

The Berkshire Organist



Number
21

1968



THE BERKSHIRE ORGANISTS' ASSOCIATION

EDITOR

A. E. RIVERS, 200 Kidmore Road,
Caversham, Reading.

HON. SECRETARY

A. H. LUSTY, 60 Pell Street,
Reading RG2 5JZ.

A MESSAGE FROM
THE PRESIDENT OF THE INCORPORATED ASSOCIATION OF ORGANISTS
DR. DAVID LUMSDEN

It gives me great pleasure to have the honour to send this message to the members of the Berkshire Organists' Association. I am sure I speak for all the 8,000 members of the Incorporated Association of Organists in wishing you health and happiness in 1968. May you all see the fulfilment of at least some of your most cherished desires and ambitions, particularly in your work as church organists and choir-masters. This is an exciting time, full of problems but also full of promise for the future. May we all be granted the perception to see our opportunities and the energy and skill and tact to pursue them successfully.

A MESSAGE FROM OUR OWN PRESIDENT
DR. H. D. ANTHONY

The "coming of age" of "The Berkshire Organist" must be a source of great satisfaction to members of the small committee who, year by year, have worked so faithfully. They have produced a journal of which the whole Association is justly proud. To this committee and in particular to Mr. A. E. Rivers, as Editor, and to Mr. F. G. Spriggs who has generously provided for the present number, we, as an Association, record our sincere thanks.

Such an anniversary however does not only suggest a review of the past, it is a challenge for the future - a personal challenge to organists and members of choirs throughout Berkshire. When Bach was a young man he referred to "the goal that most concerns me, that is, the betterment of church music". As we enter this new era of "The Berkshire Organist" let our aim also be "the betterment of church music".

Cover Picture READING TOWN HALL ORGAN - by courtesy of

Reading Public Libraries.

A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH
MR. L. J. NEWMAN

With thoughts of Christmas recently in our minds, the messages on our Christmas cards - which usually wish us a Happy New Year with peace, happiness and prosperity etc. cause me to ponder on the word "prosperity". I ask myself if this has any bearing on the church. The P.C.C.'s. are struggling to find ways and means to meet the Quota Fund which has more than doubled in most churches and quite a few grumbles are heard about this matter. So there appears no hope for the poor old organist in 1968 in having a few more shillings added to the already meagre remuneration he receives. My own church has two sung services, 9-15 a.m. Parish Communion and Evensong, consequently I am often asked to help out at Matins in other places. In two different parishes I recently played for Matins and on each occasion it meant driving some miles out; the fee offered was 10/- from one, and the other 10/6d. I can quite understand why young men are not attracted to our kind of organ duties. But the word "organist" now appears to refer to the chap who either owns, hires or borrows an electronic instrument and plays in a pub, club or group and for his services gets around £5. a night. And have you noticed the advertisements; "organist required, ability to read would be an advantage"?!!

After making these comparisons it is plain to see that we church musicians are a dedicated body and will continue to enrich the services with our gifts Sunday by Sunday, come what may.

From Newbury members we hope 1968 will be a happy and prosperous year for all.

A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH
MR. T. E. REED

As chairman of the Windsor Branch, my message for 1968 is concerned with Extemporization.

Perhaps one of the problems for quite a number of organists, is to be able to extemporise. Some organists I have listened to have given me great pleasure, but, alas, quite a number have made me feel uneasy.

If the organist has to improvise before or after, or in the middle of the Service, he should try to make chords move in such a way that it will please the ear. If the organist is unable to do this, then I suggest a hymn-tune should be played, or a short piece. After all, the organist must remember that when people come into the Church, they like to kneel and pray, and don't want their thoughts disturbed by the organist not knowing what to do next. Might I also add, this applies to unison verses of hymns. If you are unable to make your own harmonies to a unison verse, I suggest keeping to the harmonisation as written.

To improvise is not easy. As well as being able to have a good melodic line, a good harmonic structure is needed.

I do not want the organist to think that I am belittling him in any way. Far be it from me to do that. I remember listening to a Sunday Half-hour, and

at the end of the Community Hymn-singing, the organist had to improvise. If only that organist had played a hymn-tune, or something short, but as it was the B.B.C. faded him out, and I was left wondering how he got back to the key he started in.

So, my message for 1968 for organists who have misgivings about Improvisation before or after, or even in the middle of the service, play a hymn-tune or a short piece. Nobody will think the worse of you; in fact, the congregation will be at peace in their mind.

Congratulations to "The Berkshire Organist" Magazine on becoming twenty-one years of age.

EDITORIAL

In embarking on our Editorial for this Twenty-first Number of The Berkshire Organist we find ourselves in a mood both retrospective and forward-looking.

Mr. Rowe has written on the inception of the Magazine and the membership of the sub-Committee. It has been a great privilege and pleasure to edit the Magazine throughout this period, and our thanks are due to our members for their continued confidence and support. The work of the sub-Committee has, needless to say, been invaluable. In addition to Mr. Rowe and Mr. Spriggs we have since had the help of Mr. L. F. B. Davis. First Miss P. Reardon and then Mr. T. E. Reed have represented the Windsor branch and Mr. G. T. Hook acts as our Correspondent for the Newbury branch.

