grove's dictionary we find it defined as "the art of playing without premeditation", the conception of the music and its rendering being simultaneous.

All the great musicians were first class extemporisers. Mozart improvised in public at the age of 14. Mendelssohn was noted for inventing Fugues (have you ever tried it?) Moscheles has left a curious account of the way in which he and Mendelssohn used to amuse themselves by improvising "a quatre mains" "We often" says he "improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the others harmonies and to make fresh ones upon them, then if I bring in a theme

out of his music, he immediately cuts in with one out of mine, then I retort and then he and so "ad infinitum" like two people at Blind Man's Buff running against each other". Samuel Wesley was another fine organ improviser and Beethoven, we are told, always began his days work as a composer by playing for hours on his piano as an extemporiser. I once heard at a reception given by Trinity College at their headquarters in Mandeville Place, a young student take a theme given him by one of the audience and use it as a ground bass. He treated the theme in various ways and ended up by using it as the subject of a Fugue. It was a good effort and displayed imagination, good harmonic sense and memory.

Now all these qualities are necessary if one is to be successful as an extemporiser. A mere succession of chords is not extemporisation. That an organist should be able to improvise at any moment is obvious. He never knows when he may be called upon to fill in gaps in the service. Perhaps the Hymn for the collection is too short and a silence has to be broken. The question of the opening Voluntary will come later. He has to play out the Choir after the service. On three occasions at Confirmation Services I had a sudden request from Bishop Parham to extemporise on the Hymn "Come down, O love divine" during the laying on of hands and both my Curates always ask me to play softly during their Homily to the married couple.

Many organists like to improvise their own incoming Voluntaries, though if this cannot be done well it might be better to use one of the many excellent compositions published for this purpose. The time taken by the Choir to reach their stalls can be fairly judged and the piece selected accordingly. If improvised the music must be in good form (here is an example) a mere rambling successions of chords is not improvisation. Of course this would not be possible in the case of playing at the close, say of the collection hymn. But even here the player should take the closing theme of the tune and do something with it (illustration from "Jesus Christ is risen today").

The question of definite form applies more particularly to the opening voluntary. Here you have a great opportunity. The first phrase of the opening hymn makes a good theme (illustration "Rockingham") Add four bars ending in the dominant, then start as before and in four bars end in the sub-dominant and finish with four bars ending in the tonic. Now make up sixteen bars using a theme in contrast to this first and treating it in the same way. Repeat first sixteen bars, if you can remember them. A suitable coda will round off your effort. At my Church we begin the service as soon as everyone is in, so the length of the piece can be fairly accurately judged. Another method of extemporising is to take a short phrase of melody and use it in various ways by imitation etc., (illustrated). Accompaniment to Creed monotoned, here the note used for the monotone must form a part of each chord used. Then, when playing out the choir, at the close of the Service the tune of the last hymn may be used. If the Service has been one of a festal character and has ended with a tune like "Disposer Supreme" after using the tune as just advised a climax may be reached by playing the tune on the pedals and fill in above with harmonies. Don't try to be too clever or you may find yourself in difficulties. Simple harmonies are best and contrary motion advisable (illustration) "O come all ye faithful" leads itself to canonic treatment also "Ye watchers".

The ability to extemporise is not given to every one. To some it comes easily, to others it is hard work. As a matter of fact, if a capacity to extemporise is not innate it cannot be acquired but, if one does possess

the power, however small, it can be developed by study and practice.

I often wonder what one's efforts would sound like if they could be recorded and played to us afterwards. I believe there are certain contrivances called the "Melograph" and "Phonautograph" in existence for this purpose.

Personally, I shudder to think what some of my own efforts would turn out to be. Probably after hearing them I would cease trying. Of course, an extemporised piece would not be expected to compare with something composed on paper which had been subjected to correction and alteration, with phrases extended or shortened, chordal progressions improved and everything tidied up.

