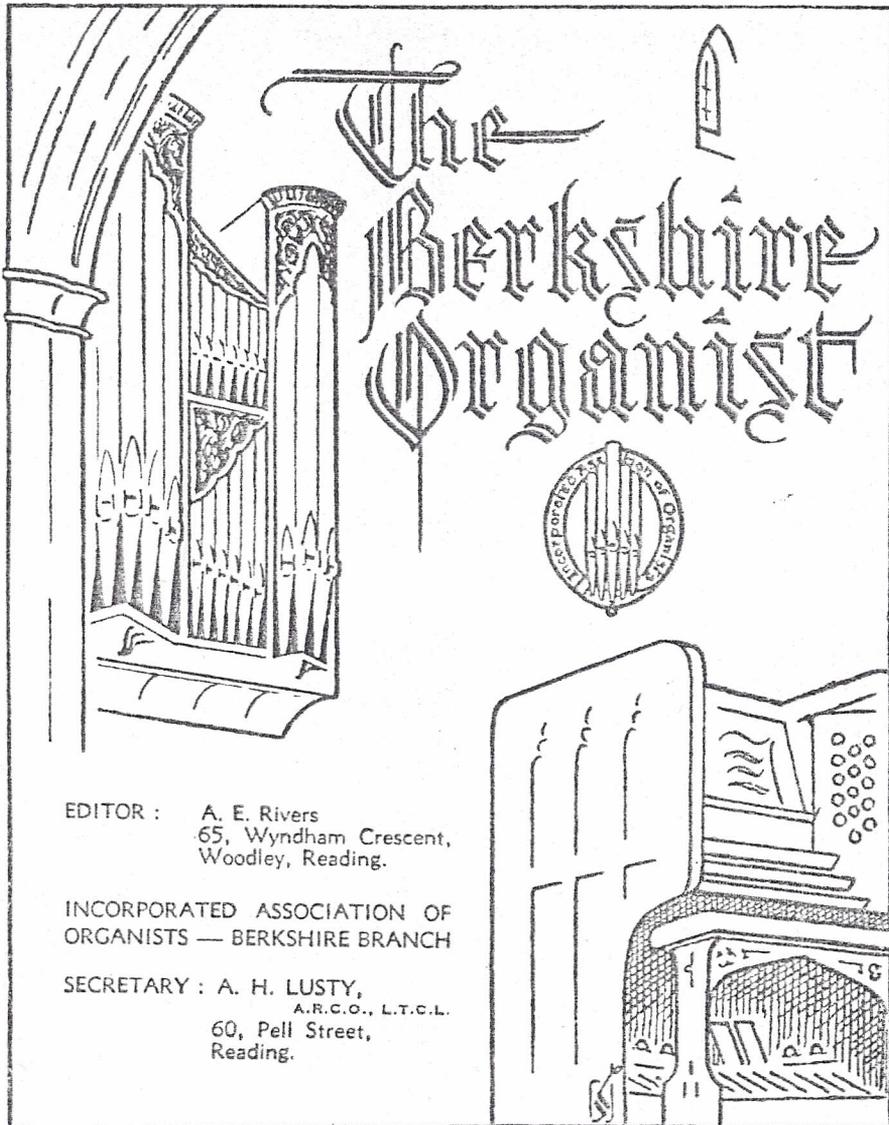


2nd edn



The Berkshire Organist

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INCORPORATED ASSOCIATION OF
ORGANISTS — BERKSHIRE BRANCH

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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

We have every reason to look back with satisfaction on a successful year, the high light of which has been the formation of a branch at Windsor and an increase in our membership. We can also look forward to an exceptionally interesting programme of meetings which have been arranged for the coming year. In extending to you all, therefore, my best wishes for 1956 may I once again appeal for the greatest possible support from all our members, so that we may have good attendances and show ourselves a really live Association?

EDITORIAL

Pride of place this year is occupied by the President's article on the proposed revision of the Bye-Laws. It is hoped that every one will make a special effort to attend the Annual General Meeting on February 25th when these are to be discussed but any comments from members unable to attend will be welcomed by the Hon. Secretary.

The chief event of the year has been the re-forming of the Windsor sub-branch. A brief report from their Hon. Secretary appears on another page. It was a great pleasure to have some of their members with us at the Presidential Service and Reception and we hope by the time this number appears many of us will have had a further opportunity of meeting our Windsor and District brethren at the December meeting at Windsor.

Our thanks are again due to the members of the Magazine sub-Committee for their ready help and to those members who have contributed to this issue.

SECRETARIAL

Please make a special note in your 1956 Diaries of our forthcoming Meetings and endeavour to give all events your full support.

- Saturday, January 21st. Recital of Church Music at 7 p.m.
Greyfriars Church, Reading arr. by Mr. F. Gordon Spriggs.
- Saturday, February 25th. Annual General Meeting at 7.15 p.m.
St. Mary's Church House, Reading (see above).
- Saturday, March 17th. Lecture by Mr. Bernard Naylor, B.Mus.,
of Reading University on "Church Music and the
Contemporary Composer" at Palmer Hall - 7.00 p.m.
- Saturday, April 14th. Annual Half Day Conference, 3 p.m.
St. Mary's Church House. Lecture by Dr.
Greenhough Allt "Standards in Church Music".
Tea. Recital in St. Mary's Church by Mr. W. Ewart
Masser, FRCO., at 5.30 p.m.
- Saturday, May 26th. Visit to the Royal School of Church
Music, Addington Palace 2 p.m. (RSVP by May 19th)
- Saturday, June 9th. Combined Meeting with the Oxford Branch
leaving Reading at 2 p.m. (RSVP by June 2nd)

BENEVOLENT FUND

Shortage of space precludes a lengthy appeal but you all know of the good work this Fund is doing. So may we have a large response to a few words please.

A.E.R.