During these twenty-one years we have been honoured to include articles and summaries of talks by a number of eminent persons in the musical world as well as by a goodly number of our own members. Of particular interest were Dr. Barnard on Organ Stops and their Names (1950), Mr. Spriggs on Some Berkshire Organs (1951), Mr. Lusty on Choir Training (1956-57), the articles in connection with the 1953 Congress, and papers by a Vicar, a Minister, and a Choir-man giving their various angles on our work. There have been write-ups of most of the larger organs in the district with specifications of many others. A summary of the more important talks and articles is given on a later page. There are a number of back issues on hand. Where this is not so there are several complete sets of numbers available from which a copy could be borrowed or a photostat copy of any particular item can be arranged for at a small charge, to be given to the Benevolent Fund. Another great event was the Centenary Concert on the "Father Willis" organ in Reading Town Hall in 1964 followed by the establishment of a bi-annual series of Celebrity Recitals. The work of our late colleague Eric Few in organising the concert and starting off the series of recitals forms a lasting memorial to him. He is appropriately commemorated by a plaque on the new adjustable organ stool. The programmes of these and all other Recitals etc. in our syllabus have also been recorded in our pages.

During the lifetime of the Magazine the activities of our Association have been widespread. Amongst the places visited are Cleveland Lodge, Dorking (Lady Jeans), Tewkesbury, Oxford, Guildford, St. Albans, Salisbury, Christ's Hospital, Horsham, Charterhouse, Winchester, Hampton Court, Cambridge and Christchurch Priory, also the Royal School of Church Music and the Organ Works of J. W. Walker Ltd., and Hill, Norman & Beard Ltd.

Visiting Recitalists and speakers have included Drs. O. Peasgood, H. W. Richards, Denis Chapman, Greenhouse Allt, C. F. Waters, W. L. Sumner, H. Lowery, G. H. Knight, A. J. Pritchard and B. W. G. Rose, and Messrs. H. A. Roberts, H. F. Ellingford and Prof. Sir Jack Westrup. During this time the recital at the half day conference has several times been given by a "home" performer including Messrs. W. E. Masser, A. Barkus, E. Hopkinson and Dr. E. F. J. Suttle. We have also included several items in lighter mood.

Among those appearing in our first membership list (1949) who are no longer with us are Messrs. R. Brewer, J. Butcher, Miss F. A. Cooper, F. W. Drew, Dr. Embling, J. H. Fisher, Miss F. E. Hale, A. J. Harris, A. J. Nash, A. J. Phillips, T. E. S. Rogers, P. R. Scrivener, A. L. Warman, H. Wibberley, G. A. Worley, A. Yould, W. Heath and G. A. Sellick.

In this connection it may be of interest to record that some twenty years earlier the Incorporation published, in 1929, what was intended to be the first of an annual list of members of all Associations. Of the eighty-three names shown under Berkshire the following are still members: Mr. A. Barkus, R. Benning, R. Brind, Miss E. Goodship, Mr. W. B. Green, C. Hunt, Mr. A. H. Lusty, Mr. W. E. Masser, Mr. L. Pratt, Mr. W. H. Rowe, Mr. J. Spyer, Mr. C. Tanner, Mr. R. Waters and yours truly the Editor.

In forward looking mood we are very pleased to have had contributions recently from two members of the younger school of organists, Messrs. Peter Marr and Harry Macey, and we hope to hear more from them and other young members in order that all aspects of the very wide field of interests in the organ world may be represented.

Our thanks are especially due to the generosity of Mr. F. G. Spriggs for arranging for this issue to be printed as a souvenir number, and we look forward to the continued success of the Magazine although we are conscious that rising costs and the difficulty of obtaining an economic production of a comparatively small number of copies will present a growing problem.

(The Committee have suggested that Diplomas etc. should appear only in the official Annual Report and in the list of members).

IN THE BEGINNING

by W. H. Rowe.

The Editor has invited me, nay commanded me, to write about the beginnings of "The Berkshire Organist". Therefore, in this article, exclusive to "The Berkshire Organist", will be revealed for the very first time the inner secrets of the Magazine Committee.

Early in the year 1947 the Council of the Berkshire Organists' Association in their wisdom decided that an official magazine should be produced to deal with matters of particular interest to the local Association. It was to be essentially a matter of 'communication': it was conceived, in the words of the first Presidential Message, as 'yet another link in the chain which binds organists of all denominations in the unity of a common purpose and aim'. It was hoped that through its pages members who, for various reasons, could not attend all meetings might be

informed of what was happening. At the same time the possibility of including instruction and entertainment were not ruled out.

As a first step the Editorial burden was placed fairly and squarely on the shoulders of Mr. A. E. Rivers and there it has remained ever since. The history of the past twenty years shows clearly how happy a choice this was. Much of the hard work involved has fallen on Mr. Rivers and the undoubted success of the venture is largely due to his ability and untiring efforts. To support him a committee was formed consisting of Mr. Gordon Spriggs and Mr. Eric Few with the President (then myself) thrown in for reasons which have never been disclosed.

In due course the first committee meeting was held at the Editor's residence. Now although there have been some sixty odd subsequent meetings the plain truth is that no Minutes have been kept. Had this not been the case, the Minutes of this first meeting would probably have been more or less as follows. Please note the words 'probably' and 'more or less' as after twenty years I cannot guarantee complete accuracy!

Minutes of the first meeting of the Magazine Committee
held on some date in 1947 at 8 p.m.

Present. Mr. A. E. Rivers, Editor (in the chair, or more precisely on the piano stool), Messrs. Spriggs, Few and Rowe.

Mr. Spriggs produced a number of copies of 'The Organ' and these were examined and discussed without any relevance to the new magazine. Several members related amusing experiences and between these anecdotes it was decided that for financial and practical reasons the magazine could not be produced more frequently than once a year.

