



**The Berkshire Organist**

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200, Kidmore Road,  
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INCORPORATED ASSOCIATION OF  
ORGANISTS — BERKSHIRE BRANCH

SECRETARY : A. H. LUSTY,  
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60, Pell Street,  
Reading.

## A MESSAGE FROM THE PRESIDENT

L. PRATT, L.T.C.L.

Organist of Earley St. Peter.

This is the thirteenth issue of "The Berkshire Organist" and I repeat the hope that I expressed in the last issue that all our members will read the whole of it.

My appeal for a better attendance at meetings has unfortunately, presumably for many unavoidable reasons, not resulted in any substantial increase, and I do hope that, when a new President is elected at the Annual General Meeting, members will really give him or her a greater measure of support than has been rendered in the past.

My personal thanks are extended to all those who, by their labours and attendance at meetings, have supported me during my two years of Presidency.

- EDITORIAL -

In presenting our thirteenth number the Magazine sub-Committee has endeavoured to keep the range of interest as wide as possible. Besides giving a resumé of activities in both the Reading and Windsor districts and a foretaste of the good things to come, we have tried to see ourselves as others see us from yet another angle. Last year the Rev. Gordon P. Smailes favoured us with an article on "The Pulpit and the Console" and this year we have "The Preacher, The Player and The Singer" written by a Choir-man of many years experience.

May we once again appeal to all members to send us any contribution they feel able to make to our pages or to put us in touch with any likely sources of material which may be known to them. With the passing of the years it becomes increasingly difficult to know where to look for a breath of fresh air to invigorate our pages and the minds of our readers.

Once again we express our thanks to all who have contributed to and helped in the production of this number, and this in no mere formal manner.

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- SECRETARIAL -

During the last month, at the suggestion of and with the help of Dr. Barnard, a letter dealing with the activities of the Incorporation and the Berkshire Branch has been sent to the organist of every place of worship in the county who is not already a member and also to the Music Master or Mistress of a large number of the more important schools, inviting them to apply for membership, and Mr. Cave and I are hoping to come to the next one or two Council meetings with a large sheaf of applications to submit for the approval of the Council. It is hoped this will be the beginning of a time of even greater usefulness to the many organists of the County.

Brighton Congress

The Friday's programme (26th August) includes a recital at St. Mary's, Portsea, lunch at Southsea, and a recital at Chichester Cathedral. Will any members interested please let me know early, so that a coach party can be organised from Reading if numbers are sufficient.

Forthcoming Events:-

Please note the following activities and those submitted by Mr. Cave, keep the dates free, notify us in good time when a reply is asked for, and try to make each meeting a real "live" event.

Saturday, February 27th at 7.0 p.m.	Annual General Meeting, St. Mary's Church House, Reading.
Saturday, April 30th at 3.0 p.m.	Half Day Conference, St. Mary's Church House, Reading.
	Talk by Professor J.A. Westrup, M.A., D.Mus., on
	"Organ Transcriptions". 4.15 p.m. Tea. 5.15 p.m. Organ
	Recital in St. Mary's Church by Mr. Eric Tayler, M.A.,
	B.Mus., A.R.C.O. R.S.V.P. to Hon. Sec. by April 15th.

Saturday, May 21st at 3.30 p.m. Visit to Newbury. Recital by Mr. E. Hopkinson, B.Mus., F.R.C.O., in St. Nicholas' Church. 5.00 p.m. Tea in St. Nicholas' Room. 6.30 p.m. Evensong. R.S.V.P. to Hon. Sec. by May 19th.

Saturday, June 18th at 1.30 p.m. Visit to Delmetsch Workshops and Exhibit of Antique Instruments at the Haslemere Museum. Coach leaves from Thorn Street, Reading. R.S.V.P. to Hon. Sec. by June 9th enclosing 8/6 fare.

### Windsor Branch

Saturday, February 20th Visit to Warfield Parish Church, All Saints Church, Binfield, and St. Mark's Church, Binfield, organs.

Saturday, March 26th at 3.0 p.m. Visit to John Compton Organ Works at Chase Road, North Acton.

Tuesday, April 19th at 7.30 p.m. Informal Evening. Place of meeting to be announced.

Saturday, May 28th Visit to Winchester College Chapel and Cathedral for Evensong, 5.15 to 6.0. Tea 4.30 to 5.0 p.m.

Saturday, June 25th River Trip - full details to be announced.

Saturday July 6th Annual General Meeting.

A Message from the Chairman of the Windsor Branch -

Mr. Stanley Athill, L.T.C.L., M.R.S.T.

Once again we come to the end of the year and look back at the achievements and disappointments of the past twelve months, which seem to have slipped by us before we were aware of their passing, and the time for reflection and planning for the future is upon us.

When I was a boy my father often quoted to me, "Aim high and, even if you do not reach the stars, you will at least rise above the tree-tops."

Alas, how often we all forget this wise axiom of life, resting content with the second-rate in conception and performance. Nevertheless, we do build upon our failures and, if we can cultivate the humility which should always be our approach to great and wonderful matters, we can and will do better next time.

May we therefore look forward to 1960 with courage and confidence, determined to be better musicians and better men and women than before, remembering our vocation as Organists and Choirmasters is consecrated to that end.

A happy and successful New Year to us all!

### - RESIGNATIONS 1959 -

Mr. F.G. Albon ARCM, transferred to Surrey Association  
 Mr. F.W. Johnstone  
 Rev. J.D.M. Jones, joined R.A.F. Chaplains Department.

Windsor:-

Mr. C.D. Cook, transferred to London Society  
 Mr. K.W. Pitman

### 39th ANNUAL REPORT

Submitted for adoption at the Annual General Meeting 27th February 1960.

#### 1. Officers elected at the Annual General Meeting held 21st February 1959:-

<u>PRESIDENT</u>	Mr. L. Pratt LTCL		
<u>VICE-PRESIDENTS</u>	Mr. F.R. Scrivener FRCO LTCL	Mr. A. Yould FRCO	
	Mr. A.H. Justy ARCO LTCL	Dr. Probert Jones FRCO	
	Professor H.C. Barnard FTCL		
<u>HON. SECRETARY</u>	Mr. A.H. Justy ARCO LTCL		
<u>HON. TREASURER</u>	Mr. L. Pratt LTCL		
<u>ASSISTANT HON. TREASURER</u>	Mr. A.E. Rivers		
<u>BENEVOLENT STEWARD</u>	Mr. A.E. Rivers		
<u>COUNCIL</u>	Mr. F.V.G. Fawcett	Miss D. Griffin IRAM	to retire 1960
	Mr. N.L. Tott	Miss E. Alder	to retire 1961
	Miss C. Wells FRCO	Mr. E. Hopkinson B.Mus.FRCO	to retire
<u>Ex Officio</u>	Mr. S. Athill	Mr. V.G. Cave	(1962)
<u>MAGAZINE SUB COMMITTEE</u>	Messrs. A.E. Rivers, W.H. Rowe ARCO, L.F.B. Davis, F.G. Spriggs, also one member from Windsor (Mr. D.Brown)		

#### 2. The following meetings have been held during 1959:-

- (a) 31 Jan. Visit to St. Michael's Church, Tilehurst, arranged by Mr. A.L. Warman ARCO.
- (b) 21 Feb. 39th Annual General Meeting at St. Mary's Church House, Reading.
- (c) 14 Mar. Visit to High Wycombe.
- (d) 11 Apr. Annual Half Day Conference, St. Mary's Church House, Reading. Talk "Baroque Art and The Organ" by Dr. H. Lowery Med PhD DSc FTCL. Organ Recital in St. Mary's Church by Mr. E. Hopkinson B.Mus FRCO (accompanied by Mr. W. Ewart Masser FRCO, Conductor of the Society).
- (e) 23 May Visit to St. Andrew's Church, Sonning, for the Combined Choirs Festival.
- (f) 13 Jun. Visit to Salisbury Cathedral.
- (g) 17 Oct. Presidential Service at St. Peter's, Earley.
- (h) 14 Nov. Talk by Mr. Arnold Bentley BA ARCM IRAM on "Music Teachers in Schools" in Trinity Lecture Room.
- (i) 12 Dec. Magazine Evening arranged by Mr. F.G. Spriggs at St. Mary's Church House.

#### 3. In addition to the above, the following meetings have been held by the Windsor Branch:-

- (a) 10 Jan. Talk by Mr. H.A. Roberts FRCO, "Knowing the Music", followed by a short recital; St. Paul's, Slough.
- (b) 14 Feb. Visit to Henley Parish Church for Recital by Sir William Harris KCVO.

- (c) 14 Mar. Talk by Mr. R.W. Davidson (of Kingsgate Davidson) "The Voicing of Organ Pipes" at Windsor Methodist Room.
- (d) 18 Apr. Visit to the Royal Holloway College, Recital by Miss J.C. Scourse B.Mus followed by tour of the College.
- (e) 9 May Visit to Dolmetsch Workshops and Museum, Hazlemere.
- (f) 18 Jul. Annual General Meeting - Windsor Methodist Room.
- (g) 19 Sep. Visit to Stoke Poges Parish Church and Organ Recital.
- (h) 21 Nov. Visit to All Saints' Church, Boyne Hill, Maidenhead. Composite Recital.
- (i) 5 Dec. Gramophone Session arranged by Mr. G.A. Goulding - Windsor Methodist Room - and visit to Windsor Congregational Church.