PROPOSED ALTERATION OF BYE-LAWS

The Bye-Laws of the Berkshire Branch of the Incorporated Association of Organists were drawn up when the Branch started in April 1921. Since then some slight alterations to them have been made; but substantially they remain as they were first drafted thirty-four years ago. The experience which we have gathered during that time shows, however, that they need some overhauling; and with that object in view I propose at the next Annual General Meeting, on February 25th, 1956, to put forward certain emendations for the consideration of our members. I submitted my suggestions to Mr. L. Pratt and have had the benefit of his legal advice. It is, of course, necessary to give due notice of such proposals and the Editor has very kindly allowed me to do this through the medium of the Berkshire Organist.

Before I specify the proposed amendments some preliminary explanation may be necessary:-

(i) The Constitution of the Incorporated Association permits the formation of local Associations. It would seem therefore that the correct title of our Branch should be:- "The Berkshire Association of Organists"; and to make clear our relation to the national association, we should add the words "affiliated to the Incorporated Association of Organists". The groups at Newbury and Windsor could be branches of the Berkshire Association.

(ii) The first words in the Old Bye-Laws are:- "The Association shall consist of those who hold, or have held, the position of organist or assistant-organist". It was surely nobody's intention to debar from membership those who, like myself, have never held such a position, and yet are keen organists. As a matter of fact there are already several such amateurs who have been admitted without question to membership of our Association. I propose, therefore, to add a clause to the Bye-Laws which will make it clear that such persons are eligible. I also suggest that the form of Proposal for Membership shall read:- "I desire to be considered for election as a member of the Association. (I am Organist/Assistant Organist of ... Church)X

X (footnote) Delete words in brackets if not relevant.

(iii) We have already agreed that it is desirable to make clear that honorary membership is to be regarded as a distinction offered by the Association to those to whom they think fit to award it; and not merely the waiving of the usual subscription. I propose, therefore, a separate Bye-Law to deal with this point.

The following, then, are the amended Bye-Laws which I hope to lay before the Annual General Meeting. It will be noticed that 1. specified the name of the Association, 2-5 deal with conditions of membership, 6-8 with meetings, 9-15 with officers, and 16-19 with a few necessary miscellaneous matters.

BYE-LAWS

1. The local Association shall be known as "The Berkshire Association of Organists, affiliated to the Incorporated Association of Organists".
2. Membership of the Association shall be open to (a) those who hold, or have held, the position of Organist or Assistant Organist; (b) any other persons who, in the opinion of the Council (see Bye-Law 9) are qualified for membership.
3. Candidates for election to membership shall be proposed and seconded by members of the Association, to whom they must be personally known, and shall be approved by the Council.
4. The Annual Subscription payable by members shall be ten shillings (to include the Quarterly Record and the Berkshire Organist), payable in advance at the Annual General Meeting. Members whose subscriptions are six months overdue shall be liable to have their names removed from the register.
5. The Association at its Annual General Meeting shall have the right to elect to honorary membership persons adjudged worthy of this distinction.
6. The Annual General Meeting of the Association shall be held as soon as convenient after the close of the financial year on December 31st.
7. The Association shall meet at least four times a year.
8. At the Annual General Meeting the Association shall elect a President, an Hon. Secretary, an Hon. Treasurer, and a Benevolent Steward, who shall all be ex-officio members of the Council, and shall hold office for one year, but shall be eligible for re-election. The President who is elected at the Annual General Meeting shall take office forthwith.
9. The affairs of the Association shall be managed by a Council six in number (in addition to the ex-officio members), with power to co-opt. One third of the members of the Council shall retire annually and shall be ineligible for re-election until after the lapse of one year.
10. Ex-Presidents who have held office for three consecutive years shall thereafter be members of the Council ex-officio.
11. With the consent of the Council, Branches of the Berkshire Association may be formed at approved centres. The Chairman and other Officers of any such Branch shall be elected by its members. The Chairman, however, shall also be ex-officio a member of the Council of the Berkshire Association. All such branches shall be self-supporting.
12. The President, if present, shall preside at all meetings of the Association, and at Council Meetings. In his absence a member of the Council shall be elected to take the chair.
13. The Hon. Secretary shall have charge of all Minute Books and correspondence of the Association.

14. The Hon.Treasurer shall have charge of all moneys belonging to the Association and shall be responsible for all payments made by the Association.
15. Members of Council, when attending a Council Meeting, and Hon.Secretaries of Branches, when attending an Annual General Meeting, if they so desire, shall be allowed travelling expenses.
16. The Hon.Secretary shall call a Special Meeting of the Association upon receipt of a requisition signed by not less than two officers and six other members.
17. In the event of friction or difficulty arising between a member of the Association and his Church authorities, the member may submit his case and offer himself to be tested by a Committee of the Council, who will give advice to the member and, if it be considered expedient, will communicate with the said Church authorities. The Council will, however, in no case defend incompetence or condone what they consider to be unsatisfactory conduct on the part of a member.
18. Dates of meetings will be given in the Syllabus so far as possible, but additional notice will be given if and when necessary.
19. No alteration of the Bye-Laws shall be made at any meeting of the Association unless due notice be given.

Please compare these suggested alterations with the Bye-Laws as shewn on your membership application.
Bring this copy of the Berkshire Organist with you to the Annual General Meeting, and be ready to suggest any amendments to the above proposals.

H.C.BARNARD.

DEPUTIES

The following members have signified their willingness, as members of the Association, to act as Deputies.

Application should be made direct. For addresses see list of Members.

Miss E.Alder, Mr.J.Eric Few, ARCO.,LTCL., Mr.L.M.Hobson, Mrs.K.F.Shorter, Mr.F.Tuson, Mr.R.A.C.Whitehouse.

Talk by Dr.Denis Chapman, FRCO., at the Annual Half-Day Conference in St.Laurence's Hall, Reading, 23rd April.