Several members recalled funny stories they had heard recently. The Editor then proposed that the Committee consider the business in hand and this was carried.

The question of a suitable title was raised. Suggestions put forward included "Voix Celeste" (the Editor considered this more suitable for a choirboys' magazine), "Roaring Fortes", "Sounding the Horn", "Stop".

At this point Mrs. Rivers appeared with a tray of coffee and biscuits. (Note: this created a precedent which has been followed at all subsequent meetings). During the consumption of these refreshments many subjects were discussed but at length business was resumed. After long and careful consideration the title "The Berkshire Organist" was agreed. As all the committee members were talking at the same time it is not known who proposed it. It was decided to invite members to contribute 6d towards the cost. The price would be 1/- to anyone who called it "The Burkshire Organist". As the cost of printing would be quite prohibitive it was agreed to produce a multigraphed publication of 14 pages (including covers). (Note: the 20th edition had 28 pages). A proposal to include a full page photograph of the Honorary Secretary (in recognition of his long service) was rejected after the President had mentioned the damaging effect the cost of this might have on the health of the Honorary Treasurer.

Mr. Spriggs began to describe a very fine organ case he had seen recently but the Editor intervened to say that the time was 9.42 p.m. and there was still much business to be done. Mr. Spriggs then offered to prepare a suitable cover design and the committee, aware of his considerable artistic ability, gratefully accepted this offer.

Mr. Few stated that he had the use of a small type typewriter which would economise in paper. He was also prepared to cut the stencils and organise production. There were loud thuds as heavy loads dropped from the shoulders of all present.

The format having been thus agreed consideration was given to the contents of the magazine. It was decided that, in addition to an editorial, there should be included notes on The Appointments Bureau, The Benevolent Fund, Lists of Deputies, Appointments, Programmes of Recitals during the year and a Local Pool of Original Compositions. In addition it was agreed to include abridged editions of talks which members had been privileged to hear; partly as a permanent record but also for the benefit of those who had missed them. A note on the Newbury branch must also be included.

After this sustained effort the members of the committee were exhausted and the Editor agreed to put the above proposals into effect. This concluded the business of the meeting.

Well, the Editor did put the proposals into effect but not without many disappointments and delays. Two further meetings on similar lines were held - just to keep the Editor up to scratch - and finally in January 1948 the first number of "The Berkshire Organist" appeared. As we all know it met with a warm and appreciative reception. The subsequent history of this now famous publication will be dealt with elsewhere in this twenty-first issue, no doubt with wider knowledge and greater exactitude, but the factual details here revealed are true beyond dispute.

Talks, Articles and Specifications 1948-1967.

- 1948. Psalms for the Congregation, The Cathedral Service. Peter Goodman. Music & Education, G.A. Winterton. St. Laurence's, Reading (article).
- 1949. Choir Training, W.H. Harris. Discussion: The Parson and the Organist. The Outlook of a Church Musician, E. Connolly. Examinations, J. Russell. Reading University (article).
- 1950. Organs & Organ Playing in the U.S.A., H. Lowery. Organ Stops and their Names, H. C. Barnard.
- 1951. Where do we stand? R.A. Surplice. Hymns A. & M. Revised, A.C. Neville. Reminiscences of 60 years experience, P.R. Scrivener. Berkshire Organs, F.G. Spriggs. Trinity Congregational Church, Reading (article).
- 1952. The Winding Stair, W. Probert-Jones. Hymn Singing, Rev. G. E. Jenkins. About Pianos, F. V. G. Fawcett. Newbury Parish Church (article). St. John's, Reading, St. Mary's, Twyford, St. Peter's, Caversham.

1953. CONGRESS YEAR. "Melody", Dr. Ronald Woodham. The Varied Duties of an Organist, Dr. H.W. Richards. Choir Training, H.A. Roberts. Peeps into the Past (of the Berkshire Association), A.E. Rivers. Douai Abbey (article). Bearwood School (specification).
1954. A short survey of Song and Singing, Dr. H.A. Smith. Improvisation, P.R. Scrivener. Stray afterthoughts on Congress. Specifications: St. Andrew's Church, Caversham, Royal Military Memorial Chapel, Sandhurst.
1955. The Organ - the Beggar of Instruments, John Russell. A Village Enterprise, R. Brewer. The Musical Associations of Newbury Parish Church. St. Giles' Church, Reading (article). Broad Street Congregational Church, Reading, (specification).
1956. Ten Commandments for Organists, Dr. Denis Chapman. Choir Training - Can I help you? (Part 1), A.H. Lusty. Greyfriars Church, Reading (article). The Royal Military Academy, Sandhurst (article).
1957. Standards in Church Music, Dr. W. Greenhouse Allt, Choir Training (Part 2) A.H. Lusty. All Saints Church, Reading (article). St. Luke's Church, Reading (specification).
1958. Accompaniment - especially of Hymns, Dr. C.F. Waters. An old stager looks back, W.H. Rowe. Windsor Parish Church (article).
1959. Church Music and the Contemporary Composer, Bernard Naylor, Cavallé-Coll and Father Willis, Dr. W. L. Sumner. The Pulpit and the Console, Rev. Gordon P. Smailes. Reading Town Hall (article), St. Peter's Church, Earley, (specification).
1960. Baroque Art and the Organ, Dr. H. Lowery. Music Teachers in Schools, Arnold Bentley. A Berkshire Organ Grinder, M.I. Forsyth-Grant. The Preacher, The Player, The Singer, R. Griffin (choirman). Christchurch, Reading (article).
1961. Organ Transcriptions, Prof. J.A. Westrup. The School Organs of Reading, Dr. H.C. Barnard. Of Music, Men and Manners, Miss D. Hickmott.
1962. The Aims of the R.S.C.M., in theory and in practice, Dr. Gerald H. Knight. Electronic Organs - an assessment, A.C. Neville. This Twentieth Century, W.H. Rowe. Putting it over to the Congregation, E. T. Smith.
1963. Fun with old organs, Dr. Geoffrey Barnard. Some thoughts on Extemporisation (by a member of the Congregation). Music at Reading Abbey, P.B. Marr. The Century of Genius, Dr. H. D. Anthony.
1964. The Work of a Music H.M.I., Dr. E.F.A. Suttle. Organisation in Church Music, S. Athill. The Oxford Movement and its influence on Church Music, A.E. Rivers. Christ Church, Reading (article), Caversham Heights Methodist Church (specification).
1965. The Church Musician and the changing times, Dr. A.J. Pritchard. Priest and Organist, the Rev. Wyndham Edgar. St. Peter's Church, Cranbourne, G.A. Goulding. Bradfield College (specification).