4. The 12th edition of "The Berkshire Organist" was published early in 1959. Your Council wishes to place on record its appreciation of the work of the Sub-Committee - Mr. A.E. Rivers (Editor), Mr. W.H. Rowe, Mr. L.F.B. Davis, and Mr. F.G. Spriggs - in producing yet another edition.
5. The membership of the Association on 31st December 1959 was 155.
6. The amount forwarded to the Benevolent Fund during the year was £19.16.6. and again the Council's warm thanks are expressed to the Benevolent Steward, Mr. A.E. Rivers.
7. The Annual Congress was held in Newcastle 24-28 August 1959 and was attended by the President (Mr. L. Pratt) and Mr. A.H. Lusty.
8. Your Council has met on two occasions during the year.
9. With deep regret we record the deaths of two members during the year:-  
     Mr. H. Wibberley on 7th February 1959  
     Mr. C. Candy, killed October 1959
10. Your Council records with pleasure the following musical honours gained during the year:-  
     Miss Christine Wells      FRCO   January 1959  
     Mr. E. Allwright          FRCO   July 1959
11. At the close of the year a leaflet drawn up by Professor H.C. Barnard outlining the objects of the Association was printed and sent to all the churches of every denomination and schools throughout the County where the organist was not a member of the Association. The Council also wishes to thank Mr. and Mrs. Rivers for their assistance in the distribution of these leaflets.
12. Once again the thanks of all the members go to the Ladies Committee for their valued assistance, and to all members who have arranged events during the year.

- OBITUARY -

We regret to record the loss by death of Mr. H. Wibberley, formerly Organist of Easthampstead and Dunsden Churches, one of our very old members, and Mr. C. Candy, Organist of Sulham and Tidmarsh Churches, one of our younger members, who was killed by an aircraft on a Norfolk Airfield.

- PROGRAMMES 1959 -

31 Jan. ST. MICHAEL'S CHURCH, TILEHURST.

Prelude in E Flat (The Little Organ Book)	Parry
Anthem:- Rejoice in the Lord	Purcell
Concluding Voluntary, Allabreve	Bach

17 Apr. ST. MARY'S CHURCH, READING, ORGAN RECITAL BY MR. ERNEST HOPKINSON, B.Mus FRCO

Introduction & Toccata	W. Walond arr H. Wall
Psalm Prelude No 2 Op 32 Psalm 37 v 11	H. Howells
"Humoresque"	Pietro Yon
Allegretto in B mi Op 19	Guilmant
Choral Preludes	Brahms
"Herzlich tut mich Verlauzen"	
"O Welt, ich muss dich lassen"	
Introduction & Passacaglia in D mi	Max Reger
EVENSONG sung by The Reading Madrigal Society	
Office Hymn 129	
Responses and Canticles	Wm. Byrd
Anthem:- Gloria in Excelsis	Thomas Weelkes
Organ Voluntary, Passacaglia & Fugue in G mi	J.S. Bach

13 Jun. SALISBURY CATHEDRAL

Responses	Morley
Service	Noble in B Minor
Anthem:- Turn Thee unto me	Boyce

17 Oct. PRESIDENTIAL SERVICE, EARLEY

Service	Arnold in A
Psalm 121	Chant Setting, Walford Davies
Anthem:- How Lovely is Thy Dwelling	Brahms
Concluding Voluntary:- Organ Concerto	Avison

- PROGRAMMES 1959 - WINDSOR BRANCH -

14 Feb. HENLEY PARISH CHURCH, ORGAN RECITAL BY SIR WILLIAM HARRIS KCVO D.MUS

Sonata in C sharp minor	Herbert Howells
Meditation	Harvey Grace
Trio in C	J.S. Bach
Pastorale	Cesar Franck
French Air	Saint-Saens
The Recital also included two short pieces by Sir William Harris	

18 Apr. ROYAL HOLLOWAY COLLEGE CHAPEL, ORGAN RECITAL BY MISS J.C. SCOURSE B.MUS

Alla Breve	J.S. Bach.
In Dulci Jubilo	Buxtehude
Noel "Une Vierge Pacelle"	Le Bégue
Pastorale	Sydney Watson
This Endrys Night	George Oldroyd
All Hearts Await Thee, Jesus Lord	Flor Peters
Voluntary in C minor (Largo, Vivace)	Maurice Greene
Allegro	John Stanley
Introduction and Fugue (Sonata 8 in E mi)	Rheinberger

19 Sep. STOKE POGES PARISH CHURCH - COMPOSITE ORGAN RECITAL

Mr. W.R. Horscraft	Paen (Fanfare)	Oliphant Chuckerbutty
Mr. E.E. Marshall	Prelude and Fugue in D mi	J.S. Bach
Mr. R. Hoby	Liturgical Preludes 1 and 2	George Oldroyd
Mr. G.A. Goulding	Elevation	D. Zippoli
Master Robert Gaskell (Head Chorister) accomp. Mr. E.E. Marshall	Hear My Prayer	Mendelssohn
Mr. Vernon G. Cave	Prelude No.3 in D mi)	Mendelssohn
	Preluds No.2 in G ma)	
Mr. Stanley Athill LTCL MRST	Three Improvisations	Coleridge-Taylor

21 Nov. ALL SAINTS CHURCH, BOYNE HILL, MAIDENHEAD - COMPOSITE ORGAN RECITAL

Mr. W. Douglas Brown	Chorale in G	J. Hinton
	Priere a Notre Dame	Boellmann
Mr. E.E. Marshall	Prelude and Fugue in G mi	Buxtehude
Mr. R. Hoby	Chorale Prelude	
	"O Lord My God I Cry to Thee"	J.S. Bach
Mr. P. James	First Movement Sonata 4	Rheinberger
Mr. G.A. Goulding	Two Liturgical Preludes	John Lee
Mr. B.R.R. Snape OBE	Fantasia in G	J.S. Bach
Mr. M. Allured ARCO	Larghetto in B mi	G.F. Handel
Mr. Stanley Athill	"Regent Square" (from Short Suite)	Vernon Griffiths
Mr. Vernon G. Cave	St. Anne Fugue	J.S. Bach

5 Dec. WINDSOR METHODIST CHURCH ROOM - GRAMOPHONE SESSION ARR. MR. G.H. GOULDING

Passacaglia and Fugue in D mi (played in Vienna)

Concerto in B Flat for Flutes and Strings  
(Vienna State Orchestra)

Suite of Handel's Music - Entre, Minuet, Gavot, Allegro

Martindale Sidwell Choir - God Rest You Merry Gentlemen

The Holly and the Ivy

All Through the Night

Good King Wenceslas

Organ of Notre Dame

Michael Thomas playing (a) Chamber Organ  
(b) Clavichord  
(c) Positif Organ  
(d) 2-manual Harpsichord

Organ of Bickdath, Chio

Toccata in D mi (played in Vienna)

Trumpet Voluntary (played in Westminster Abbey by Sir. Wm. Mackie)

J.S. Bach  
Jeremiah Clarke

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MUSIC RECEIVED FROM THE OXFORD UNIVERSITY PRESS

Rondeau (from "Abdelazer") Purcell arr. Christopher Morris

Air (from "Alceste") Gluck arr. Christopher Morris

Prelude on "Brother James Air", Searle Wright

Two pieces:- Interlude pour la Nativité. Cesar Geoffroy  
Choral (O Quam Suavis)

An Album for Manuals only. J.S. Bach, ed. Lionel Lethbridge.  
Prelude in D Minor, Allemande and Nine Chorale Preludes

Three Folk Fancies, C.F. Waters

Introduction and Fugue on "Redhead No.46", C.S. Lang

6/-  
3/6  
4/-

- BAROQUE ART AND THE ORGAN -

Talk by Dr. H. Lowery Med PhD DSc FTCL

For the use of the term 'baroque' in music we must turn to the field of the graphic arts of painting, sculpture and architecture. What is known nowadays as Renaissance art of the 15th and 16th centuries consisted in the revival and extension of the classical past of Greece and Rome through creations based upon the principle of the assumed perfection of the human form. Baroque art, simply stated, was the enlargement of the classical styles through the application of the principle of decoration.

Naturally decoration was capable of all degrees of intensity from quiet restraint to the wildest excesses of flamboyance and even vulgarity, but it always reflected the social and religious atmosphere in which it was produced. So-called 'baroque music' is the name given to compositions produced during the period when baroque art prevailed in central Europe.

Though it is not easy to put exact dates to the beginnings and endings of artistic movements, the baroque period is usually taken as covering the years 1600 to 1720. From 1720 to 1760 the change from the grand style to the miniature style of decoration worked itself out in a version of baroque that is sometimes called 'rococo.' By 1760 the cultural and intellectual climate of Europe had become so satiated with the fussiness and fantasy of baroque and rococo decoration that something was bound to happen to bring it to an end. The change was hastened by the inception of a fresh critical spirit due to the development of science; a new age was ushered in - the 'Age of Reason.' In music, Mozart (1756 to 1791) was a child of the Age of Reason; Bach (1685 - 1750), for a variety of reasons, must be regarded as a product of the Baroque Age and was its last and greatest exponent.