To sum up, to extemporise properly, an organist must have imagination, a fluent technique, a good working knowledge of harmony and counterpoint and a good memory.

BRANCH-MEETINGS

- February 28th Annual General Meeting, St. Mary's Church House, Reading
Officers elected:- PRESIDENT, Dr. H.C. Barnard, FTCL.,
SECRETARY, Mr. A.H. Lusty, ARCO., LTCL., HON TREASURER:
Mr. L. Pratt LTCL., BENEVOLENT STEWARD Mr. A.E. Rivers.
To fill vacancies on Council, Mr. L.F.B. Davis, Miss D.
Griffin, Mr. F.P. Locke. In view of Congress the
retiring President, Mr. A. Warren, FRCO., and members of
the Council, Mr. W.H. Rowe ARCO., and Miss E. Hewitt
were co-opted to the Council for one year. The reports
shewed a membership at December 31st 1952 of 126 and a
balance in hand of £9. 6. 5. £10. 19. 10. was forwarded
to the Benevolent Fund during the year.
- April 25th Half Day Conference, St. Mary's Church House, Reading.
Illustrated Lecture on "Improvisation" by Mr. P.R.
Scrivener FRCO., FTCL., Tea, Illustrated lecture on "A
short survey of Song and Singing" by Dr. H. Arnold Smith
FRCO.
- May 23rd Visit to Royal Military Academy, Sandhurst. Reception
by Senior Chaplain (the Reverend G.R. Whitcombe). Organ
Recital by Mr. J. Spyer FRCO. (3 Manual Rushworth & Dreaper
Choir & Solo Organs on one Manual). Tea, Inspection of
Chapel and Organ and stroll round the grounds.
- June 20th Garden Party at "Hillcroft" Shinfield (by kind permission
of Major and Mrs. Swinson.
- October 10th Presidential Service at St. Andrew's Church, Caversham.
Address by the Reverend D.T. Eastman, Priest in charge).
The lessons were read by the President and Mr. W.H. Rowe
ARCO., was at the organ. A Reception by the President
and Mrs. Barnard followd in St. Andrew's Hall.
- November 21st Recital at Christ Church, Reading by the Back Cantata
Choir, Conductor Arnold Bentley, with organ and orchestra.
- December 16th Organ Recital at Reading University by Dr. H.C. Barnard
FTCL. Vocal Solos by Mrs. Marie Warren, IRAM.

Program of Organ Recital at the Royal Military Academy, Sandhurst by Mr. J. Spyer FRCO.

Allegro from 6th Organ concerto.	Handel.
Prelude and Fugue in C. minor.	Bach.
Chorale - Improvisations:-	
(1) O World, I e'en must leave thee.	
(2) Whatever God ordains is best.	Karg-Elert.
Organ Sonata No. 1.	
Allegro.	C.V. Stanford.
Tempo di minuetto	
Allegro maestoso	
Toccatina for Flute.	Pietro Yon.
A Concerto movement.	Dupuis.
Andante from Piece Symphonique.	Cesar Franck.
Divertimento)	
Fanfare)	Whitlock

Concluding Voluntary at Presidential Service. Mr. W.H. Rowe ARCO.

Prelude and Fugue in C. Bach.

Recital by Bach Cantata Choir at Christ Church, Reading.

Cantata No. 72. "Alles nur nach Gottes Willen".
 Cantata No. 56. "Ich will den Kreuzstab gerne tragen".
 for Bass solo.
 Cantata No 150. "Nach dir, Herr, verlanget mich".

Soloists : - Margaret Norden, Daphne Hicks, Graham Dunlop.

Trio:- Joyce Bridgeman, Humphrey Jeskins, David Silk.

Orchestra leader, Victor Garrison. Organ Reverend E.H. Knell.