1966. A new Hymnbook (The Anglican Hymn Book), F.G.Spriggs. Liszt's Organ Works, D.G.Jones. New Organ, Royal Berkshire Hospital, Reading (article). Reading Blue Coat School (article). Queen's College, Oxford and Blenheim Palace (article).
1967. Church Music - Trad. or Mod. ? Dr. W. Greenhouse Allt. From an Organ Tuner's Fault Book, Anthony Scott. On Anglican-Methodist Union, S.Athill. Wellington College Chapel (specification). Shinfield Parish Church (specification).

SECRETARIAL

Please make a special note of these dates and do your very best to attend.

- 6th March Celebrity Recital, Reading Town Hall by Pierre Cochereau (Notre Dame, Paris). 7.30 p.m.
- 20th April Half Day Conference, All Saints Hall, Downshire Square, Reading. 3.00 p.m.
DR. DAVID LUMSDEN, our visiting speaker, is the National President of the Incorporation and we owe it to our Association to give him good support.
- 18th May Visit to All Hallows Church, Barking. Coach leaves Smith's, Basingstoke Road Depot at 12.45 p.m. and Mill Lane, Reading at 1.00 p.m.
- June Arrangements are in hand for a visit to some very interesting instruments at Southampton but the date has not yet been finally settled. Details will be circulated in good time.

A. H. L.

Forthcoming events for the Windsor Branch.

- 16th March Organ Crawl. Itinerary will be announced.
- 4th May Annual General Meeting, Windsor Methodist Church Room. 6.45 p.m. for 7 p.m.

PIERRE COCHEREAU

Organist of the Cathedral of Notre-Dame, Paris, Pierre Cochereau studied under Marcel Dupré at the Paris Conservatoire, where he won first prize for Organ and was awarded the Harriet Cohen Bach organ medal. He became organist of the church of Saint-Roch in 1948, and Director of the National Conservatorium of Music and Dramatic Art at Nice in 1962. Considered by Dupré to be a phenomenal player and the greatest improviser of the present day, M. Cochereau gives recitals in Europe, U.S.A. and Australia (where he was once called back by the audience seven times), and at these it is his custom to improvise spontaneously upon a submitted theme, which on one occasion was expanded into a Symphony of four movements. He presides over two five-manual organs, the rebuilt Cavaillé-Coll in Notre-Dame and one in his own home which he himself took eleven years to build.

47th ANNUAL REPORT

1. Officers elected at the Annual General Meeting February 18th, 1967, at St. Mary's Church House, Reading.

PRESIDENT	Dr. H. D. Anthony, MA., BSc., PhD., FRAS.
VICE-PRESIDENTS	Prof. H. C. Barnard, MA., DLitt., FTCL. Mr. A. H. Lusty, Hon. FTCL., LTCL., ARCO. Mr. L. Pratt, LTCL. Mr. R. Nash. Miss E. Goodship, ATCL.
HON. SECRETARY	Mr. A. H. Lusty.
HON. TREASURER	Mr. L. Pratt.
BENEVOLENT STEWARD	Mr. A. E. Rivers.

COUNCIL:

Mr. H. Hartley, BSc., MA.	Mr. J. Lawes	to retire 1968.
Mr. R. P. J. Pepworth	Mr. W. H. Rowe, MBE., ARCO.	to retire 1969.
Miss E. Hewett	Mr. D. Jones	to retire 1970.

Ex-officio: Mr. L. J. Newman (Newbury).
Mr. T. E. Reed, FRCO., LTCL., ChM. (Windsor).
Mr. V. Cave (Windsor).
Mr. E. T. Hook (Newbury).

MAGAZINE COMMITTEE: Mr. A. E. Rivers (Editor).
Mr. L. F. B. Davis.
Mr. W. H. Rowe.
Mr. F. G. Spriggs.
Representative from Windsor Mr. T. E. Reed.
Correspondent for Newbury Mr. E. T. Hook.

TOWN HALL ORGAN COMMITTEE:

The President, Hon. Treasurer and Hon. Borough Organist ex-officio.
Miss E. Goodship, Mr. H. Hartley, Mr. P. Marr, ARCO., GTCL., Mr. R. Nash, Mr. F. G. Spriggs.