In the history of music as we practise it to-day, a hundred years is a very long period of time. Is it not therefore astounding that the significance of an artistically vital period occupying no less than a hundred and sixty years should until recently have been almost completely misunderstood? The two most popular histories of music in use in schools to-day make no reference whatever to 'baroque' or its characteristics. No doubt this is due to the fact that musical history has largely been regarded as consisting entirely of the biographies of the leading composers. The new conception of musical history is musically much more enlightening through its consideration of the contemporaneous social cultural, artistic, literary, intellectual, religious, and political setting. Once we have realised this, the work of the individual composer takes on a new complexion; thus for example in the case of Bach, we can then understand why he became the supreme contrapuntist of all time, why he introduced so many passing notes into his harmony, and how his vocal and instrumental writing achieved their characteristic textures. Such an understanding in its turn will react upon the performance of his works to their great advantage.

Writers on Bach's organ works have of course not failed to note their frequent embellishment with trills and turns of all kinds together with free rhapsodical flourishes and cadenzas for both manuals and pedals. Such creations were common among the composers of baroque times though with Bach they became something more than mere splashes of flamboyance and exuberance.



Nevertheless, they were typical baroque features and matched the superabundant decoration in both wood and stone, the glorious paintings on walls and ceilings, and the richly colourful stained glass windows of the great churches and cathedrals. The music of the church provided in the realm of sound what the graphic arts presented to the eye. Nor was this lavish embellishment confined to the church. It affected all aspects of life.

At one end of the social scale, opera, the luxury of the patron, became an astounding spectacle of colourful pageantry, often in parks populated with statues of Greek gods and mythological nymphs, while at the other end even the utensils of the humblest kitchen were decorated with fanciful designs. It is not always remembered that the florid recitatives of the prima donnas of the day took their origin from the demand for sheer vocal display while the singer wore the most strikingly extravagant costumes.

Some points about the baroque organ are worth noting by those who are interested in the music of the period. Its specification did not include orchestral stops as we know them to-day but was largely built up from one or two soft unison registers together with a highly developed series of harmonics, mutations and mixtures voiced so as to permit of a large amount of synthetic tone building. Speaking generally, the reed stops were not intended for chorus work; their usual employment was to project the *canto firmo* of the chorale preludes, often along with a flue stop. Above all it should be observed that the baroque organ operated on small wind pressures of the order  $1\frac{1}{2}$  inches. A further matter of the utmost importance originates from the fact that baroque organs were almost invariably situated in fine reverberant buildings which helped in producing an agreeable ensemble.

It is largely because these things have been forgotten that attempts to present baroque music upon the modern high-pressure organ have brought it into disrepute and called forth such epithets as 'pip and squeak' in reference to the baroque organ.

A curious illustration of the difference between the modern organ and the baroque organ is implied in the comments made by Harvey Grace on the Passacaglia in C minor in his book 'The Organ Works of Bach' (Novello). Incidentally, this book, being concerned entirely with the performance of Bach's works on the modern organ makes no reference to 'baroque' and somewhat surprisingly seems to assume that Bach's organ differed in no respect from the modern organ. Speaking of variations Nos. 14 and 15 in the Passacaglia, Harvey Grace regards them as unsatisfactory ('mere fidgety trifling'), indeed, he even suggests they should be omitted, whereas when played on the baroque organ they are not only satisfactory but wonderfully effective.

Credit should be given here to a few modern organ builders who, having studied and appreciated the characteristics of the baroque organ, are now including in their schemes, usually on the choir organ, a baroque section of lightly voiced registers capable of both ensemble and synthetic solo effects. It would be going too far however, except for very special purposes such as at the Germanic Museum, Harvard, U.S.A., to build a large organ entirely on baroque lines, incapable of presenting the complete organ repertory.

Not only has the recent study of baroque yielded important information on the practical side of music but it enables us to appreciate more clearly some general tendencies in the history of music of interest to the teacher. We have seen that the baroque age was one of exuberance to the extent even of fantasy.

The fact is that musical composers (except Bach) had allowed excesses of fancy to over-run the bounds of controlled technique and good taste. By the end of the 17th century, many voices were heard deploring these tendencies and pointing out the need for a codification of 'rules for the composition of music.' With the publication of Fux's 'Gradus ad Parnassum' in 1725 began a spate of books laying down the so-called rules of harmony and counterpoint. Conceived with the admirable purpose of tidying up the technique of composition, the 'rules' very unfortunately came to be regarded as end in themselves to the detriment of imaginative creative activity. We are only now, after 200 years, beginning to unfetter ourselves from these undesirable restraints.

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- APPOINTMENTS -

- Mr. R.G. Benning, All Saints Church, Wokingham.
- Mr. C.W. Eades, Sulham Parish Church.
- Mr. F. Hammersley, MA, Cookham Parish Church.
- Mr. H.F. Harvey, St. Mark's Church, Reading.
- Mr. S. Athill LTCL MRST, All Saints Church, Binfield.
- Mr. E.E. Marshall, Asst. St. Giles' Church, Stoke Poges.
- Miss P. Reardon, Slough Baptist Church.
- Miss E. Taylor, Windsor Methodist Church.
- Mr. H.G. Wright, St. Michael's Church, Slough.

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- HONOURS -

Mr. E.R. Allwright FRCO

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- NEWBURY -

It was a very great pleasure that Mr. Ernest Hopkinson B.Mus FRCO of Newbury Parish Church was able to give the Recital at the Half Day Conference in April, and we look forward to hearing him on his own very fine instrument in May.

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- BENEVOLENT FUND -

We have again been able to send a useful sum to Headquarters. In this we have been assisted by two very generous donations. I know that the efforts of our Branch are much appreciated by the Trustees of the Fund.

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A.E.R.

- DEPUTIES -

The following members are willing, as members of the Association, to act as deputies, and applications should be made direct to them:-

Miss E. Alder (Phone Reading 61258) Miss E.G. Goodship

The Hon. Secretary will be pleased to hear from any other members who will allow their names to be added to this list.

- "MUSIC TEACHERS IN SCHOOLS" -

(Summary of a talk by Mr. Arnold Bentley BA ARCM LRAM of the Department of Education, Reading University, on November 14th)

There are two possible adult approaches to music, that of the listener:- concert-goer, radio, gramophone, etc., and that of the doer. Most children want to be doers, to join in physically by singing etc. Taking part physically in music does release energy even for other things. I often tell teachers that an arithmetic lesson lasting for an hour is very long and tiring for a child and they would get better results by having a break each twenty minutes and, say, singing three songs. Sitting still listening to music is an adult approach not children's. After all public concerts of music are a fairly recent innovation.

The part of music in education is to introduce one to music - to take part in it, to play it, even to play with it by moving to music, rote songs, improvisation etc., with dulcimers, gongs and such like things without any musical notation. Children speak words and form sentences before learning to read or write. An upper form boy at a public school where they perform a well-known work each year told me "Oh yes, we get to learn the words and the tunes in time" but he hadn't a clue as to reading the music he was singing. Notation when learnt from the keyboard is learnt without any relation to the advantage of hearing mentally. You learn the position of the printed note on the keyboard and the instrument does the rest for you.

Can we teach choirboys, most of whom will never play an instrument, to read music? The approach must be different from that of the average piano teacher. I was taught from "Smallwood" and my first week's lesson was learning the names of the notes from about the second ledger line below to the second ledger line above the stave. This had no relation to the sounds and reminds me of the University lecturer of whom it was said, his lectures went from the note book of the lecturer to the note book of the student without passing through his brain.

We should teach choir boys to "spell" tunes they already know using the sol-fa names and hand signs. Teach tunes, there is no value in scales. The fact that a black blob with a stroke is a "crotchet" means nothing unless it is connected with rhythmical sound. The transfer from sol-fa to staff forms an intellectual, not a musical, effort. Without sound oral training music in education is merely a sham.

In the University Post Graduate Course for the Diploma in Education the musical training is done in the Department of Education and related to the work the teacher is going to do in the schools. Students have come from every University in the country and from all the Conservatoires. All do the full course in education and most go into grammar schools. A few go into public or secondary modern schools and one or two into primary schools. All have to sing at sight, transpose at the piano and read from a vocal score.

The aim is:-

- (1) to get them thinking about Education in general.
- (2) to get them thinking about Education in music.
- (3) to develop their musical talents.
- (4) to train them in class teaching.

One thing they have to learn is how to develop their own skills in a much more restricted time.

We have lectures, discussion of problems and of methods which they will use. There is a greater danger than we sometimes realise of teaching as we were taught.

It is a long drop from writing fugal expositions to Do-Me-So-Fa-Me.