TEN COMMANDMENTS FOR ORGANISTS

All these Commandments refer to the Organist as a Service player and I regard the organ as the ideal instrument for that purpose. They are a few thoughts strung together and are not intended as a lecture or as a series of criticisms but rather as a self-criticism. We say at Matins and Evensong:- "we have left undone those things which we ought to have done and done

those things which we ought not to have done" and it is with this thought in mind that I start with:-

1. VOLUNTARIES:- a vexed question. We might almost paraphrase the war-time saying and ask "Is your Voluntary really necessary,". The Voluntary is a custom and is not part of the Service. My own feeling regarding the Opening Voluntary is "decidedly not" - the thoughts of worshippers should be on the Service which is to follow and not on the Voluntary. We are told that it puts the congregation in the right mood, but does it? There are the distractions of bells, people coming in, the chatterers and officials walking about and whilst I am playing a quiet voluntary I often feel I am fighting these things all the time. How can the organist get atmosphere in these circumstances? He cannot! We are so used to music as a background to conversation in these days when the wireless is turned-on first thing in the morning and off last thing at night that the value of silence is not appreciated enough. If a voluntary must be played it should be something which will set the mind on higher things and should have no outside associations, no "Monastery Gardens" or "Lost Chords". As to the final voluntary, for whose benefit is it played? If it is for the Almighty then it is an insult for the congregation immediately to get up, turn their backs, and walk out. Why not re-introduce the middle voluntary to which people would have to listen? Do not commence the final voluntary too soon and crash into the meditations of those who like to kneel and pray after a service with full chords of the Grand Choeur or Finale type of voluntary.

2. PLAYING OVER. Remember that every tune has its own speed and do not make a rallentando as this destroys the speed you have established. Play over clearly, in four-part harmony, with no fancy work. Shew the tune which is to be sung, and the speed. The playing of the beginning and end of a tune is highly inartistic as the playing over should have reference to the words which are to be sung. Consider how much is to be played over and consider the words which are to be sung. The habit of adding a tonic chord to a dominant chord at the end of playing over is stupid and inartistic. Do not use the pedals.

3. STARTING AND STOPPING. No gathering-note and no leaving the foot on a pedal at the end. Consider carefully the time to be allowed between the verses, and the phrasing. The words are of paramount importance, listen keenly and intelligently and remember that the congregation have to breathe between the verses. Some organists give the congregation insufficient time to take breath and others give enough to take breath and lose it again! Encourage the people to sing intelligently by your phrasing, and phrase to the words when the punctuation affects the sense of words. Accustom the congregation to the length of time allowed them to start singing. I always tell my choir-boys "Take care of the words and the tune will take care of itself". - and it works. Avoid encouraging the people to sing such words as "frail

children of dust" fortissimo. The tune does not alter, but hardly two verses are alike in meaning and rhythmic content.

4. RALLENTANDOS. Ask yourself - should there be a rallentando, and if so, how much? There should be no rallentando in playing over. When a rall. is used do not begin too soon at the end of a hymn or psalm. Make it a gentle rallentando.

5. CHORD-TEXTURES. Too much thickening of chords is like wading in mud. Four part harmony mostly is good for playing and be very careful with any "filling-in". Think how effective the simple four-part chord towards the end of the Passacaglia is. Think to yourself "how many notes can I leave out?" and don't "muddy" the common chord by too many additional notes.

6. MANUAL DOUBLES (and sub-octaves). Still more mud! Use sparingly and find out how effectively they can be used at the top of the keyboard alone or in conjunction with other stops. Used in this way they provide useful additional tone-colours.

7. DOMINANT SEVENTHS. One Cathedral Organist in editing the music for a Festival removed all the Dominant Sevenths from the Chants. In the latest A. & M. similar chords have been removed from "O strength and stay". The slush has been avoided but at the cost of dullness. As Mr. Cyril Taylor of the R.S.C.M. advised "play fair" and use the tune as the composer wrote it or use another tune. Don't put in 7th. where the composer has not written them. Added to the last chord before Amens they are vulgar and unnecessary. Play the Perfect Cadence with plain common chords.

8. VARIED MELODY. The use of Descants &c. can be overdone. Get your variety tonally. Solo the melody on a 16ft. stop an octave higher or a 4ft. stop an octave lower to obtain new tone-colours. If you are going to play a varied melody why not work them out in a M/S. book and if necessary get a friend to check them. The playing of varied melodies should be done artistically or not at all.

9. VARIED HARMONIES. It is better to use one of the many good books published. Don't take risks (such as landing in a key from which you cannot return easily) in Divine worship. Be very wary.

10. THE ARTISTIC USE OF THE ORGAN. This needs a lecture on it's own to treat it fully. Don't be like the organist in an Irish Church I once attended who set the stops at the beginning of the service and confined herself to putting the Cornopean in and out from time to time. We should be very careful about the stops we use. Don't make a habit of drawing the Swell to Great, you immediately deprive yourself of the contrast in tone between the manuals. With some organists it is the first stop out and the last stop in. Use single stops or stops in families, viz. Diapasons, flutes, strings. Use doubles and four foot stops in the higher or lower octaves. We should make much more use of hand registration and keep the bread and butter stuff on

pistons &c. My Full Swell often consists of 4ft. Reed, 8ft. Reed, Mixture, 15th. and perhaps the Principal. Do not let us overdo the use of the Swell Pedal. The effect of some stops, especially Celestes and the Tremulant are in inverse proportion to their use. Rest the Pedals more often (or rather rest the 16ft. tone). Rest the organ sometimes, and now we are back to the beginning with silence. There is a saying attributed to Mozart who, on being asked what is the most eloquent thing in music, replied:- SILENCE.

A PAPER ON CHOIR-TRAINING ENTITLED
"CAN I HELP YOU?"

given by Mr.A.H.Lusty, ARCO.,LTCL., at Palmer Hall, Reading, on December 11th, 1954.

A few years ago at a Congress of the I.A.O. a suggestion was made that local associations may well consider including a talk to those organists who have to work in country churches. I brought this matter up at a meeting of the Council and your President asked me if I would undertake the subject.

As most of you know I have had considerable experience of such work in various churches and I must say that I have learned a great deal. Now we must first of all consider the kind of person who is usually the organist of country churches-

(a) The young person who is a keen churchman and keenly interested in organ playing. In my own case, when I took my first appointment at Finchampstead, I had the advantage of having been an articled pupil of Mr.Scrivener who has done so much in choir training at St.Giles' Church, but it is not always that one has had such experience to start off with.