2. Highlights of the Town Hall Organ etc., on tapes. Arranged by Mr. R. N. Nash, St. Mary's Church House, January 14th.
3. Annual General Meeting, February 18th, 1967.
4. Organ Recital by Marie-Claire Alain, (Paris). Town Hall, Reading. March 1st.
5. Annual Half-Day Conference, St. Mary's Church House. Address by Dr. B. W. G. Rose (Magdalen College, Oxford) followed by Discussion. April 15th.
6. Invitation to Reading Blue Coat School, Sonning. Programme of 17th and 18th century Music arranged by Mr. P. B. Marr. May 20th.
7. Visit to Llandaff Cathedral arranged by Mr. Pepworth, June 3rd.

8. Presidential Service and Reception, Greyfriars Church, Reading. October 14th.
9. Celebrity Recital in Town Hall, Reading by Noel Rawsthorne (Liverpool Cathedral). November 1st.
10. Dinner in the New Buttery, Whiteknights Park, Reading. Guest, Mr. Alwyn Surplice, B.Mus., FRCO., (Winchester Cathedral). November 18th.
11. The following special meetings have also been held by the Windsor branch.
 - (a) 6th May. 13th Annual General Meeting. Windsor Methodist Church Room.
 - (b) 30th September. Annual Service of re-Dedication for Organists and Choirmasters, Clewer St. Stephen's Church, Windsor.
 - (c) 11th November. Lecture by Mr. W. G. Symons, ARCO (Organist Stoke Poges Parish Church) "Tricks of the Trade in Mediæval Art" with illustrations from very old bibles. This meeting took place at the residence of Dr. H. L. Smith by his very kind permission.
 - (d) 2nd December. Informal Evening and Dinner, Frogmore Hotel, Alma Road, Windsor.
12. Newbury and Reading members attended the Dedication of the re-built organ and Recital by Dr. J. H. Alden, Bradfield Parish Church. September 25th.
13. Your Council have met on 3 occasions during the year.
14. Your Council wish again to congratulate Mr. Rivers (Editor) for the excellent edition of "The Berkshire Organist".
15. The amount forwarded to the Benevolent Fund during the year was £7. 14. 6.
16. The total membership of the Association on December 31st, 1967, was 185.
17. We regret to record the death of the following members:-
 - Mr. C. Lickfold, January 12th.
 - Mr. J. O. R. Palmer, January 9th.
 - Mr. Eric Few, February 16th.
 - Mr. A. L. Warman, June 1st.
18. Your Council wish to record their sincere gratitude to our Ladies' Committee who have cared for our needs during the Year.
19. Congratulations to Mr. H. C. Macey on obtaining his L. T. C. L.

APPOINTMENTS

Mr. M. J. C. Dare,	St. Barnabas Church, Emmer Green.
Mr. B. Hall-Mancey	St. Helen's Church, Abingdon.
Mr. F. Hammersley,	Bray Parish Church.
Mr. H. H. Hartley,	Englefield Parish Church.
Mr. A. E. Rivers,	Rotherfield Greys Parish Church.
Mr. M. J. Thorner,	Wycliffe Baptist Church, Reading.
Mr. N. P. Hutt,	Compton Parish Church.
Mr. J. A. Blaber,	St. John's Church, Farnham Common.
Mr. H. C. Macey,	Holy Trinity Church, Sunningdale.
Mr. P. Wright,	High Street Methodist Church, Maidenhead.

RESIGNATIONS

Dr. P. H. Cima,	as Organist of Wycliffe Baptist Church, Reading.
Mr. A. R. England,	resigned membership. Left district.
Miss O. H. Hayward,	from Kendrick Girls' School.
Dr. E. F. Suttle,	resigned membership. Left district.
Mrs. J. M. Suttle,	" " " "
Rev. E. J. D'Andrea,	" " " "
Miss P. M. Youles,	" " " "
Mr. M. R. Boxall,	" " " "
Mr. D. Morgan,	" " Left district.
Mrs. C. L. White,	" " " "
Mr. J. S. White,	" " " "

DEPUTIES

The following members are available to act as Deputies and application should be made direct to them:-

Miss M. Morrell, (Phone Reading 50032) with car.
Mr. R. L. White, (Phone West Forest 4991) with car.

WINDSOR DISTRICT:

Mr. M. Allured.
Mr. P. James, (Phone Slough 22786).

HONOURS

Mr. H. C. Macey, LTCL.

OBITUARIES

Mr. J. Eric Few, ARCO., LTCL., February 16th.
Mr. A. L. Warman, ARCO., June 1st.

JAMES ERIC EDWARD FEW.

It was with great sorrow and shock that we learnt of the sudden death of 'Eric' on February 16th, 1967. Only a few hours before, he had been playing at the Town Hall and spoken to some of our members who were present. Among all his musical activities, the Town Hall organ and the Celebrity Recitals had become his first love, and he worked unceasingly to ensure their success. We all know that he was largely responsible for the Centenary Concert which launched our major efforts, and he had acted as secretary to the Town Hall Organ Sub-Committee. His appointment as Hon. Borough Organist was well deserved and a just reward for his untiring efforts.

Eric was a pupil of the late Mr. Scrivener of St. Giles, (a past president of the Association) and became organist of Queen's Road Methodist Church in 1932 until the war came, when he joined the R.A.F. This took him to Gibraltar where he was in demand both as a pianist and organist, giving recitals in the Cathedral. On returning to Reading he was appointed organist of Christ Church, but since 1952 had acted as a free lance organist giving invaluable service deputising for people, sometimes at very short notice.