Programme of Organ recital by Dr. H.C. Barnard at Reading University:-

Prelude and Fugue in C. minor (Weimar) Bach.
Choral Preludes:-

(a) Es its ein' Ros' enstprungen	Brahms.
(b) O Gott, Du frommer Gott	
1st version	Karg-Elert.
(c) Ich dank' Dir, lieber Herr	
(d) O Gott, Du frommer Gott	
2nd version	

Rigaudon Lulli.

Songs by Mrs. Marie Warren LRAM accompanied by Miss Elizabeth Warren ARCM.

(a) The Winds of Bethlehem	C.V. Stanford.
(b) The First Mercy.	Peter Warlock.
(c) A Christmas Carol	Malcolm Davidson.

Second movement from Organ Sonata.	Guilmant.
Pastorale	Cesar Franck.
Solemn Festival.	Rheinberger.

" STRAY AFTERTHOUGHTS ON CONGRESS 1953 "

By One who was there.

When the proposal to invite Congress to Reading was first mooted early in 1952 many people shook their heads. Some felt that we were too small a Branch to embark on such an undertaking and that we could not raise sufficient money. Others were of opinion that Reading offered nothing of interest to attract visitors. I will confess that I was one of those doubtful Thomases who could not see where the money would come from and who hesitated to enter upon such a venture without more enthusiasm than was apparent at the time. I am glad to admit that on the financial side I was wrong, largely due to the generosity displayed by some of our members.

Was Reading a good centre? Undoubtedly our visitors thought it was - and said so! In the 'Quarterly Record' Mr. Stainton de B. Taylor writes, "It is doubtful if a better centre than Reading could be found in the South of England..." Apart from the attractions of the town itself, what could be more interesting to people from afar than Oxford, Windsor and Eton seen in the company of so excellent a guide as Dr. Ley? One lady from Scotland told me that her two great thrills were a trip on the River Thames and a visit to Windsor Castle. There were many comments on the beauty of the country side around Reading.

Accommodation was a problem, but no one who wished to come lacked a bed.

It required very careful and detailed planning to ensure that a very full programme was carried through on time and our Secretary very soon became known as the "Sheepdog". However, this was not a very good name as his bark was mild and nothing more unlike sheep than our visitors could be imagined! Their willing co-operation with our officials was an important factor in the smooth running of the schedule.

We had, of course, our minor mishaps. For example, on the Newbury trip five people were left behind at the start. They were found by Dr Woodham who kindly collected them in his car and chased the convoy as far as Douai where the main party was rejoined. On the return to Reading that night one steward reported the loss of a passenger from one of the coaches. The body has not yet been found or identified. At Oxford one lady lost a handbag; we are glad to know that this was found.

We also had our humorous incidents, as when eminent organists were seen stealthily entering one church via the stoke hole.

One great advantage of a Congress is that to those who attend, famous names, and not so famous names, become people - live interesting personalities. One feels that it was good to have shared those few days with them, starting with the service in St. Giles, the colourful splendour of the Civic Reception and ending with the service in the Royal Borough. A great spirit of friendliness and good humour prevailed all the week. Many important questions were discussed but one problem still remains unsolved - do earrings improve the eyesight?

A word must be said about the ladies. I dread to imagine a "stag" Congress. We know how much our lady members (and those who are not performers themselves but who have the misfortune to be married to organ grinders) contribute to our Branch. They made no less a contribution to the Congress.

Owing to pressure of time, little opportunity could be given for organ 'testing'. I met one organist on Tuesday morning who told me he kept a record of all the organs he 'tried'. His score to date was, I believe, 296 and he hoped to top the 300 mark during Congress, and to include at least one Oxford College in his bag! I do not know whether he succeeded in getting his

third century.

There were, however, opportunities to inspect a number of Reading organs although many regrets were expressed that these did not include the organ at St. Mary's.