Practical Tutorials include oral work and music reading. Groups of three work at the keyboard - transpose, read from vocal score, play and arrange accompaniments. Singing in groups of three with singing teacher. The orchestral side includes books on orchestration and study of orchestration. Class teaching of violin, the writing of parts etc. Brass instruments as a band and in groups. Chamber music on brass instruments. There is a growing corpus of music for brass instruments which is worth playing. There are a number of children in schools with not much aptitude for the violin or cello and the recorder is apt to be looked on as something "sissy." Why not a brass instrument which is vigorous? Interest in this work has prevented potential teddy-boys from becoming teddy-boys. Students learn to write their own arrangements down to a limited technique, not to ask too much. Conducting and rehearsing develops musicianship and personality.

When they go out into schools they find there is a Speech Day in November and as a preparation for this they organise two or three lunch hour concerts and stand or fall by their own results. Choral items have been conducted by their composers, and students of other subjects join in these concerts. Members of courses in science, languages etc., drawing, painting and needlework come to sing.

This has been an attempt to show how we prepare these student-teachers to go out and take music into the schools.

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- CHRISTCHURCH, READING -

Christ Church is one of the younger parish churches in the town. Originally a daughter church of St. Giles it was designed by Henry Woodyer and built in 1862 at a cost of some £6,000.

The organ, like the one at St. Peter's Earley specified in the last issue, is of unknown origin but remains in the patient care of Messrs. Gray & Davison. This firm electrified the action, provided a detached stop-key console, overhauled the pipework and made certain additions including an extremely eloquent No.1 Diapason to the Great in 1933. Excluding this stop the tonal build-up is good despite what is at the moment an apparently incurable shortage of wind which slightly fades full organ.

Unfortunately like many others the instrument is pocketed into the vestry where its total effect has been felt by many a bridal party.

Here is the specification:-

<u>Pedal</u>		<u>Great</u>		<u>Swell</u>	
Open Diapason.	16.	Open Diapason. No.1.	8.	Double Diapason.	16.
Bourdon.	16.	Open Diapason. No.2.	8.	Open Diapason.	8.
Octave Diapason.	8.	Open Diapason. No.3.	8.	Flute.	8.
Bass Flute.	8.	Clarabella.	8.	Salicional.	8.
Trombone.	16.	Harmonic Flute.	4.	Principal.	4.
		Principal.	4.	Mixture. 2-rks.	
		Twelfth.		Horn.	8.
		Fifteenth.	2.	Oboe.	8.
		Mixture. 3-rks.		Tremulant.	
		Tromba.	8.		

ChoirAccessories

Dulciana.	8.	5 Pistons to Gt.	} (All adjustable)
Gamba.	8.	5 Pistons to Sw.	
Clarabella.	8.	3 Pistons to Ch.	
Rohn Flute.	8.	5 Toe pistons duplicating	
Wald Flute.	4.	Great Pistons	
Clarinet.	8.	1 Toe piston duplicating	
Tromba.		No.5. Sw piston	}
(from Gt)	8.		
Tremulant.		One reversible Gt to Ped piston.	
		Balanced Swell Pedal.	
		West door indicator light.	

Couplers

Gt to Pedal.	Sw to Gt.	Sw Sub Oct.	
Sw to Pedal.	Sw Sub to Gt.	Sw Octave.	
Ch to Pedal.	Sw Oct to Gt.	Sw to Choir.	Choir to Gt.

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- THE PREACHER, THE PLAYER, THE SINGER -  
by R. Griffin of Christchurch Choir, Reading

When asked by a member of your Association, a gentleman whose views on Church music I greatly respect, I agreed to put the Choristers point of view without fear or favour.

Having served 37 years in a Parish Choir, I trust that whatever views the said gentleman may have of my ability as a Chorister, they will be more complimentary than his views of me as a "literary gent."

As an Anglican my views are somewhat biased in that direction, but to whatever denomination we owe our allegiance the ultimate goal of the Preacher, the Player and the Singer is the same.

To the Priest or Minister is given the "care of the souls" in his Parish or district; and to him we must turn for guidance in our efforts to understand the Scriptures and offices of our Church. This is a full time task - a task to which he dedicated his life at his Ordination.

The Organist, for his part, if he is to fulfil the high office to which he is called, must also be dedicated to One Church, One Faith, One Lord. To him falls the difficult task of leading the praises of the faithful - a hard task, but to a dedicated man how satisfying.

We in this country are justly proud of the magnificent library of music available for public worship and of the great beauty in the words of Psalms and Hymns. The organist is responsible for training choristers to blend words and music to the needs of the service, to lead men and women by music to a fuller appreciation of the joys of worship. Be it grand organ and Cathedral Choir or the small harmonium in a temporary mission hut, the objective is the same. How do men and women at the console fulfil this task - only by devotion to their music and their church. I know organists who spend a considerable time each week reading the appointed Psalm and Hymns, in order that their interpretation of the music shall express in every note the true meaning of the written word. The inspiring Hymns of our great Festivals, the solemn beauty of

the penitential psalms during Lent, the joyful thanksgiving of Harvest, the muted medley of Carols played during the Communion at the Midnight Celebration - moments such as these can often do as much to lead people to the faith as the spoken word. Truly the Organist must be dedicated - to his faith - to his music, in that order.

The Minister - The Organist. In the Church of England the Vicar is alone responsible for appointing the Organist and he alone selects the Hymns and Psalms for the services and also what Hymnal should be used in his Parish, but (and this is where I stick my neck out) from then onwards the Organist and Choirmaster should take over. I appreciate that there are Priests and Ministers who are accomplished musicians, but the Organist is the person appointed to lead the music and singing in the church or chapel. Surely it is the duty of the Vicar when making an appointment to ensure that the person he appoints is a dedicated Christian, and well versed in the Liturgies and Scriptures. If satisfied on that score, and the necessary musical qualifications are there also, then give the organist full authority on all matters of music. Joint consultation - yes, this is beneficial both to the Priest and the organist, one to advise on liturgical or theological grounds, the other, the musical interpretation. This happy state of affairs would be infused in the choir and congregation. No longer would the person at the console have to contend with a minister whose knowledge of music was limited to picking out a tune with one finger, nor would be expected to put on a Bach Cantata with six choristers and a harmonium.

Whilst I believe in freedom for the organist I can sympathise with the unmusical Priest who stands and suffers with his congregation during the rending of the Hallelujah Chorus, on a vintage model, the output of which is akin to a fairground Wurlitzer.

The Organist and The Choristers. Having been a choirboy and having seen sundry generations of choirboys come and go, I have nothing but admiration for the Choirmaster. He can rest assured that boys will turn up for practice long before the appointed time, that after playing "Tag" round the tombstones or scrumping in the Vicarage garden, they will arrive in the vestry ten minutes late and breathless. The "riot act" is read, and promises of better behaviour readily given, all to be forgotten an hour later. As an old choirboy, let me say thank you to Choirmasters wherever they may be.

There must be thousands of men and women in the land whose only knowledge of music was given them by a long suffering Choirmaster. I owe a debt to four choirmasters, who by their efforts have given me the knowledge to enjoy Church music.

#### SUGGESTIONS

Joint Consultation (Sounds like Union negotiations)

Bi-monthly or quarterly meetings of the Priest, Organist and Senior Choristers - a get-together (outside the walls of the Church for preference) - for the purpose of discussing future programmes, inquests on past programmes, recruiting of choir boys etc.

Choristers Auxilliary (call it what you like)

Could a Society be formed, as an affiliated body to your organisation, for Senior Choristers to meet, hear talks and recitals by organist members, records of choirs and Church music and any activity connected with furthering the interest in Church music.

## Voluntaries

A gentle reminder to congregations, that the voluntary takes considerable preparation, and if more of them would stay and listen - what a fine way of saying "thank you" to the Organist.

How many organists in Reading still remember the United Choirs Festival??? Revival.

"Praise Him upon the Strings and Pipes."

To organists all, long may I share with you in that pleasant task.

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- A BERKSHIRE ORGAN GRINDER -

By M.I. Forsyth-Grant

It is difficult to remember when the Mania first started. As a child, I had always been captivated by the sound of a fine organ, and at that age, by some not so fine as well! At the age of eleven, I was taken out from my school near Malvern and went to Worcester Cathedral for Evensong. I was too young to know what it was all about but that thrill remains with me to-day. I suppose the organ had recently been rebuilt by Harrison & Harrison so there would have been every justification for my emotions!

Like many children in those days, I had learnt the piano from early age but apart from having a few minutes on a two manual & Pedal American organ at my first school, it was not until I went to Wellington College that I had heard any "real" organ in quantity. The boys had to attend Chapel twice a day and as I joined the Choir, there were two or three Choir practices a week. Dr. W.K. Stanton was in charge of the School Music but it was Mr. Horace Timberley who did his best to put me through the paces at the piano. The organ in the Chapel, situated in a gallery at the West End, was built by Harrison & Harrison a few years after the first World War and was a fairly complete three manual and fully able to support the lusty singing of nearly seven hundred boys. Although I have never heard it since, I think it must be a genuine "Vintage" Arthur Harrison, with that broad, weighty and dignified tone, beautifully regulated and "finished" - all features of that great Artist. I had lessons on it during my last two terms, remembering the thrill of getting the key to the Organ Loft from the Porter's Lodge, up the spiral staircase then pressing the button for the wind. The organ was taken down and cleaned and, I think, had Tonal alterations, one term whilst I was there with the result that for most of that term a Grand Piano had to be used. But what a day it was when at last we once again had the glorious sound which seemed better than ever. On one occasion, the Choir joined forces with others in Reading Town Hall for a performance of the Mass in B Minor and that was the first time I heard the magnificent Father Willis. It was to be twenty five years before I heard it again, seemingly still as fine although the action was showing signs of age.