(b) Then we have the person who goes out with the sole idea of earning some extra money for himself. In these remote places, nothing can be done, because no other person is available to undertake the work.

(c) Thirdly, we have the case of the person who resides in the place and is pressed by the parson to take the appointment and do the best he can. Here I think is a case to which we can extend our sincere admiration for the person who accepts the post.

On agreeing to become the organist, our friends now find that they are also choirmasters. Now this is quite a different thing from being the organist, so let us start from the beginning and see what course to follow:-

On entering the church for choir practice, one finds the list of hymns and psalms left on the organ by the vicar. It is of course best to have two practices a week, one for boys and another for a full practice, but I am afraid that such a plan is not always possible, because of the distance some of the choir members have to come, through dark lanes, bad weather, and of course no means of transport. The best plan I have found for only one practice a week is to start off with boys only for about 40 minutes - then go on with the full choir for

a period together, and then dismiss the boys and carry on with the adults.

Let us now consider what to do first with the boys. Spend a few minutes on breathing exercises. Get them to put their hands on their hips and then breathe in - they will then find the lower ribs expand sideways. Of course, see that the shoulders are down, and that each boy is standing correctly supporting the body from the soles of the feet. This gives voice assistance. Next get them to breathe out slowly while you count 5. Continue this exercise thus - count 8 for the intake and 8 for exhaling. Now increase it to 10 for the intake and 10 for the exhaling. Later on get them to sing a note - say G to exhale on "Ah...." The next step is to have some voice exercises.

Examples:- Scales. 2 beats per note, starting from the top. Arpeggios. 1 Octave, 1 breath. Triplets. Sustained notes of 8 beats each. Now make them sing the numbers 1, 2, 3, etc. This gives an opportunity for vowel framing but see that a volume of continuity is kept. Use exercises for Flexibility of mouth, example - Romany-Yeomanry, sung to each note of a descending scale. See that all breath is not pushed out in the first breath. Singing does not require enormous effort. So many allow their chest to drop and their stomach to protrude. If this happens we get breathy tone, tight throat muscles and vocal strain, and of course it is impossible to make a phrase last its full length. So remember that good standing and deep breathing (taken in properly) will go a long way to improve tone. Always try and get your singers - whether boys or men - to register in their minds the sensation felt when a note is produced properly, so that with repetition it goes to the sub-conscious mind. Every time a choir sings, it is making a repetition of either a fault or a properly produced effort. If a fault, it is the duty of the choirmaster to find the cause and find a cure. His or her enthusiasm can inspire a choir to good results.

In villages of course one has to take what comes along and try and do the best one can with it. I have had from time to time, boys come along who have had a poor sense of pitch or keeping in vocal line with the other boys. Now my advice here is - do not be hasty and send him away. Put him in between two of your better boys. You will for a time have to put up with some crude noises, but never mind, go on for a time and little by little those queer sounds will perhaps go altogether. Once I had a boy like this and he turned out to make a very fine top boy - of course I do not suggest that he is put in the choir on Sundays.

It is time now perhaps to take up that list of hymns which you found waiting for you. Of course, it is much better if you could arrange with the Vicar to let you have these in advance, so that you may study them before you go to the practice. Always endeavour to make a plan for your practice. Time spent on Psalms, time spent on Hymns &c.

HYMNS. Within that little compass of 2-4 or even 6 lines of music lies so much as to how the hymn is to be interpreted. Study the words - find out if they are of praise, devotion, prayer &c. &c. and set your pace and mood accordingly. Above all do not keep this information to yourself - get it over to the choir. When you study the words, also make a point of studying the phrasing - just taking a breath at the end of every line of words just makes complete nonsense in many instances. Get all these points worked out before you go to your practice. Start the hymn with the accompaniment, then make them go on unaccompanied whilst you go down the Church and listen. Now when I say listen, I mean listen for several points - balance of voices, ensemble, diction, phrasing, uniformity in vovelling. One special point to listen for is when the bass part comes up to about B, C or D and the soprano and alto are on the lower half of the stave. Oh! what a glorious chance for the basses to have a go! and thus completely destroy the balance of the whole choir. Do not worry at first about loss of pitch; that should correct itself in time when your boys have mastered their breath control - and adults as well.

But now having reached a point in the practice when adults are present, you can then give some instruction as to breathing to everyone and even go further with it after the boys have gone and you have the adults alone. Always insist on a good firm attack and release, make sure also that all give full value to the last note. When I spoke of ensemble just now I meant instruct your singers to listen to those near them and make their voices blend in with their neighbours. So much can be done in this way.

As regards your own accompaniment on Sundays, please avoid excessive expression which so easily becomes a disastrous sentimentality - support your choir, yes, and support the congregation but do not play loudly in an effort to cover up faults in your own choir training. Perhaps if you approach your rehearsal of hymns with these few hints I have given, it may bring a new light to Mr. Jones who informs you that he has sung these hymns for the past 50 years in the choir and can sing them backwards! Well, perhaps that is what he has been doing for 50 years! Before closing what could have been a much more extended section on hymn singing, do not forget all the initial and final consonants. It is most important to attend to this because absurd effects can be made. Only the other week, I went down the Church to hear my own choir sing Hymn 186 A & M. "I could not do without Thee", and at the end of the last verse, believe it or not, this is what I heard, "Hit his eye!". If you refer to this hymn the last words are "It is I.". Now you will find in all your choir work it is always the small words which suffer. The way to overcome the instance I have mentioned is of course to slightly staccato "It is" so that there is a kind of crispness to these two words.

Be careful also with regard to rhythm. Even in hymns of a

penitential character - do not let them drag - make the choir feel the pulse. You will find that each verse will tend to get slower and slower, especially if unaccompanied. During the practice, pull the choir up and make them start again. It is also most effective to have some verses in unison - select such verses with due care and if possible, let the organ accompaniment be of varied harmonies. If you are unable to do this on the spur of the moment, do not try - but write out a version of your own beforehand.