The Congress is past but is there anything to carry from it into the future? The work and functions of the Association cover several aspects:- musical, educational and social, as well as a variety of matters affecting the interests and welfare of the organist and his job. Some of this work is not publicised and may not even be known to many of the members (especially those who do not attend meetings!). Each season the syllabus provides a number of events which are musically interesting and instructive and many of us have gained much from these meetings with our more learned and experienced brothers. Man is a social animal and organists are no exception. It is easy to become insular and most organists welcome the opportunity of meeting each other. Many firm and lasting friendships have been formed in this way.

It was this spirit of mutual help and fellowship which pervaded the Congress and we hope that this same spirit may be transfused into our local Branch. That could be the result and outcome of having the 1953 Congress in Reading, but - well, it really depends on US!

AN ADDRESS BY THE REV. D.T. EASTMAN AT THE
PRESIDENTIAL SERVICE, St. ANDREW'S CHURCH, CAVERSHAM
OCTOBER 10th.

Romans XII. 1. I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God.

One of the first things a young baby discovers is his hands. He eagerly watches his little baby fingers, playing with his little fist waving in the air, testing every finger. The hand is one of the most wonderful parts of our body which God has given us and in this chubby hand are amazing possibilities of good and of evil. The intricacies of modern invention display incredible skill and dexterity exerted by the hand. You organists of the Church have been given by God the gift of producing music from the organ with your hands, and music forms part of the highest form of worship in heaven itself. The hand is the instrument of the deepest influence. You have only to think of the hand of the mother stilling an unruly tongue in her child, the hand of the lover caressing the hair of his beloved and the hand of the nurse soothing the fevered brow, and it was the hands of Our Lord laid on the sick which healed them.

Our Lord's representatives today are called on to lay on hands for the gifts of body and spirit in Confirmation and Holy Orders and there is, in some people the gift of healing by the laying on of hands. These gifts are given us by God by virtue of the most perfect holy hands of Our Lord Himself. Think of the hands outstretched to bless and of other hands used for torture, murder, the spiritual murder of the poison pen and blackmail. The possibilities are endless.

The hands of Organists have all, in varying degrees, the power of producing music to the glory of God in his holy worship. Thank Him that He has preserved them from damage through our lives and think of the lawful possibilities of using the hands for the worship of the devil. Remember the words "If thy hand offend thee cut it off". Then think of the tongues of the choir. These may be used for worship or for envy, hatred, blasphemy or strife, even within the Church. As St. James says "Out of the same mouth cometh forth blessing and cursing". Such things ought not to be.

When we come to Church we should not only bring hands and voices for this could be done outside the Church in secular music making, we should also bring our hearts "Now thank we all our God with hearts and hands and voices", our hearts rule our lives. Our hands should be lifted up in worship as in the picture by Albrecht Durer, which you may have noticed as you entered this Church, "The Praying Hands". We should raise our hands in intercession before using them in worship. Organists have a difficult job and the best preparation is to start in Church by raising the hands in prayer. (abridged).

NEWBURY SUB-BRANCH.

There have been six meetings of the sub-branch during the past year, plus, of course, the Congress visit to Newbury in August.

We were sorry that Mr. Spriggs was unable to come to give us his talk on Choir Management, but Mr. Rivers kindly stepped into the breach and gave us a stimulating talk on "The changes in Church Music since 1833". His material bore tribute to the fact that much research and thought had gone into the compilation of this talk. The March meeting was to the Congregational Church where an informal recital was given by some of the more courageous members. Mr. Sellick arranged a special Choral Evensong in May; this proved to be both uplifting and instructive. The newly-installed Compton Electrone at Headley was the object of a pleasant trip into the country in June sunshine. In August, CONGRESS CAME! What an honour and delight it was to have so many distinguished organists foregathered in the town. Mr. Sellick's recital was in every way worthy of the occasion. Our autumn outing was to the lovely church at Lambourn, where we united with members of the Swindon Branch. This meeting unfortunately proved to be the "autumn" of the sub-branch, for here, as throughout the major part of the year's activities, the attendance was deplorably small. Dr. Barnard very kindly came down to preside at the Annual General Meeting in November, when it was decided that the Secretarial work in connection with the Newbury members should be carried on from Reading.