He was Music Master at Stoneham School, and with his lively personality, aroused the interest of music in boys which would perhaps otherwise remained dormant. He never spared himself, his annual school concerts were always a great success and many lads have expressed the debt they owe him with both affection and gratitude. Eric was Musical Director of the Reading Police Choir for a period and also Chairman of the Reading Schools' Secondary Music Festival Committee. It was in the art of accompanying that he excelled. For twenty years he acted in this capacity and as organist to the Reading Festival Chorus. He travelled throughout Berkshire playing for performances of Sacred Music by various Choral Societies.

A large number of friends and acquaintances attended the Funeral Service in All Saints' Church. Here Eric had arranged and played programmes of music connected with the school, and on occasions accompanied special efforts of the Church Choir. Although a sad farewell, the singing of the Hymns struck a triumphant note, expressing thankfulness for a life well spent and a hope for things eternal. The greatest tribute we can now pay is to ensure that the Town Hall Recitals continue to be a success.

Roy Nash.

ARTHUR LAURIE WARMAN

The following appreciation of Mr. A. L. Warman was given by Mr. A. H. Lusty at the Memorial Service on June 17th at Shinfield Parish Church.

We had known "Laurie" as Organist of Park Congregational Church, Reading for a number of years. He subsequently moved to Shinfield where he fulfilled his duties faithfully for 10 years. He was then appointed Organist of St. Michael's Church, Tilehurst, a post which he held until his retirement from business in 1966. He then took up an appointment as Organist and Choirmaster at St. Peter's Church, Budleigh Salterton. In 1962 he was appointed Honorary Borough Organist of Reading.

It was my privilege to work with him as Treasurer of the Berkshire Organists' Association for a number of years, when he carried out his duties tactfully in that capacity. He always demanded of himself a very high standard and his choice of music was always of the best. He had no time for the trash that is finding its way into our church services. He has been called to a higher service and we shall always remember him with our deepest affection. His example is one for us to "go and do likewise".

DR. A. C. P. EMBLING.

A stone credence table for the high altar in the Church of St. Laurence's, Reading, of which Dr. Embling was Organist for over 40 years, was dedicated by the Bishop of Reading at Evensong on Sunday July 23rd.

This memorial to a former President of the Association is here placed on record for our members.

BENEVOLENT FUND.

The fund still continues its good work in our neighbourhood, as well as elsewhere and your continued support is elicited.

A. E. R.

PROGRAMMES 1967

March 1st. Town Hall, Reading. Marie-Claire Alain.

Suite de deuxième Ton (Jean A. G. Guilain); Two Noels: "Chantons de voix hautaine", "Joseph est bien marié"; (Jean Francois Dandrieu); Trio Sonata No. 5., in C., (J. S. Bach), Toccata and Fugue in F (J. S. Bach); Choral No. 1. in E., (César Franck), (i) Choral Dorien, (ii) Litanies, (Jehan Alain): Improvisation on a given Theme.

May 20th. Reading Blue Coat School. Peter Marr.

Durezza & Fugue, (Johann Kreiger); Voluntary in E minor, (Charles Burney); for Clavichord, Partitas on Schweiget mir von Weibernehmen, (Johann Reinken); Partitas on Auf meinen lieben Gott (D. Buxtehude); Offertoire Elevation from Le Messe pour les Couvents (F. Couperin); Chorale Prelude "Wir glauben vater (J. L. Krebs). (Article and Specification in 1966 issue).

June 4th. Llandaff Cathedral. Robert Joyce, BMus., FRCO.

Movement from a Sonata (Hindemith); "Rhosymedre" (Vaughan Williams); Paeon, (Whitlock); At Evensong, Service: Purcell in E flat: Anthem: - Blessing and Glory, Boyce.

June 17th. Memorial Service for Mr. A. L. Warman at St. Mary's Church, Shinfield. Organist, Mr. J. C. Lawes.

Elegy (C. H. Lloyd): If Thou art near (Bach); Elegy (G. Thalben-Ball).

October 14th. Presidential Service, Greyfriars Church, Reading.
Conductor, The President, Organist, Mr. F.G. Spriggs.

Suite Gothique (Boellmann): Introit: Lead me, Lord, (S.S. Wesley);
Anthem: Judge Eternal (Marchant): Jubilate Deo, (Stanford);
Postlude in D. (Stanford).

November 1st. Town Hall, Reading, Noel Rawsthorne.

Two Trumpet Tunes and Air (Purcell), Voluntary in C minor (M. Greene),
Fantasia and Fugue in G minor (Bach); Chorale Prelude "Schmücke dich,
o liebe Seele" (Bach); Fantasia in F minor (Mozart); Psalm Prelude
(First Set No. 3) (Howells); Toccata (Georgi Mushel).

WINDSOR

September 30th. Service of Re-Dedication. St. Stephen's Church, Clewer.
Conductor, Dr. H. L. Smith, Organists, Mr. V. G. Cave,
Mr. H. C. Macey.

Voluntary in D minor, from Opera Quinta, (John Stanley); Toccata & Fugue
in D minor, (J. Pachelbel); Sonata No. 2. 1st movement (P. Hindemith);
Prelude, Fugue & Variation (C. Franck). Service, Wesley in F., Anthem:
Hail, Gladdening Light (Geoffrey Shaw); Fantasia in "Komm Heiliger
Geist" (Bach).

Recital by Marie-Claire Alain - Reading Town Hall - 1st March 1967

by Peter Marr.

Emotional impact is always a difficult factor to weigh in any assessment of an evening's music. No one would doubt the standing of Marie-Claire Alain, and I certainly felt a sense of invigoration after her recital. This is all too rare and, perhaps, when it does come, should be looked on with some suspicion. I imagine that I was not alone in experiencing this feeling and, having been asked to write about the event, I feel that some justification should be attempted.