(to be concluded)

THE ORGAN OF GREYFRIARS CHURCH, READING
BY F. GORDON SPRIGGS

Trust a queer church like Greyfriars to have an Extension organ! For Greyfriars certainly is notorious locally as being the "lowest of the low" with no chancel, unsurpliced choir, said Psalms, mighty sermons in the Black Gown, and its uncompromising Scriptural integrity and abhorrence of false doctrine. Built in the early 14th. Century as a Franciscan Friary church, it is the finest remaining specimen in England of the Golden Age of Franciscan building, which produced 64 churches in all. Having been, during its chequered history, the town Guildhall, a hospital, poor house, and prison, Greyfriars will soon be celebrating its centenary as an Anglican parish church, and even if it is considered by some to be the lowest form of ecclesiastical life, alive it most certainly is - with a tremendous spiritual power, as witness its packed congregations (and their magnificent congregational singing), its healthy output of candidates for ministry and mission-field, and its fantastic collections - £7,000 in one Sunday must be a record for any church in the country. Its musical scope is severely restricted and is a challenge to the resourcefulness of any organist who insists on reasonable standards; but with a little enthusiasm and perseverance it has been possible to keep quite a healthy (adult) choir together on a musical starvation diet.

The first organ, by Bevington, stood at the back of the church and was twice enlarged - the second time by Allen of Bristol - so that by 1883 it was a 30-stop 2-manual. It must have been in 1894 that it was rebuilt by Alfred Monk in the spacious North Transept as a 3 manual with 28 speaking stops, given new oak panelling and the usual lurid pipe frontage, at a cost of £750. This did duty until 1939, when Comptons installed behind the same sprawling - but now gilded - pipe front a completely new and exciting instrument for £2,000, which has been a joy to the church ever since, and is still the town's most modern organ.

Orthodox eyebrows will be raised on that it is one of those strange affairs built on the principles of Extension, Duplexing, and Total Enclosure, for so much of this sort of thing was carried to excess in cinema organs; and I do agree

that there is nothing worse than Extension - in the hands of the wrong builder, and the chap who tries to play it "straight"; but one must remember that, given good tone, what matters most is how much one can do with it. The ordinary Octave Coupler is a crude device for getting a bit more out of your Swell stops; it indiscriminately couples every stop that is drawn (Mixture included, if you are not careful) and rarely are there the extra pipes at the top to complete the range. "Extension" means octave (and sub) couplers only where you want them, and pipes provided right through to the very last note. It also carries every suitable annual stop down to the Pedal Organ, thus greatly enriching that department. "Duplexing" means that when you have two perfectly balanced and contrasted stops on the same manual you can play one against the other in counterpoint by drawing one of them on another keyboard; it makes the Great reeds transferable to the Choir for solo purposes, and provides similar useful expedients; but if it merely consists of an imposing array of extra stops for no special reason at all, it becomes nothing better than window-dressing. In the Greyfriars specification it can be seen that the duplexed Choir Organ is a logical scheme in itself. "Total Enclosure" means that all sections of the organ are in swell boxes; it calls for very specialised voicing if the Great stops are not to suffer, but, if expertly done, an expressive Great and Pedal add tremendously to the resources of the organ. The main Diapason is, of course, not extended, and if you object to its enclosure you can always use it with the box open, in which case I challenge you to detect any trace of enclosure. Far better than all this, obviously is to have a luxurious great instrument with loads of stops and separate pipes for every stop, costing the earth! and, of course, Extension is pretty hopeless unless you start with at least eight or ten ranks and spread them over three manuals. But if you approach Greyfriars as a small 2-manual scheme with 10 stops usable in every possible way, you will find it the perfect small organ, with almost Cathedral resources, and certainly equal to all legitimate demands. Admittedly there is compromised scaling, and there are one or two snags, but they are easily avoided and amount to nothing at all compared with the advantages gained. After living with this organ for a number of years I feel terribly frustrated when playing ordinary "straight" organs of more than twice the size, where one stop can only be used one way, and where subtle grading and mixing of the colours is almost impossible. For, after all, when those who profess and call themselves "musicians" scorn the noblest and most historic of all musical instruments, the only real criticism that remains after their puny frothing has evaporated is that it can be a hard and insensitive machine incapable of really artistic and subtle playing. Sometimes this is true, but at Greyfriars we have a sensitive thoroughbred as flexible and intimate as the most neurotic virtuoso could wish. It responds to one's romantic imagination with the speed of thought, from distant shimmering

Celestes over a purring 32ft., melting into biting Strings - or cool Flutes - to rolling Diapasons - purple patches on Full Swell - glittering Mixtures - crashing Pedal reed - Tromba fanfares - barque pepper and salt - synthetic mustard - everything except Broken Glass. So imagine the scope it offers to a musicianly player, whether his god is Bach, whether he plays orchestral transcriptions (dreadfully wicked, though it takes a good man to do it well), or whether, instead of music for music's sake, he rises to a tasteful and inspiring accompaniment to the worship of the Almighty. The detached console, strategically situated to give the organist command of every situation (and incidentally a lovely architectural vista unequalled locally), is handsome and friendly. Its 73 luminous stop-heads are compactly and logically grouped; they have "double-touch" by which an extra firm pressure of the finger not only brings on the desired stop but also cancels all other in that section; likewise the thumb pistons have double touch giving suitable Pedal, and all are adjustable (inside the organ, not at the console). There are 9 toe pistons, some of which also perform a dual function. Each manual has a piston for its Pedal Coupler which takes off all the other Pedal Couplers, and a General Cancel piston acts on the whole organ. Indicators are provided to show at a glance the exact positions of the three balanced pedals for (a) Swell Shutters, (b) Great and Pedal chamber Shutters, and (c) General Crescendo acting on the stops. This latter, being "chunky" in its operation, is rather superfluous, as a much smoother crescendo and a far better controlled sforzando can be obtained by means of the pistons and swell shutters (which are extremely efficient). Unless those Indicators are carefully watched, some nasty unbalanced noises will occur. A really fancy gadget is the Choir sustainer; no, it doesn't hand round cups of tea to weary singers, it holds indefinitely any notes played on the keyboard, and is a great help when one attempts a little tuning single-handed! I am told that good organists can find a musical use for it. What would have been invaluable to the present organist, a Wrong Note Cancellor, was never actually fitted.