MR. W. J. TAYLOR.

It is with deep regret that we record the death in the past year of Mr. William J. Taylor. He was organist of St. George's Church, Wash Common, for many years and for a long time, until prevented by ill-health, Treasurer of the Newbury sub-branch.

C O N G R E S S .

SOME NOTES ON NEWBURY PROCEEDINGS BY A NON-MEMBER
MR. R. E. I. NEWTON, MEMBER OF NEWBURY CHOIR.

May a non-member of your Association say a word or two about the "Manual" workers' visit to Newbury? The description "manual" workers will become clearer when I quote the "Punch" story during the last war of an organist who applied for extra rations because he was doing manual work!

Well, as a chorister of several years experience and enjoyment, it was a very agreeable event for our ancient town - except that the local Press gave little real support to it - as it deserved. However, as George Bernard Shaw once said, I believe, "Seek but your own applause". Thus inspired and remembering that lots of you are FRCO's - apart from higher degrees - you could truthfully declare "For we are jolly good fellows" and many would join in the approbation.

It was very pleasant chatting with so many musical folk, even if one was an amateur and, if one may have his little joke, how fitting it would have been if all who had one degree or another had brought their hoods. What an imposing sight they would have made when this coloured throng wended its way to our Parish Church to hear a Recital! It would have been reminiscent of an Encaenia Day at Oxford, emitting a glow among the ancient buildings around.

At Newbury's Plaza there was some jolly good talk and everyone enjoyed Dr. Ley's inevitable story of the late Sir Frederick Bridge. The party had first been to Douai Abbey and inspected the organ there. They were then received at the Plaza Theatre by the Mayor (Miss E. Elliott). She welcomed the visitors in appropriate terms and said she knew that Newbury had had many distinguished organists, among them Mr. J.S. Liddle, Mus. Bac (1884-1921). She had been a member of the Newbury Choral Society of which he was long the Conductor. Mr. Sellick, in the course of an interesting speech, confirmed the Mayor's welcome and said many of the visitors only knew Newbury by name and by the slogan "Extra Late Special - All the Winners" which sounds assailed our ears most of the day. However, he did not want them to think of him as a devotee of the turf as was Dr. Ley of the railway system. Mention of Dr. Ley was a pleasant reminder that he had been one of his less glamorous pupils (a too modest allusion in the ears of those who know Mr. Sellick) at the R.C.O.

Those who have a taste for Thomas Hardy's novels might like to know that in "Jude the Obscure" he lays the scene in Newbury and over the intriguing name of Kennetbridge mentions not only the Church but the Organist who has composed some pretty things and was also connected with the wine and spirit trade. That, of course, was fiction. What was fact was that John Stanley, blind organist of the Temple Church used to come down from London to adjudicate at the "tryal" of candidates for the post of organist at the Parish Church.

Two other musical scholars connected with Newbury were Walter and Godfrey Arkwright, and their sister, Miss Marion Arkwright, one of the first lady Doctors of Music, who was also a potent force in the musical advance of Newbury.

In answer to the oft-repeated question, Mr. Sellick said he was not related to Miss Phyllis Sellick the celebrated pianist. Neither was the

Newbury Mr. Liddle the composer of "Abide with me". It was the late Mr. Samuel Liddle, a distant cousin. Mr. Sellick claims relationship with Dr. Robert Creighton, Canon and Precentor of Wells (1674) a distinguished clerical musician.

Thanking the Mayor for her presence, Dr. Ley said he supposed he would go down as "The Railway President" from his interest in railways. Dr. Ley told an amusing story of the late Sir Frederick Bridge. He had once been to the Derby and lost, and, he said, "The next time I want to the Abbey I had to accompany the Psalm which says "A horse is counted but a vain thing to save a man".

Regarding the Walker Organ in Newbury Church, it may be stated that it is a 1927 rebuild of a Bevington Instrument.