The two opening works by Guilain and Dandrieu made their points in a similar way. The recitalist understandably relied on a hand and finger position more akin to that applied to the harpsichord, resulting in clear-cut ornaments and figuration. Not really surprisingly, the registration of these two groups was rather a compromise, especially in the quieter movements. It was, after all, an English organ and not a French one.

Bach's Trio Sonata 5 fared a little better, although the wisdom of playing domestic music in a concert hall is questionable. From where I sat, the part-playing was far from clear - doubtless a matter of acoustical geography. The Toccata in F (with its Fugue one would prefer before and not after) had the best of both worlds. The tasteful display of technique coupled with a fresh presentation and logical unfolding of the work left one's musical appetite pleasantly satisfied at the interval. But it was more than just that; it underlined once more that the English romantic organ of the later nineteenth century is perfectly capable of coping with a far greater range of musical styles than certain people would have us think.

So far, so good - a brilliant performance from memory of the usual baroque 'first half' type of item, undeterred by a cipher and by an organ that can on occasions sound unbearably thick. The high spot of the recital was Alain's performance of Franck's First Choral. Despite the intrusive presence of a hall (as opposed to the incense-laden church), the atmosphere of Franck's curious melange of mysticism, melancholia and drama was portrayed in first hand terms - the performer was at the same time absent yet the crux; part of the music, yet its creator. Even the hardened Neo-classicist would admit that this was indeed near Franck's intentions. And why? Quite apart from her concept of the "wholeness" of the work, the fusion of Alain with the music (the positive identification of herself with it) displayed musical romanticism in a very favourable light. Nevertheless, the contribution of the organ was considerable, for Willis' lessons from Cavallé-Coll, (Franck's builder), were very apparent.

Mlle Alain's performance of her brother's works was disappointing after this - again it may have been acoustical geography, but I have heard 'Litanies' played more effectively whilst sitting in the same seat.

Eric Few's tragic death cast a shadow over the theme for extemporisation, but it was known what he had in mind, and, accordingly, the first part of "Sumer is icumen in" was submitted. It is invidious to compare its usual vocal complexity with an improvisation on it; those of us who know it better backwards than forwards are not in a fair position to comment. However, it was in the best style of contemporary French improvisatory playing with the usual devices (and clichés) worked out at break-neck speed.

To sum up and justify my opening remarks - the technique we soon took for granted (that shows how good it was); the fact that the whole performance was from memory humiliated us; the fact that our ear was bombarded with mixtures and reeds à la française, yet still ached for more, showed how insular we are. I think that the feeling of 'invigoration' was not one-sided; the dark-haired, attractive, unexpectedly German looking artiste sent us away with "Sleepers, wake..." but we had no need to. It had not been a dream but what the Americans would call both an "emotive situation" and a "learning situation" rolled into one.

Organ Recital - Noel Rawsthorne - Town Hall, November 1st, 1967.

The fourth organ recital in the excellent Town Hall Series was given on November 1st by Mr. Noel Rawsthorne (Liverpool Cathedral). Although the gallery was well filled there were many vacant seats in the body of the hall. Perhaps it was unfortunate that the recital had been planned for All Saints' Day when many organists and others have church appointments with the result that some who would have come were prevented from doing so.

The programme followed more or less traditional lines and both halves were in chronological order. It comprised mainly well known and much loved works and personally I felt this to be a commendable feature. Combined, as it was, with brilliant execution, one had a programme calculated to give the greatest amount of pleasure to the greatest number of people.

The recital commenced with Two Trumpet Tunes and Air by Purcell and was followed by Voluntary in C minor by Maurice Greene. In these we had fine

English organ music, superbly performed by an English player on a magnificent English organ. Surely a most agreeable combination. The major work in the first half was the Fantasia and Fugue in G. minor, Bach. A year ago we admired the pedal technique of Dr. Francis Jackson but Mr. Rawsthorne's footwork was no less brilliant and was apparent again in the Finale of Vierne's First Symphony played later as an encore. The first half concluded with Bach's delightful Chorale Prelude, "Schmücke dich, o liebe Seele". As make-weight Mr. Rawsthorne played Karg-Elert's Choral Improvisation on 'Nun Danket'.

After the interval we had the Fantasia in F minor by Mozart: always a joy to hear. As a contrast this was followed by Dr. Herbert Howells' Psalm Prelude No. 3 - a delightful work played with great artistry. The one 'novelty' of the evening concluded the formal programme, Toccata by Georgi Mushell. As an example of Soviet organ music it was interesting and is described as "Organ Music for the People". It is indeed this, very pleasant and easy to listen to but worthwhile music. As encores Mr. Rawsthorne played firstly Gigue by Bossi, a delightful little work displaying the flute stops of the instrument. This was followed by the Vierne item mentioned above.

The recital as a whole was characterised by impeccable technique, not displayed for its own sake but together with the musicianship of the performer used to interpret the music. It was another example of English style organ playing at its best, with outstanding clarity of execution, strong rhythm and clear cut phrasing. The registration may not have been as colourful as with some previous recitalists, but it was never dull, always adequate and free from fussiness.

Those who were unfortunate enough to miss this recital will wish to make a note of the next date, March 6th 1968, when Pierre Cochereau (Notre Dame, Paris) will be the recitalist. These recitals are all first class musical events and great credit is due to the enterprise of the Town Hall Organ Committee. Perhaps one may be forgiven for adding that they are also the best possible memorial to the man who did so much to initiate them, the late and greatly missed Eric Few.