Action and pipework are beautifully made. Total enclosure has kept the organ clean through the years, and must lengthen its working life considerably. Air for the blower is drawn from inside the organ, thereby maintaining even temperature and humidity, with the result that everything keeps remarkably well in tune. The 32 ft. is quite genuine, the lowest octave being produced (one note at a time) from a large "polyphone" whose power can be adjusted to taste. Except for seven wooden ones on this stop, all 821 pipes in the organ are of metal - including the Flutes. Diaphones are used to give the 16 ft. Contrabass a firm open metal tone matching the big Diapason on the Great; it is the most useful of all the Pedal stops, supplanting that universal tyrant the Bourdon. And the 16 ft. Trombone is as good as a dose of

salts to a sluggish congregation; it was devastating when my small daughter slipped and fell on to it once during the Collects!

Manual stops worth mentioning include the spotted metal Dulciana, which just breathes; the outstandingly lovely Swell Harmonic Flute; the Hautboy, making a marvellous double with the splendid tone right down to 16 ft. C. The Tromba is tremendous and can only be used in chords at Christmas and Easter, as it completely flattens out every other sound. Kalophone and Krummhorn are synthetic, but not very successful; the latter faintly resembles a Clarinet around one octave. The Swell Tremulant is gentle and charming, but that on the Choir is vulgar and sobbing. Separately, the various tone colours contrast well, used together they blend in interesting ways, and for building up to full organ are well graduated in power. A great help to the tone is the fact that there is some 20 ft. to 30 ft. of clear space above the swell shutters, which are in the top of the organ and throw the sound upward.

Our Organ Visitors Book contains many interesting signatures - several from the Organ Club's visit here in 1952, and other from the 1953 IAO Congress. Anyone who has persevered right through this tedious article is warmly welcomed to come and try the organ and sign the book; but three things I solemnly adjure him - DON'T pull the stop-heads off - watch your swell pedals - and please don't just make a deafening noise, as so many do and still go away vaguely dissatisfied.

SPECIFICATION

A small 2-manual scheme of 9 colours (plus Celestes) in 2 swell boxes, available at various pitched, extended downwards to Pedal Organ, and all transferable to a third manual.....

SWELL

- Chorus reed.
- Quiet reed.
- Strings.
- Flute.

GREAT

- Heavy reed.
- Diapason 1 (unextended)
- Diapason 11.
- Stopped Diapason.
- Dulciana.

..... expertly contrived into an immensely flexible 62-stop instrument of delicacy and grandeur equal to all legitimate demands, ideal for Service accompaniment, permitting subtle balancing of solo and accompanimental effects, giving contrasting 16-8-4-2 build-ups, contrasting crescendos, and enabling the colours to be mixed in an almost endless variety,

PEDAL 12 stops

| | | | | |
|------------|----|----|---|----|
| Dulciana | 16 | 8 | | |
| Bourdon | 32 | 16 | 8 | 4 |
| Diapason 1 | 16 | 8 | | IV |
| (metal) | | | | |
| Hautboy | 16 | | | |
| Trombone | 16 | 8 | | |

GREAT 12 stops

| | | | | |
|------------------|----|---|---|-----|
| Dulciana | 8 | 4 | | |
| Stopped | 8 | 4 | 2 | 2/3 |
| Diapason | | | | |
| Open Diapason 1 | 8 | | | |
| Open Diapason 11 | 16 | 8 | 4 | 2 |
| Mixture | | | | III |
| Tromba | 8 | | | |

SWELL 14 stops with Tremulant.

| | | | | | | |
|----------------|----|---|---|---|-----|-----------------|
| Viola | 16 | 8 | 4 | 2 | III | |
| Harmonic Flute | | 8 | 4 | | | (Gt) Dulciana 8 |
| Hautboy | 16 | 8 | | | | Vox Angelica 8 |
| Trumpet | 16 | 8 | 4 | | | |

CHOIR 24 stops with 2 Tremulants and sustainer

| | | | | | | | | | | | | |
|----------------|----|---|---|--|--|-----------------------|----|---|---|---|---|--------|
| (SW) | | | | | | (Gt) Dulciana | 16 | 8 | 4 | 2 | 2 | 2/3. |
| Viola | 16 | 8 | | | | Acuta | | | | | | II |
| Harmonic Flute | | 8 | | | | Stopped Diap. | 16 | 8 | 4 | 2 | | |
| Hautboy | | 8 | | | | Diapason 11 | | 8 | | | | |
| Trumpet | | 8 | 4 | | | Tromba | | 8 | 4 | | | |
| | | | | | | Vox Angelica | | 8 | 4 | | | |
| | | | | | | Tierce | | | | | | 1 3/5. |
| | | | | | | Synthetic:- Kalophone | | 8 | | | | |
| | | | | | | Krummhorn | | 8 | | | | |

THE ROYAL MILITARY ACADEMY, SANDHURST

Commonly spoken of as the R.M.A., is a familiar name to nearly everyone outside Army circles though doubtless there are many whose only visual impressions have been gained from the Picture Pages of the Daily Press, showing the Adjutant riding his horse up the steps of the Grand Entrance at the conclusion of the twice-yearly "Passing-out" Parade. Up to 1947 it was known as the Royal Military College, but in that year the Woolwich Academy was moved to Sandhurst and the two amalgamated Colleges were re-named the "Royal Academy Sandhurst".