During these formative years, whilst being able to understand the Console and the rudimentary mechanics of playing the organ, I had not the slightest idea as to what was inside the instrument. However, going on to London to study Electrical Engineering, during my first Winter I was taken ill with 'flu and had perforce to stay in bed for a few days. At my request some kind person bought "The Students' Guide to the Organ" by Reginald Whitworth, and here at last was

the key to what it was all about! It was now only a matter of weeks before the best bedroom of the friend's I lived with was to become an Organ Chamber. Arrangements were soon made to visit one or two of the London Organ Builders and how very kind and patient they were! A fellow student had an old Bull-Nose Morris and several of us went off in this to Comptons at North Acton. Here I got my first-ever stop from the hands of John Compton himself. It was a Harmonic Flute 4ft with 56 pipes - quite good enough to start with! I remember asking J.C. what I owed him for it and he replied "just give five bob to the Storeman." On the way home to Kensington it was not necessary to use the horn as each of four students would blow two pipes giving a "mixture" of such quality as to frighten any fellow travellers. With certain fashions to-day, I am inclined to say "History repeats itself" but perhaps that is a little unkind! This was the first of many visits to Comptons who, at that time were making Cinema Organs as hard as they could. It was also the period of their many fine jobs with the Luminous Stop Console. The two manual job in their works, ably demonstrated by the late J.I. Taylor or Mr. Heddon Bond always thrilled me, especially the fine Diaphonic Pedal Contrabass which was situated at the other end of the Erecting Room. Alas! both it and the fine organ in Ealing Priory became war casualties.

Having got a rank of pipes, the next thing was to find a windchest, bellows, keyboard and Blower. From the start, I never considered anything other than electric action but then, I was a student of Electricity! Playing truant from my studies, a pilgrimage was made to York Road, where Hill, Norman and Beard had their factory with its magnificent Erecting Room. There was a small Unit Organ away up in a gallery with the Console on the ground floor. It had an Electronic 32ft. on the Pedal using oscillating valves and this greatly impressed me. Anyway, it was a most successful visit as I came away with a good bellows and an ex Cinema electric keyboard. A Blower was picked up cheap but being for 110 volts D.C. I had to use an electric fire in series with it as the Kensington Supply at that time (1936) was 220 D.C. I forgot to mention that I got a Soundboard at the same time - it was a Dutch "Standaard" Unit Chest of 73 notes, just what I wanted. Soon the Harmonic Flute was on the Soundboard which in turn was connected up to the Keyboard and Blower and my first 'One Stop' organ was sounding. Although it was hardly possible to hear the pipes above the din of the blower - a Forge one at that - it encouraged me to go ahead on greater things as soon as my pocket money would allow.

I should mention that my interest in the constructional side was not the only one. Good organ recitals were fairly numerous but in particular, I well remember both Fernando Germani and Joseph Bonnet at the Albert Hall: that was Solo Organ Recitals, not just snippets thrown in at a Prom. Then, every Sunday evening a trip was made to the Trocadero, Elephant and Castle, to hear the masterful playing of Quentin Maclean on the largest Wurlitzer in Europe. For one hour he played Solo before the Film Show started and the house was always full, listening in rapt attention. What a wonderful player of Orchestral transcriptions he was. Now it is not fashionable to do such things, but I wonder how many are capable of his performances? Also on the Radio one had many Organ Recitals in the week but the highlight was always G.D. Cunningham from the Town Hall, Birmingham, every Wednesday at 1.15 p.m. Bach, Reger, Reubke, Rossini, Weber, true organ music or orchestral transcriptions played in an artistic manner which I have never heard excelled. During the war I spent a day with him in Birmingham and at lunch made the remark that I thought the Albert Hall could hold its own on any occasion. To this he replied "You horrify me - you speak as if it were a Tank!"



The "One Stop" organ served the useful purpose of acquainting me with many tricks of the Trade and together with visits to many organ builders, Compton, Walker, Hill Norman & Beard, Willis, Spurden-Rutt, Wurlitzer, Davies, Applegate, Tunks and Pipemaker Fonseca, a new instrument was planned to go into the house of my Uncle at Hitchin, where I spent most of the weekends. This was to be an Extension Organ of six ranks making in all some thirty stops including two of 16ft. It was about the time when Walkers were rebuilding Hitchin Parish Church Organ. This was a fine old J.W. Walker instrument and I was determined to have a really good opening Recital. So I wrote off to George Thalben-Ball rather wondering if I would get an answer! However I certainly did and we had a memorable Recital followed by a party at my Uncle's house at which both the Recitalist and the Organ Builders were present. I proudly took Dr. Thalben-Ball out to the Garage to inspect the 16ft Trumpet Unit!

But my Uncle grew more and more restive as time went on and repeatedly asked, "Does all this stuff have to go into an organ?" The writing was on the wall and I began to realise that two Units might fit in the house but not six. Fortunately a new Daughter Church was being built in the town and a young Curate appointed. He had heard of my efforts and the frustration of them and asked if I would like to put it in the Church. This I was delighted to do provided my expenses were covered. A Faculty was obtained from the Bishop and work started at a small Workshop which I rented for five shillings a week. It was too small for some of the work and the cable for the Console, which was detached some 40ft, had to be made in the main Aisle of the Church. I walked seventeed miles up and down the Church over two days to do this! It was eventually opened on Easter Day 1939, many recitals being given on it until pressure of War effort brought them to rather rare occasions. It is still in use in its original form and I understand still gives every satisfaction.

Such activities could no longer continue in the War Years, but I was very fortunate for about six months whilst in the R.A.F. at Northolt in that I was billeted with R.H. (Reggie) Walker in his house at Northwood. He had a Four Unit Organ, largely made with his own hands, in the Hall and after a strenuous day, it was nice to come Home to such surroundings. In spite of the War, I still continued to purchase various organ parts - soundboards, stops of pipes and even got the London Pipemaker Fonseca to make me a completely new straight Diapason Chorus of four stops - 8,4,22/3 and 2ft. This was all stored in Barnes and survived the War, awaiting my return from four years in the East.

The problem now was to find a suitable place to erect this new job which was to be a straight three Manual with a few extensions. Again I was lucky for some friends at Haslemere had a small theatre in their house, and it was decided that the Organ could occupy all the Stage which had ceased to be used. The Great Organ which used Soundboards from St. Anne's Cathedral, Sydney (!) was got working together with one large Pedal Subbass, when my friends had perforce to move house. Now I was in a fix. What to do with all the stuff? In desperation I advertised in "Musical Opinion" and had no trouble at disposing of it all to one of the famous London Builders, who incorporated much of it in a well known Church.

Ever since the end of the war a friend of mine, a builder by profession, had been asking for my advise on the building of an Electronic Organ but before starting on the mechanism side, he wanted to complete the Console to specification first and then "marry" the works to it. I sold him on the idea of Luminous Stops and he evolved a very neat Luminous Tilting Tablet of his own design. The Console had three manuals and pedals, some sixty odd Luminous tablets and numerous

aids to registration. Eventually, after many years' work, it became alive, producing a remarkable range of tones in a very small space. Having done the basic design work on the electronic side for my friend, I was approached by a well-known organ builder for these. Being hard up at the time, I was quite glad to get something for my efforts with the result that the design is now incorporated in a series of Electronic Organs made by this firm.

I thought that I had finished playing about now! Electronic jobs, whilst being of considerable interest on the technical side, did not seem to me to be the real answer except for unusual circumstances. Incidentally, during a short stay in Boston in U.S.A. last year, I played no less than thirty different electronic "organs" in one shop! I was quite glad to visit the Factory of Aeolian Skinner Inc, Pipe Organ Builders, the next day. A few weeks before, I spent a day at the Casavant Plant near Montreal. This was a very large place and I am told second only to Moller of Hagerstown, U.S.A. The latter firm built the present Theatre Organ of the B.B.C., the one that was originally Reggie Foort's travelling Organ.