DEPUTIES

The following have signified their willingness, as members of the Association, to act as Deputies. Application should be made DIRECT to them.

Miss E. Alder,	51 Grange Avenue, Reading.	Any C of E service.
Mr. P.G. Cusdin,	58 Easthampstead Road, Wokingham.	{ Available for Weddings (or Funerals on weekdays.
Mr. J. Eric Few, ARCO., LTCL.	31 Baydon Drive, Berkeley Avenue, Reading.	C of E or Free Church.
Mr. L.D. Hopkins	111 Pack Lane, Kempshott, Basingstoke, Hants.	C of E or Free Church.
Mrs. K.F. Shorter,	148 Kidmore Rd, Caversham.	Free Church or simple Anglican.
Mr. R.A.C. Whitehouse,	112 Basingstoke Rd, Reading.	Any C of E service.
Mr. G.A. Winterton,	10 Upavon Drive, Reading.	C of E or Free Church.

MUSIC RECEIVED.

Orb & Sceptre,	Coronation March	William Walton, Arr. W. McKie.
Aria,		A. Paepen.
Varied Hymn Accompaniments.		Henry Coleman.
3 accompaniments to each of 17 tunes.		
Fugue No. 5 on the name "BACH"		Schumann, arr. Hn. G. Ley.
Final Chorus from St. Matthew Passion		Bach arr. J.V. Peters.

ORGAN IN ST. ANDREW'S CHURCH, CAVERSHAM, READING.
(Built by Messrs. Hill & Son (London) in 1912).

GREAT.

1. Open Diapason	8 ft.
2. Hohl Flute	8 ft.
3. Dulciana	8 ft.
4. Principal	4 ft.

SWELL

5. Stopped Diapason	8 ft.
6. Salicional	8 ft.
7. Voix Celestes	8 ft.
8. Principal	4 ft.
9. Horn	8 ft.

i. Swell to Great

PEDAL.

10. Bourdon	16 ft.
11. Flute	8 ft. (from 10)

ii. Great to Pedal

iii. Swell to Pedal

Accessories.

Two Combination pedals to Great.

Two " " " Swell.

Lever Swell Pedal (three positions).

Tracker action to manuals.

Pneumatic action to pedals.

Manuals CC to A 58 notes.

Pedals CCC to F 30 notes

Stop-knots on jambs at 45 degrees to manuals.

Discus Blower.

Although the resources of the instrument are limited, the distinctive quality of each stop, combined with skilful voicing by the builders, permit a greater variety of colour and a more effective build up of tone than the specification might suggest.

ORGAN AT ROYAL MILITARY MEMORIAL CHAPEL, SANDHURST.

(Built by Rushworth & Dreaper Ltd, Liverpool.)

DESCRIPTION OF ORGAN.

The Organ which is a Memorial to all ranks of the Indian Army who gave their lives in the Second World War 1939-1945, is erected on a specially constructed Gallery in the North Transept from which favourable position there is an uninterrupted egress of tone.

The Console is of Drawstop type with a generous supply of accessories for easy manipulation. Electro-pneumatic mechanism is employed throughout, the current being supplied by a rectifier unit.

The Organ Screen, designed by Hugh Casson, Esq., M.A., A.R.I.B.A., is executed in English Oak.

SPECIFICATION.

Compass of Manuals - CC to C. 61 Notes.
Compass of Pedals - CCC to F. 30 Notes.

Pedal Organ.

1. Contra Bourdon	32 ft. Extension of No. 5.
2. Open Diapason (wood)	16 ft
3. Open Diapason (metal)	16 ft.
4. Double Bass	16 ft. from No. 31.
5. Bourdon.	16 ft.
6. Dulciana	16 ft from No. 14.
7. Echo Bourdon	16 ft. From No. 43.
8. Octave	8 ft Extension of No. 2.
9. Principal	8 ft. Extension of No. 3.
10. Bass Flute	8 ft. Extension of No. 5.
11. Octave Flute	4 ft. Extension of No. 5.
12. Trombone	16 ft.
13. Trumpet	16 ft. From No. 53.