Certainly one of its features is the beautiful Chapel known as the "Royal Military Memorial Chapel" with which this article is almost completely concerned. As its name implies, the interior decoration is entirely given up to memorials of Cadets who have passed through Sandhurst and have lost their lives in one or other of the two Great Wars and the South African Wars or other campaigns before and since. This may sound depressing but actually the prevailing atmosphere of the building and memorials is brightness and life as indeed it should be. The first chapel of all was a room in the Old Main Building but in

1879 a separate chapel was built and dedicated in the name of Christ Church. Before the 1914-1918 was began, numbers had continually increased so that it was necessary to hold two Parade Services on Sunday mornings but nothing could be done re. suggested enlargements of the building till after the end of the War. The plans drawn up by Captain Martin, F.R.I.B.A. actually took the shape of a new Chapel to be built across the existing one, the latter thus forming the transepts of the complete scheme. The work was carried out in three stages, (i) The new "East end" (neither is true to name!) completed in 1921, (ii) conversion of the middle portion of the old chapel to the new scheme a year later, and (iii) the completion of the new West-End in 1935. The exterior of the completed building is certainly nothing to write about, and as a consequence the beauty and dignity of the Interior comes as a great surprise.

When I first came here as organist the instrument was a two-manual tracker action Bevington. It was blown by hand but it had been serviced very inadequately by a Hydraulic Engine, access to which was by a trap door in the floor close by the player, and the story goes that my mechanically minded predecessor would sometimes disappear during the sermon to effect adjustments and on one occasion his head re-appeared above the back of the stalls and a sepulchral whisper was heard "Has anybody got a spanner?". In these days, - as now - the orchestral side of the Military Band joined with the organ in playing the hymns, National Anthem and outgoing voluntary which was theirs to choose. The selection was very restricted, mostly pretty poor stuff, but Army musical tastes have improved since then. When the first stage of the new portion came into use it immediately became obvious that the organ was both inadequate and wrongly situated. So in 1923 Messrs. Blakett and Howden carried out the necessary re-building and enlarging and removal to the North Transept Gallery re-constructed for the purpose, the Console detached and centrally placed and the organ divided to extreme Left and Right. Well I remember a stray visit of another former organist, just before the completion. Of course on such an occasion a cipher would happen when he was trying it. He was horrified! such a thing was unknown on his organ even in its earliest building stages! "What never?" said I, "No, never!" said he. I felt too crushed to pursue the Gilbertian extract further as I might have done, for a few weeks after I read in one of the local papers that a recital he was giving in his church died an unnatural death in the middle because of a cipher! Furthermore a little later I was told on good authority that in the silence his voice was distinctly heard to say "Damn!" The Vicar thereupon after consultation with him tactfully announced that the recital could not continue owing to the "Damp" which had affected the organ. I've a very lively recollection of an episode which happened on one of the fairly frequent visits of the Duke of Connaught to our Sunday morning Service. He was to be escorted to his stall

to the accompaniment of the organ, but just before his arrival something fused with regard to the blowing and Hobson's Choice was one of those small collapsible squeeze-boxes kept close by the console. I can still see the facial expressions of the Cadets looking up on hearing the unusual little squeak and seeing my feet going up and down nineteen to the dozen!

On another Sunday morning we were invaded by a little black cat which got into the Choir stalls during the early part of the service. It was captured and taken out but like all other cats of character it didn't intend to be frustrated and finally won hands down at the end of the service when it appeared from nowhere, tail in the air, and made a dignified exit in rear of the choir procession immediately behind the six feet 5 Chaplain. I'm much afraid that these frivolities which actually cover a period of a good many years may create a very wrong impression of the attitude of our congregation during service. Actually the Officer Cadets behave very reverently especially of late years since the compulsory parade has been abolished. I should say here that the volume and quality of the congregational singing is most impressive and demands an organ of full tone for its effective accompaniment.

To conclude this article a word about the present organ which is an entire re-build with very considerable enlargement of the old one, and was completed in 1950 by Messrs. Rushworth and Dreaper. They have made a very fine instrument which is now fully adequate both for recital and service purposes. The complete specification was given in the 1954 number of the "Berkshire Organist". The Organ Screen was designed by Sir Hugh Casson, this and the organ itself forms part of the Indian Army Memorial to all ranks for the last Great War.

J.S.

(Owing to extreme pressure on space this article has been curtailed. ED.)

BRANCH MEETINGS 1955

Feb. 19th. Annual General Meeting at St. Mary's Church House, Reading.
The Officers were re-elected with Miss E.E. Goodship, ATCL., and Mr. R.J. Alder to fill vacancies on the Council. Mr. A.H. Lusty, ARCO., Mr. L. Pratt, LTCL., and Miss E. Alder were elected as Delegates to Congress.
The Annual Report shewed a membership of 120, and the Financial Report shewed a balance in hand of £13.10.3. In view of the decrease in the balance in hand it was decided to invite comments, before the next Annual Meeting, on the question on increasing the Annual Subscription as there appeared to be no possibility of reducing the expense of running the branch.

- Mr.P.R.Scrivener, FRCO.,FTCL., (Founder President) was unanimously elected as an Honorary Member in appreciation of his services to the Branch and to music in general.
- Mar.26th. Visit to Douai Abbey, Organ Recital by Dom.R.Simpson O.S.B., tea at Marigold Cafe, Newbury and Organ Recital at Newbury Parish Church by Mr.G.A.Sellick, FRCO.,FTCL.
- Apl.23rd. Annual Half Day Conference, St.Laurence's Hall and Church, Reading. Talk by Dr.Dennis Chapman, FRCO., (Manchester) "Ten Commandments" for Organists. This witty and stimulating talk is summarised on another page. Recital in Church after tea. The Conference, one of the most successful of recent years was attended by members from the London, High Wycombe, Oxford and Surrey branches.
- May 21st. Members were invited to attend the Annual United Choirs Festival at Sonning Parish Church.
- June 4th. Coach Trip to Tewkesbury Abbey, stopping at Burford and Cheltenham. Conducted tour of the Abbey and Precincts and Organ Recital, on the "Milton" organ by H.Stubington, Esq.,FRCO.
- Oct. 8th. Presidential Service at St.John's Church, Reading. Address by the Vicar, the Rev.F.A.Donkin Roberts, Mr.J.H.Fisher, LTCL., at the organ, followed by Reception by the President and Mrs.Barnard at Wesley Hall, Queens Road.
- Nov.23rd. Recital at St.Giles Church, Reading arranged by Mr. P.R.Scrivener, FRCO.
- Dec. 3rd. Combined Meeting with the Windsor sub-branch. Tea at the "Olive Branch", followed by Evensong in St. George's Chapel.