All remained quiet until one day during my Summer holiday I saw an advertisement in "Musical Opinion" for a three manual Pipe Organ in Henley. As it was only ten miles away and as I had nothing special to do that afternoon, curiosity got the better of me and I made an appointment to go over and have a look at it, having no intention of buying it. The printed specification sounded rather attractive as it had three stops on the Great, three on the Choir, five on the Swell and three on the Pedal; quite a range of couplers as well. It seemed to be a real "Mulum in parvo," and they are always much more interesting than many huge jobs. It transpired to be one made by Michell & Thynne who are well-known for their magnum opus in Tewkesbury Abbey - "The Grove Organ." This particular one had been made to the design of the seventh Earl of Wilton for his ballroom in Collingham Gardens, South Kensington, in 1895. It was built round two walls of the room, projecting little more than a large bookcase from the walls. The Manual action was by means of underfloor trackers to a detached console about ten feet away. The Pedal action was tubular pneumatic. On first hearing the organ I was particularly pleased with the unforced and gentle intonation. The full specification is given at the end. The Organ Builders were famous for their String tone and here on the Swell we have three of them and very fine they are, especially on the low pressure of  $2\frac{1}{2}$ " wind. An interesting feature is that nearly all pipes below Tenor G are placed off the slide soundboards and mounted on the Front which is nearly 25 feet long. There is therefore adequate "speaking room" for each individual pipe. Spotted metal and even higher tin content metal is used throughout, and the Swell Gambette 4ft is 95% tin. There is no zinc in the organ. After several visits and playing it for many hours, I decided that I would purchase it at the very reasonable figure asked for it. We were off once again!

Since the organ was originally built, it had been moved three times, but as far as I know had always been re-erected in the same layout. It was clear from the start that this would not suit me, particularly as I had no permanent home for it as yet. I therefore decided to do away with all the tracker action - yes, in spite of present day fashions - and electrify it all. However, the old slider soundboards were to be used with new electro-pneumatic under-actions. All the original pipes were to be used and with the same wind pressures. An additional Swell section was to be added, 16ft Contra Fagotto, Trumpet 8ft and Cornet Mixture of three ranks, all enclosed in a new and separately controlled Swell Box.

The original Console was a real wonder box of tracker action as not only the inter-manual couplers were done by it, but also the Swell Octave and Choir

Suboctave and all the couplers "Played-through." With everything coupled up to the Great, it was quite an effort to get the keys down, in spite of the low pressure and the general good construction. Why do people still hanker after this archaic action? Some think they can get "Touch" out of it! What Bunkum!

Well, a new Console was obviously necessary and here I was lucky in that I alone had to make the choice of what this would be. I have always admired the look of an aristocratic Draw Stop one but at the same time have always regarded the Luminous Push-on, Push-off type as the only logical system for the reason that the movement of the hand is the same to bring it on as to take it off. No other Stop control has this feature. The result was a use of Compton Luminous Stop Heads arranged on 45 degree Stop Jambes and on raised Ebony Panels rather like a Harrison console. All the Pistons are instantly adjustable by one Setter Foot Piston, the mechanism for which is my own design, using telephone type equipment throughout. It is extremely reliable and positive. The "second touch" on any piston, except of course the Generals, gives an automatic suitable pedal as well as bringing on the appropriate pedal coupler and removing the inappropriate ones. The Console, being on a cable, is moveable and it may be moved around without upsetting any of the piston settings. Some of you will know what I mean!

The organ was again working after nearly three years hard labour, and it was found that one or two alterations would greatly improve the tonal qualities without detracting in any way from its inherent character. During the course of rebuilding, I had added a Salicional Unit to the Great, to give me the 16ft Double, the Twelfth and the Fifteenth, but this was not big enough to really tell. It was therefore decided to revoice the Flute d'Amour 8ft on the Choir into a soft Diapason and make this into a Unit Stop available on the Choir at 8ft, and on the Great at 16, 8, 4, 2 $\frac{2}{3}$  and 2ft. The result has been well worth while. Naturally I prefer "straight" ranks where possible but there simply was not room for them. Also the original Pedal Dolce 8ft was rather indeterminate, and this has now been revoiced as a Pedal Principal 8ft - a great success. It had to be "rollered" and blown rather harder but it now gives great drive and definition to the Pedal Organ.

The original Clarinet is supposed to be on the Choir but temporarily the Swell Contra Fagotto 16ft is borrowed there at 8ft pitch and called "Oboe."

The room in which the Organ stands is only 25 by 18 ft with a ceiling height of just over 11ft. For that reason the bottom octave of the Diapason Rank (Pedal Salicional 16ft & Great Double Diapason 16ft) had to be in Stopped Pipes of the Quintaton type.

The Tuba is not yet inserted, largely as I have not yet been able to pick one up of the correct scale for so small a music room, but it will come! Some Pundit in a recent book on the organ states that a "Tuba can hardly be justified on artistic grounds"! Did you ever hear such nonsense. You might say the same about the Brass of the Orchestra! My present Great and Swell coupled is, to my idea, a fine sound but it will quite easily take a Tuba played in single notes on the Choir against it, one of the unique sounds of the organ - if well carried out and voiced correctly.

The only other additions to the original specification are the 4ft Open Flute on the Swell, the Vox Angelica 8ft on the Choir - this beats with the very soft Viol Sourdine, another Thynne special - and the two extra stops derived for the Pedal Subbass to give the Quint 10  $\frac{2}{3}$  ft and Choral Bass 4ft.

So altogether there are 22 ranks of pipes, a few extensions, two borrows making in all 46 Stop Knobs which includes all Couplers and the Sustainer on the Great. The latter is ideal if you have to tune the organ yourself'.

The wind pressure is  $2\frac{1}{2}$ " for all flues except the Pedal Principal which is on 4". The new Swell section is on  $4\frac{1}{2}$ ", the Tuba will be on 9", and the action throughout on 7". There are six bellows in the organ.

If any person cares to come to the Bracknell District, I should be pleased to let them "have a go." If you would get in touch with your member, Mr. Gordon Spriggs, I am sure he will arrange it with me. You can play Bach, Rock 'n Roll or anything you like as the surroundings are quite secular!

Specification of the Original Organ, Michell & Thynne 1895

<u>GREAT</u>		<u>CHOIR</u>		<u>SWELL</u>		<u>PEDAL</u>	
Open Diapason	8	Flute d'amour	8	Rohr Flute	8	Subbass	16
Claribel Flute	8	Viole Sourdine	8	Viole d'orchestre	8	Dolce	8
Gemshorn	4	Zauberflote	4	Viole Celeste	8	Bass Flute	8
Swell to Great		Suboctave		Gambette	4		
Choir to Great		Swell to Choir		Clarinet	8		
				Octave			
				Tremulant			

Drawstops in one row above Swell Manual

All Couplers by Foot Pedals

2 Pneumatic Pistons to Great Organ

2 Pneumatic Pistons to Choir Organ

3 Pneumatic Pistons to Swell Organ

Tracker action to Manuals

Pneumatic action to Pedals

Balanced Swell Pedal, mechanical

Wind Pressure -  $2\frac{1}{2}$ " throughout

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- SPECIFICATION OF ORGAN AT BINFIELD PRIORY -

<u>GREAT</u>		<u>CHOIR</u>		<u>SWELL</u>		<u>PEDAL</u>	
Double Diapason	16	Early Diapason	8	Rohr Flute	8	Subbass	16
Open Diapason	8	Lieblich Gedeckt	8	Viol d'orchestre	8	Salicional	16
Small Diapason	8	Viol Sourdine	8	Viol Celeste	8	Quint	102/3(10)
Claribel Flute	8	Vox Angelica	8	Open Flute	4	Principal	8
Principal	4	Zauberflote	4	Gambette	4	Bass Flute	8
Gemshorn	4	Oboe	8	Cornet	111	Choral Bass	4
Twelfth	22/3	Tuba	8(Prep.for)	Contra Fagotto	16	Fagotto	16
Fifteenth	2	Octave		Trumpet	8	Great to Pedal	
Octave		Suboctave		Octave		Swell to Pedal	
Swell to Great		Unison Off		Suboctave		Choir to Pedal	
Choir to Great		Swell to Choir		Unison Off			
Sustainer		Tremulant		Tremulant			

3 Thumb Pistons to Great Organ) Instantly adjustable

3 Thumb Pistons to Swell Organ) by Setter Toe Piston

3 Thumb Pistons to Choir Organ) & giving suitable

3 Thumb Pistons, General to all) Pedal combination on

Stops & Couplers, duplicated) Second Touch.

by Toe Pistons )

3 Toe Pistons to Pedal Organ

1 Pedal Control Piston to Great, Swell & Choir Manuals

1 Thumb Piston, Swell to Great

1 Toe Piston, Swell to Great

1 Toe Piston, Great to Pedal

1 Toe Piston "Setter"

2 Balanced Pedals to Swell Organ

(Flues - Reeds & Mixture)