- I. Choir to Pedal
- II. Great to Pedal
- III. Swell to Pedal

Choir and Solo Organ.

14. Contra Dulciana	16 ft. Extension of No. 20.
15. Open Diapason	8 ft.
16. Rohr Flute	8 ft.
17. Viole d'Orchestre	8 ft.
18. Voile Celeste	8 ft.
19. Orchestral Flute	8 ft.
20. Dulciana	8 ft.
21. Vox Angelica	8 ft.
22. Principal	4 ft.
23. Harmonic Flute	4 ft.
24. Dulcet	4 ft. Extension of No. 20.
25. Nazard	2 2/3rds ft.
26. Harmonic Piccolo	2 ft.
27. Cornet	III Ranks
28. Clarinet	8 ft.
29. Trompette	8 ft.
30. Tuba	IV. Tremulant. 8 ft. Unenclosed.

- V. Sub Octave
- VI. Unison Off
- VII. Octave
- VIII. Swell to Choir

Great Organ

- 31. Double Open Diapason 16 ft.
- 32. Open Diapason I 8 ft.
- 33. Open Diapason II 8 ft.
- 34. Open Diapason III 8 ft.
- 35. Stopped Diapason 8 ft.
- 36. Octave 4 ft.
- 37. Principal 4 ft.
- 38. Twelfth 2 2/3rds ft.
- 39. Fifteenth 2 ft.
- 40. Mixture - 17, 19, 22 III Ranks
- 41. Posaune 8 ft.
- 42. Tuba 8 ft. From No. 30.

IX. Swell to Great

X. Choir to Great

Swell Organ.

- 43. Lieblich Bourdon 16 ft.
- 44. Geigen Diapason 8 ft.
- 45. Lieblich Gedeckt 8 ft.
- 46. Viola da Gamba 8 ft.
- 47. Voix Celestes 8 ft.
- 48. Geigen Principal 4 ft.
- 49. Lieblich Flute 4 ft.
- 50. Fifteenth 2 ft.
- 51. Mixture - 17, 19, 21b, 22 IV Ranks
- 52. Oboe 8 ft.

XI. Tremulant

- 53. Double Trumpet 16 ft.
- 54. Trumpet 8 ft.
- 55. Clarion 4 ft.

XII. Sub Octave

XIII. Unison Off

XIV. Octave

ACCESSORIES

Manuals

- 8 Thumb Pistons to Choir Organ)
- 6 Thumb Pistons to Great Organ) giving suitable pedal on
- 6 Thumb Pistons to Swell Organ) double touch.

1 Thumb Piston for "Choir to Pedal".

1 Thumb Piston for "Great to Pedal".

1 Thumb Piston for "Swell to Pedal".

1 Thumb Piston for "Swell to Great".

1 Thumb Piston for "Pedal Trombone".

General Cancel by Thumb Piston.

Drawstop coupling "Great and Pedal Pistons."

ACCESSORIES (continued)Pedals.

- 6 Toe Pistons to Pedal Organ
 6 Toe Pistons to Swell Organ duplicating Manual Pistons.
 2 Reversible Toe Pistons for "Great to Pedal".
 Cancel Switch for Piston Double Touch.
 Balanced Expression Pedal to Choir and Solo Organ.
 Balanced Expression Pedal to Swell Organ.

READING PUBLIC LIBRARIES.A Selected List of Church and Organ Music.Texts.

- Arnold J.H. Plainsong accompaniment, 1927.
 Campbell, Sidney S. Music in the Church, 1951.
 Davies, Sir Walford & Grace, Harvey Music and worship, 1935.
 Davidson, Edmund H. English Cathedral music from Edward VI to
~~Felton~~ Edward VII. 4th ed. 1948.
 Springer, Max The Art of accompanying plain chant,
 New York, 1908.