MUSIC RECEIVED

(All from Oxford University Press)

Six Sketches, Book 2, by C.Armstrong Gibbs (3/6d) contains three short and moderately easy pieces which have character and interest. Prelude "St.Botolph" by Gordon Slater (2/-d) is a simple but effective little meditation based (freely) on a hymn tune by the same composer. One wonders why "Intermezzo" (2/6d) and "Allegretto" (3/6d) both by Herbert sumson were written! A facile but fussy chromaticism fails to compensate for a lack of musical invention.

New issues include commendable arrangements of "Fugue No.5 on the name Bach" (Schumann) "Second Organ Concerto" (Charles Avison) "Romance from Eine kleine Nachtmusik" (Mozart) (3/-d) and "Slumber Now" (Bach) (3/6d).

"The Church's Year in Music" compiled by L.D.Gibbin (3/6d). Congregational leaflet (6d) is a service in the style of "Nine Lessons and Carols". In ten Readings it covers the year from Advent to All Saints. For each Reading there is a scriptural

passage and an appropriate poem. The music includes hymns, carols and four short anthems which for the most part call for modest resources. The service is well conceived but whether it will gain wide popularity is a matter for conjecture.

"The Amateur Organist" by Dr. Henry Coleman (12/6d) contains a mass of wise advice and guidance for beginners. At times the style is laboured and some sections might stand "pruning" but the book should prove of value to that body of worthy amateurs to which it is addressed.

W.H.R.

(Also received:- Cradle Song (Herbert Sumsion) (3/6d)
Pastoral and Processional (Charles Hutchings) (3/-d)
- Editor).

NEWBURY NOTES

It was a great pleasure to a number of Members to friends to renew acquaintance with Newbury members in March and to hear the Organs of Douai Abbey and Newbury Parish Church so brilliantly handled by their respective organists. Our very old "stalwart" Mr. W. Heath is eighty-eight years old this year. Mr. Heath continues to play at Wash Water Methodist Church where he has been organist for seventy years. Long may he continue!

DR. H. W. RICHARDS, F.R.C.O.

Dr. H. W. Richards, F.R.C.O., of The Slade, Mortimer West End, celebrated his 90th. birthday on the 16th April. He has been a member of the Royal College of Organists for over 72 years, and is not only the senior in age, but also the senior in length of service on the Council. To mark the occasion and its recognition of his devoted interest in the welfare of the R.C.O., the Council have elected Dr. Richards an Honorary Fellow Extraordinary, an entirely new honour which is, and is likely to remain, unique. The President and the Hon. Secretary, Sir Reginald Thatcher and J. A. Sowerbutts, have also sent personal congratulations. Warmest greetings were also sent by the Principal of the Royal College of Music, and by other notable organists. A letter was sent from the Berkshire Branch of the I.A.O.

WINDSOR SUB-BRANCH NOTES

A meeting was held on Saturday, July 2nd., in the Music School, Eton College (by kind permission of Dr. Sydney Watson) to discuss the possibility of re-forming the branch as a sub-branch of the Berkshire Association. Sir William H. Harris, K.C.V.O., was in the chair and there was a good attendance. By a unanimous vote it was decided that the branch be re-formed. Mr. A. H. Lusty and Mr. L. Pratt (Secretary and Treasurer respectively) of the Berkshire Branch were present.

The following officials were elected:-

Chairman:- Mr.E.E.Marshall.

Hon.Secretary and Treasurer:- Mr.Vernon G.Cave.

Committee:- Mr.P.James, Mr.K.W.Pitman,

Mr.W.G.Symons and Miss E.Taylor.

The Committee held its first meeting on Saturday, 23rd July, at which the Syllabus for the Season 1955-56 was arranged, viz:-

- Sat. Nov.19th. Talk on "Observations of an Amateur Organist" by Dr.H.C.Barnard, FTCL. Anne Page Cafe, Windsor at 3 p.m. followed by Tea at 4 p.m.
- Sat. Dec.3rd. Combined Meeting with the Berkshire Branch. 3 p.m. Tea, the Olive Branch, Windsor. 5 p.m. Evensong St.George's Chapel, after which members are invited in to inspect the organ by the kind invitation of Sir William Harris.
- Sat. Jan. 7th. Choral Programme by the "Windsor Music Makers" (Conductor, Mr.Clive D.Cook) at 3 p.m. Windsor Congregational Church. Tea 4 p.m.
- Sat. Feb. 4th. Paper on Choir Training entitled "Can I help you?" by Mr.A.H.Lusty, ARCO.,LTCL.
- Sat. Mar. 3rd. Visit to Slough. Inspection of the Central Hall, Congregational and Baptist Church Organs. Meet at the Central Hall at 3 p.m. Tea at Baptist Hall. Followed by a short service in Slough Baptist Church in which the Choir, under the direction of Mr.E.E.Marshall, will take part.

On Saturday, November 19th, the Windsor sub-branch held its first meeting with Dr.H.C.Barnard giving us a talk on "Observations of an Amateur Organist". Mr.E.E.Marshall (Chairman) opened the meeting and introduced Dr.Barnard who began his talk by defining the phrase 'An Amateur Organist' as meaning a - Lover of the Organ, and made reference to Dr.Walker Robson (a very good teacher and organist), Wolstenholme (blind organist) Guilmant, Parry (at Oxford), Basil Harwood, Henry Ley, Varley Roberts, Reginald Jacques, Balliol College and its Concerts, especially Brahms, and the Bach Choir (St.Matthew Passion).

Concerning organs Dr.Barnard went on to say that there was nothing like the Old English Organ with its rich Diapasons and lovely Flutes. Regarding Voluntaries, there is nothing more uplifting than Extemporisation - if it is done well. Should one play a set piece, then Chorale Preludes are the best for opening. A sort discussion then followed, after which Mr.Marshall thanked Dr.Barnard for his very interesting talk. Tea was the next item which was very welcome.