- MEMBERSHIP - 1960 -

- READING -

ALDER, Miss E.	51 Grange Avenue, Reading	Asst. St. Peter, Caversham
ALDER, R.J.S.	141 Beecham Road, Reading	Asst. West Reading Methodist
ALLWRIGHT, E.R. FRCO	11 Berkshire Road, Henley-on-Thames	St. Mary, Henley
BARKUS, A. FRCO	23 Elm Road, Reading	Trinity Cong. Reading
(Hon) BARNARD, Prof. H.C. FTCL	54 Grosvenor Road, Caversham, Reading	Reading University
BARNES, O.H.	359 London Road, Reading	Late Binfield Church
BAUGH, A.C.	89 Cranbury Road, Reading	Late St. Mary Magdalen, Tilehurst
BENNING, R.G.	174 Finchampstead Road, Wokingham	All Saints, Wokingham
BETTS, J.A.H.	18 Thames Side, Reading	Jt. Organist: St. Paul Presbn, Reading
BREWER, R.	56 Wood Lane, Sonning Common, Reading	Peppard Congregational
BRIND, R.J.M. ATCL	Rosemount, Ruscombe Road, Twyford	St. Peter, Caversham
BROOKS, H.P.	47 Amblecote Road, Reading	
BUSBY, B.W.	Rose Cottage, Gallowstree Com. Reading	Late Peppard Church
BUTLER, Miss A.	332 Kidmore Road, Caversham, Reading	Asst. St. Andrew, Caversham
CARTER, T.G.	10a Bridge Street, Caversham, Reading	Bearwood Church
CIMA, Dr. P.H.	43 Ramsbury Drive, Earley, Reading	Asst. Wycliffe Baptist, Reading
COOPER, A.M.N.	133 School Road, Tilehurst, Reading	Purley Church
COOPER, Miss F.A.	Orwell, Benson, Wallingford	St. Helen, Benson
CURTIS, M.H.B.	Wayland, The Broadway, Sandhurst	Sandhurst Methodist
DASH, H.L.	98 North Town Road, Maidenhead	St. John, Littlewick Green
DAVIS, L.F.B.	99 Tilehurst Road, Reading	Christchurch, Reading
DAVIS, W.G.	The Coppice, Keriton Road, Earley	St. Mary, Eversley
DOWNING, R.	15 Wardle Avenue, Tilehurst, Reading	Late Kidmore End Church
EADES, C.W.	20 Forest Hill, Tilehurst, Reading	Sulham Church
EDWARDS, A.E.	48 Delamere Road, Earley, Reading	Cumberland Road Methodist, Reading
EDWARDS, P.H.C.	31 Donnington Road, Reading	St. Luke, Reading
ELVERSON, A.	41 Baker Street, Reading	Late Burton-on-Trent Parish Church
ENGLAND, A.R.	Littlestead Green, Dunsden, Reading	Late St. Philips, London, E.I.
FANCETT, F.V.G.	12 Dorothy Street, Reading	St. Mary, St. John, Mortimer
FEW, J.E. ARCO LTCL	31 Baydon Drive, Reading	Stoneham School, Reading
FISHER, J.H. LTCL	37 Donnington Road, Reading	Late St. John, Reading
FRANKLIN, Miss D.L.	45 Reading Road, Pangbourne	Pangbourne Church
FULLER, C.H.	8 Longdown Lodge, Sandhurst	Late St. Michael, Sandhurst
GOATLEY, H.W.	Culverwood, Shinfield Green, Reading	Asst. Shinfield Church
GODDARD, B.	Sunshot, Glebe Lane, Sonning	Wargrave Church
GOODSHIP, Miss E.G. ATCL	150 Southampton Street, Reading	Late St. Mark, Reading
GREEN, E.P.	Zin Zan, Bucklebury, Reading	St. Mark, Cold Ash
GREEN, R.H.	107 Berkeley Avenue, Reading	Late St. Anne, Lewes
GREEN, W.B.	142 Shinfield Road, Reading	Holy Trinity, Reading
GRIFFIN, Miss D.M. LRAM ARCM	47 Christchurch Road, Reading	Abbey School, Reading
HAMMERSLEY, F. MA	12 Laburnham Road, Maidenhead	Cookham Parish Church
HAMMOND, Mrs. E.M.	31 Cholmeley Road, Reading	Wycliffe Baptist, Reading
HARDIMAN, E.T.	24 Beech Lane, Earley, Reading	Late St. James & St. Marks, Plumstead
HARVEY, H.F.	2 Southcote Road, Reading	St. Mark's Reading
HEWETT, Miss E.	65 Grange Avenue, Reading	Late Anderson Baptist, Reading
HICKMOTT, Miss D.	509 Basingstoke Road, Reading	First Church Christ Scientist, Reading
HILL, Mrs. L.G.M.	9 Albert Road, Henley-on-Thames	St. Margaret, Harpsden
HOBSON, L.M.	20 Bulmershe Road, Reading	St. Agnes, Reading
HOLLEY, Mrs. A.	130 Henley Road, Caversham, Reading	Gosbrook Road Methodist, Caversham
HONEYBALL, W.G.	1 Limerick Close, Bracknell	Late All Saints, Windsor

HORA, Dr. F.B.	51 Eastern Avenue, Reading	Reading University
HUGHES, R.V.	218 Kings Road, Birmingham 32	Late East Witton, Yorks
HUNT, C.H.	268 Kidmore Road, Caversham, Reading	Caversham Free Church
JACKSON, R.W.	5 Kelmscott Close, Caversham, Reading	Late Dunsden Church
JONES, D.L.	5 Crawshay Drive, Emmer Green, Reading	Late Twickenham Methodist
KNOWLTON, C.W.	9 Church Road, South Ascot	Late St. John Baptist, Crowthorne
KIMBER, C.E.	5 Amity Street, Reading	St. Paul, Lower Whitley
LASCELLES, R.	94 Westwood Road, Tilehurst, Reading	Caversham Heights Methodist
LAWES, J.C.	56 Winton Road, Reading	St. Mary, Shinfield
LOCKE, F.P.	St. Peter, Clay Hill, Burghfield	Burghfield Church
LOCKE, Mrs. J.B.	St. Peter, Woodlands Ave, Burghfield Com.	Asst. St. Mary, Burghfield
LOUSEMORE, R.	158 Westwood Road, Tilehurst, Reading	Late Castle St. Cong. Reading
(Hon) LUSTY, A.H. ARCO LTCL	60 Pell Street, Reading	Sonning Church
MARR, P.B. ARCO LTCL GTCL	32 Pell Street, Reading	Asst. St. Giles, Reading
MARSH, T.J.	12 Chepstow Road, Tilehurst, Reading	Late St. Mary Magdalen, Tilehurst
MASSER, W.E. FRCO	6 Balmore Drive, Caversham, Reading	St. Mary, Reading
NASH, R.N.	13 Littlecote Drive, Reading	All Saints, Reading
NEVILLE, A.C. ARCO ChM	3 Norman Avenue, Henley-on-Thames	Holy Trinity, Henley
NICHOLLS, R.G.	Foxways, Tokers Green, Reading	Late Asst. Penshurst Church
OPENSHAW, V.K.	Glebe Cottage, Rotherfield, Peppard	Peppard Church
PASKINS, E.P.	60 Wantage Road, Reading	Theale Church
PEPWORTH, R.P.J.	7 Western Elms Avenue, Reading	Asst. All Saints, Reading
PETTS, H.M.	Cedarcott, Kidmore End Rd, Emmer Green	St. Barnabas, Emmer Green, Reading
PHILLIPS, A.J.	147 Beecham Road, Reading	Grovelands Baptist
POUNDS, M.G.	"Bedruthan", Shinfield Green, Reading	
PRATT, L. LTCL	8 Blenheim Road, Reading	St. Peter, Earley
(Hon) PROBERT-JONES, Dr. W. FRCO	26 St. Michael's Road, Bedford	Late Bedford School
RIVERS, A.E.	200 Kidmore Road, Caversham, Reading	St. Mary, Whitchurch
ROGERS, F.C.	2 St. Marks Road, Henley-on-Thames	Remenham Church
ROWE, W.H. ARCO	111 Upper Woodcote Rd., Caversham, Reading	St. Andrew, Caversham
(Hon) SCRIVENER, P.R. FRCO FTCL	Grove Paddock, Basildon, Berks.	Late St. Giles, Reading
SHEPPARD, A.E.	31 Albert Road, Caversham, Reading	Asst. Greyfriars, Reading
SHERWOOD, Miss E.N.	22 Lorne Street, Reading	Greyfriars Mission, Reading
SHORTER, Mrs. K.F.	56 Matlock Road, Caversham, Reading	Acting: Broad St. Cong. Reading
SIMPSON, J.H.	50 Highmoor Road, Caversham, Reading	St. Paul Presbyterian, Reading
SMITH, E.T.	15 Western Ave., Woodley, Reading	Spencers Wood Church
SMITH, R.C.	114 Silverdale Road, Earley, Reading	Late St. Paul, Wokingham
SPRIGGS, F.G.	15 Whitley Park Lane, Reading	Greyfriars, Reading
SPYER, J. FRCO	Ewelme, France Hill Drive, Camberley	Military Academy, Sandhurst
STEPHENSON, Mrs. S.M.	Treburgett, Wargrave Road, Twyford	St. Mary, Twyford
STIBBS, Dr. D.W.N.	16 Whitedown Road, Tadley, Hants.	
STONE, S.	21 Carey Street, Reading	Asst. Dunsden Church
SWEATMAN, G.H.	50 Burnham Road, Tadley	Mortimer West End Church
SWINN, Mrs. W.	24 Southcote Road, Reading	
TANNER, C. LTCL	72 Rose Street, Wokingham	St. Michael, Easthampstead
TOTT, N.L.	5 Lansdown Road, Tilehurst, Reading	St. Stephen, Reading
TURNER, G.	673 London Road, Reading	
WALTON, F.	39 Gratwicke Road, Tilehurst, Reading	Tilehurst Congregational
WARD, E.R.	8 Armour Hill, Tilehurst, Reading	Asst. Kings Road Baptist, Reading
WARMAN, A.L. ARCO	113 Addington Road, Reading	St. Michael, Tilehurst
WARREN, A. FRCO	37 Hilltop Road, Caversham, Reading	St. Laurence, Reading
WARREN, Mrs. M. LRAM	37 Hilltop Road, Caversham, Reading	Asst. St. Laurence, Reading
WATERS, R.	115 South View Avenue, Caversham, Reading	St. Saviour, Reading.