Music.

- Alcock, W.G. Introduction and passacaglia for organ
 Archer J. Stuart Improvisation on "Blaenwern".
 Bach Johann Sebastian Organ works, 20 vols.
 A Book of Wedding Pieces for Organ.
 Brahms, Johannes Two minuets from ~~from~~ Serenade No.1 in D. op.11.
 Buck, Percy C. Organ playing, 1912.
 Butcher, Vernon ed. English organ music of the Eighteenth Century
 Dupré, Marcel Le Tombeau de Titelouze.
 Franck, César Organ Music, 4 vols.
 Franck, César Selected works for organ.
 Handel, George Frederic Organ concertos (six).
 Handel, George Frederic Sixteen concertos for organ, 3 vols.
 Hull A.E. Russian organ album.
 Mendelssohn-Bartholdy, Felix, Six sonatas and three preludes and fugues,
 composed for the organ.
 Mozart, Wolfgang Amadeus Mozart album.
 Pearson, William Wither's Rocking Hymn.
 Peters, J.V. Introduction & Fugue for organ.
 Rowley, Alec Choral prelude on 'Greensleeves' (1642 version)
 for organ solo.
 Shaw, Martin, ed. Cramer's library of organ music by British
 composers. Vols. 1-10.
 Stainer, J. & Woods, F. The Village organist. Vol.4.
 Cunningham, eds.
 Thiman, Eric H. Eight interludes for beginners at the organ.
 Thiman, Eric H. Improvisation on the hymn tune 'Crimond'.
 Wagner, Richard The Flying Dutchman overture (Der Fliegerde
 Hollander).
 Watkinson, J.R. Christmas prelude on Divinum Mysterium.

A Selected List of Church and Organ Music (continued)

Music.

Whitlock Percy W. Five short pieces for organ.
Lang C.S. Sonata in D minor for organ. Op.47.
Rheinberger, Josef Sonatas Nos. 1,2,3, for organ.
Gray, Cecil The forty-eight preludes and fugues of
J.S. Bach, 1938.
Bairstow, Edward C. Three short preludes for the organ.
Brahms, Johannes Eleven chorale preludes for organ. Op 122.
2 vols in 1.
Brahms, Johannes Eleven chorale preludes for the organ.
Book 1. Preludes 1-4.
Peters, J.V. Two preludes for organ
Pierront, Noelle & One hundred versets of the Magnificat of the
Dufourcq, Norbert eds 16th,17th & 18th centuries for organ.
A Book of hymn tune voluntaries for organ.
A Book of simple organ voluntaries.

CHANGES OF APPOINTMENT, RESIGNATIONS ETC.

Mr. L.J. ASH to Evers ey Parish Church.
Mr. S. ATHIL to All Saints, Ascot.
Mr. B.W. BUSELY to Peppard Church.
Mr. V.G. CAVE from All Saints, Ascot, to St. Michaels, Warfield.
Mr. H.L. DASH from St. Mary's, Bourne End to St. John Evan. Littlewick Green.
Mr. L.F.B. DAVIS from St. Andrews, Sonning to Christchurch, Reading.
Mr. W.G. DAVIS from St. James, Finchampstead to St. Mary's Castle St, Reading.
Mr. C.W. EADES from Shiplake Church to St. Mary's, Cholsey.
Mr. P.H.C. EDWARDS to St. Lukes Church, Reading.
Mr. J. ERIC FEW, ARCO, LTOL from Christchurch, Reading, to Wilson County
Secondry School.
Mr. W.C. JOHNSON from Broad St Congregational Church, Reading, to Finchley
Central Cong. Ch.
Mr. A.H. LUSTY, ARCO, LTOL, from St. Mary's Cholsey to St. Andrews, Sonning.
Mr. P.B. MARR, to St. Johns Church, Farley Hill.