WATSON, R.V.  
WELCH, H.G.  
WELLS, Miss C. FRCO LRAM  
WHITACKER, P.L.  
WHITEHOUSE, R.A.C. ATCL  
WILES, R.A.H.  
WINCH, W.E.  
WOODHAM, Prof. R. DMus FRCO  
WOOLDRIDGE, J.  
YOULD, A. FRCO

14 Brockley Close, Reading  
Oakley House, Frilford Heath, Abingdon  
Hedgerows, Long Lane, Purley, Berks.  
13 Holmemoor Drive, Sonning, Berks  
21 Walden Ave., Arborfield. Reading  
20 Stanhope Road, Reading  
93 Northumberland Avenue, Reading  
128 Westwood Road, Tilehurst, Reading  
41 Windermere Road, Reading  
84 Hamilton Road, Reading

Late Cowley Church  
Hambleden Church  
Asst. Sonning Parish Church  
Arborfield Church  
Tyndale Baptist, Reading  
Whitley Hall Methodist Church  
School of Music, Reading University  
Asst. St. Andrew Presb. Reading  
Late All Saints, Wokingham

- NEWBURY -

BRADLEY, I.  
BARNES, Mrs. F.  
BARRELL, W.  
BURGESS, R. LRAM  
COLE, Miss D.  
DENYER, R. LTCL  
EVERY, Miss N.C. LLMC  
FOSTER, R.W.  
GRIFFIN, C.G.  
HOOK, G.T.  
HOPKINSON, E. BMus FRCO  
MASON, Miss R. ARCO LRAM GRSM  
NORTH, F.H.  
RADCLIFFE, R.H.

Cedar House, Wickham, Newbury  
23 Wendan Road, Newbury  
The Bungalow, Donnington Hill, Newbury  
St. Margarets, Stoney Lane, Newbury  
33 Chapel Street, Thatcham, Newbury  
9 Mount Pleasant, Beenham, Newbury  
45 Newbury Road, Kingsclere  
Blissetts Farm, Headley, Newbury  
140 Craven Road, Newbury  
1 Andover Road, Newbury  
"South View" Bath Road, Newbury  
Downe House, Cold Ash, Newbury  
Nimrod, 24 Montgomery Road, Newbury  
Thatched Cottage, Andover Road, Wash  
Common, Newbury  
Flat No.4, Hartmead Road, Thatcham, Newbury  
4 Howard Court, Howard Road, Newbury  
Douai Abbey, Woolhampton, Newbury  
Inglewood, Chesterfield Road, Newbury  
50 Southend, Cold Ash, Newbury

St. Swithun, Wickham  
Late W.Woodhay Church  
Northbrook St. Methodist  
Late Woolton Hill Church  
Asst. Thatcham Church  
Enborne Church  
St. Mary, Kingsclere  
Asst. Kingsclere Methodist  
Late Bartholomew St. Methodist  
Asst. Greenham Church  
Newbury Parish Church  
Downe House School  
Newbury Baptist  
Asst. Northbrook St. Methodist  
Speen Parish Church  
Late Newbury Parish Church  
Douai Abbey  
Late Fawley Church  
St. Mary, Speenhamland

- WINDSOR -

ALLURED, M. ARCO  
APPS, Mrs. A. K.  
ATHILL, S. LTCL MRST  
BROWN, W.D.  
CAMPBELL, Miss C. LRAM ARCM  
CAVE, V.G. (etc.)  
CROOK, E.W.  
DEELEY, Mrs. E.L.  
DAVIES, Rev. L.G. MA  
GILLETT, G.N. LTCL  
GOULDING, G.A.  
HARRIS, Sir W.H. KCVO DMus etc.  
HOBY, R.  
HOLMES, Mrs. R.A.  
HORSECRAFT, W.  
JAMES, P.  
MARSHALL, E.E.

9 Laurel Ave., Langley, Slough  
2 Hope Cottages, London Rd., Bracknell  
Welbeck, New Road, Ascot  
93 Furze Platt Rd., Maidenhead  
57 Frances Road, Windsor  
Woodside, Windsor Forest  
117 Vale Road, Windsor  
1 College Crescent, Windsor  
2 Boyne Hill Avenue, Maidenhead  
Cippenham Lodge, Cippenham Lane, Slough  
Stokencot, Fernbank Road, Ascot  
12 The Cloisters, Windsor Castle  
Astra, Clevenhurst Close, Stoke Poges  
Winkfield Creamery, Winkfield  
126 Craneford Way, Twickenham  
2 Shackleton Road, Slough  
42 Lake Avenue, Slough

Late St. Mary, Slough  
Bracknell Methodist  
All Saints, Binfield  
All Saints, Boyne Hill  
All Saints Windsor  
St. Michael, Warfield  
Late St. Andrew, Clewer  
Late Monston and Prestwick  
Late Cambridge, Norwich, etc.  
St. Laurence, Slough  
St. Peter Cranbourne  
St. George's Chapel  
Asst. St. Laurence, Upton  
St. Mary, Winkfield  
Stoke Poges Church  
Datchet Church  
Asst. Stoke Poges Church

POOLE, V.A.	57 Kendal Drive, Slough	St. Mary, Wexham
REARDON, Miss P.	130 Uxbridge Road, Slough	Slough Baptist
REID, Miss B.	35 Clewer Hill Road, Windsor	Asst. All Saints, Dedworth
SWALLOW, J.H.	Twist Niet, Hill Rise, Chalfont St.Peter	Gold Hill Baptist
TAYLOR, Miss E.	88 St. Leonards Road, Windsor	Windsor Methodist
WHITE, Mrs. C.L.	50 Park Lane, Slough	Asst. St. Laurence, Upton
WAITE, N.E.	41 Fernbank Road, Ascot	Asst. All Saints, Ascot
WRIGHT, H.G.	22 Montrose Avenue, Slough	St. Michael, Slough
WHITE, J.S.	50 Park Lane, Slough	

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- FINANCIAL STATEMENT -

- NEWBURY BRANCH -

<u>EXPENDITURE</u>	£ s d	<u>RECEIPTS</u>	£ s d
Capitation fees, etc. 17 at 3/6d	2 19 6	4 Subscriptions paid 1958 for 1959	1.14.0.
Contribution to "The Berkshire Organist"	1 10 6	In hand as at 31.12.1958	<u>26. 4.1.</u>
Hon. Treasurer's postages	6 1	Balance in hand as at 31.12.1958	27 18 1
	<hr/>		
	4 16 1	8 Subscriptions paid 1959 12	3 4 0
Balance in hand as at 31.12.1959.	26 19 6	5 in arrear 17	
	<hr/>	Interest	<u>13 6</u>
	<u>£31 15 7</u>		<u>£31 15 7</u>



- FINANCIAL STATEMENT -

- Proposed for Adoption at Annual General Meeting 27th February 1960 -  
Income and Expenditure Account for Year ended 31st December 1959

<u>EXPENDITURE</u>	£	s	d	<u>INCOME</u>	£	s	d
Records	£17.7.0.			<u>Subscriptions</u>			
163 Capitation fees	<u>4.1.6.</u>	21	8	6			
"The Berkshire Organist"		15	4	6	<u>READING</u>		
Wreath		1	1	0	Arrears for 1958	1	10
Expenses of Meetings		2	2	2	109	54	10
Printing of Syallabus		2	17	6	Additional		1
Cheque book		4	2		2 in arrear		6
Stationery		1	2	10	26 WINDSOR at 3/6d	4	11
Hon. Secretary's postages		7	13	11			0
Hon. Treasurer's postages		1	16	5	<u>17 NEWBURY at 3/6d</u>	2	19
Hon. Benevolent Steward's postages		3	8	2	154		6
		56	19	2	Newbury Contribution to "The Berkshire Organist"	1	10
Excess income over expenditure		9	5	1	Profit on Salisbury visit		9
		£66	4	3		66	4
Benevolent Fund		19	16	6	Benevolent Fund	19	16
		£86	0	9		86	0

BALANCE SHEET as at 31st December 1959

<u>LIABILITIES</u>	£	s	d	<u>ASSETS</u>	£	s	d
General Fund Account as at 31.12.1958	£36.1.6.			Balance due from			
Add surplus for year ended 31.12.1959	<u>9.5.1.</u>			Barclays Bank Ltd.	53	6	7
	45.6.7.	45	6	7			
16 Reading subscriptions paid in advance for 1960			8	0			
		£53	6	7		53	6