W. H. R.

Notes on the Lecture on Magdalen College, Oxford and its Music.

Given by Dr. B. W. G. Rose at the Half Day Conference,
April 15th, 1967.

Magdalen College Choir is the oldest foundation of its kind in the country. Founded in 1458 it ante-dates Eton College by a few years. Since 1595 the Organist and Choir Master have been one and the same person.

The first great composer associated with the Chapel was Richard Davys, the first Englishman to set the whole of the Passion (St. Matthew's). Other distinguished Organists include Thomas Appleby 1539-41, then the great John Shepherd. There was a remarkably high standard of singing during this period, trebles being written for up to top C. Also Richard Nicholson, Dr. Benjamin Rogers, who was offered £60 per. annum, considerably more than his predecessor and who was the composer of the Hymnus Eucharisticus sung from the top of the Tower early on May morning each year (tune English Hymnal 328). Later Daniel Purcell and Drs. William Hayes and Phillip Hayes who served sixty-three years between them.

In 1859 when John Stainer was appointed the repertory consisted of only fourteen settings and a restricted selection of anthems. In 1872 Walter Parratt became organist for ten years, then in 1882 Dr. J. Varley Roberts who was organist for thirty-seven years and of whom many stories are told. He was followed by Dr. H. C. Stewart until 1938. Mr. (later Sir) William McKie followed and when he joined the R. A. F. Dr. H. C. Stewart returned. W. Taylor 1953-57, whom I succeeded.

Twelve Academical Clerks have formed the men of the choir, four altos, four tenors, four basses. We have ninety settings of the Evening Canticles and about three hundred anthems. In 1953 an Organ Scholarship was established and from 1967 there will be two of them.

The first mention of an organ is in 1481 the year the chapel was completed. Dallam's organ was removed by Oliver Cromwell, returned after the Restoration and rebuilt by Renatus Harris 1690. Tuning and repairs then cost £8. per annum. In 1737 a new organ was built by Swarbrick, pedals were added in 1810. In 1855 a new organ was built by Gray & Davison of which much pipe-work remains. There was a rebuild by Harrison & Harrison in 1937 and by Hill, Norman and Beard in 1963 - a modest rebuild.

All music is retained in the Library as it is a principle that music should not be destroyed. In the chapel we do as much music of all periods as possible and endeavour to use Responses, Canticles and Anthem of the same period. The origin of singing on the Tower on May 1st is unknown. Other customs are singing in the Cloisters at the end of Trinity Term and a Recital of Advent and Christmas music in the ante-Chapel on the last Sunday of Michaelmas Term.

A DAY IN WALES. by R. P. J. Pepworth.

Some things in life are easily (and often better) forgotten, but not so the visit to Llandaff Cathedral in June which was enjoyed by over forty members and friends of the Association. The coach left Reading at 9.0 a.m. and by just after 11.0 we were queueing for coffee at the Severn Bridge service area. Arriving at Cardiff at about 1.0 p.m., where lunch was taken, we met the three stalwarts who had chosen to miss the experience of crossing the Severn Bridge and had travelled by train.

After strolling around the wonderful Civic Centre in Cathays Park or shop window gazing the party proceeded to Llandaff to find a 'society' wedding in progress! However, this did give us an opportunity of viewing the exterior of the Cathedral, including the unique carvings in stone of the heads of all the Kings and Queens of England.

The building of the present Cathedral was started by the Normans in 1120 and completed in 1485. During the 18th century it was restored on 'classical' lines but most of this work was removed during the second restoration on 'Gothic' lines in the middle of the 19th century. Great damage was caused in 1941 by a German parachute mine. The post-war rebuilding used, as far as was possible, the old materials, but there were several additions, notable among these being the concrete Pulpitum - an arch spanning the nave and supporting the Positive organ.

level
orga.

playi
"Pae
'have
this

Hous

Thom
maki

build
woul

Quint

Open

Spitz

Stopp

Octav

Princ

Kopp

Octav

Super

Tierc

Four

Doub

Harm

Octav

So

Sw

Pe

Cont

(5

Open

Violo

Sub E

Salic

Quint

The main part of the organ is housed in one bay of the North Aisle on three levels, the Console standing on a loft in the South Aisle. The specification of the organ will be found below.

The Cathedral Organist, Robert Joyce, demonstrated the instrument by playing a Hindemith Sonata, Vaughan Williams' "Prelude on Rhosymedre" and "Paean" by Percy Whitlock. He then invited members who wished to do so to 'have a go'. Those who did were undoubtedly thrilled and greatly impressed by this fine example of the organ builder's work.

Following this, tea was provided and enjoyed in the nearby Prebendary House.

The deep gratitude of the Association is due to the Dean, Very Rev. Eryl S. Thomas, M.A., and to the Cathedral Organist, Robert Joyce, F.R.C.O. for making the visit such a resounding success.

Thanks also to Messrs. William Hill & Son and Norman & Beard Ltd., the builders of the organ, for providing the specification, without which this article would have been incomplete.

SPECIFICATION OF THE ORGAN

GREAT ORGAN

Quintaton	16
Open Diapason	8
Spitzprincipal	8
Stopped Diapason	8
Octave	4
Principal	4
Koppelflute	4
Octave Quint	2 ² / ₃
Super Octave	2
Tierce	1 ³ / ₅
Furniture 19, 22, 26, 29 IV rks.	
Double Trumpet (Solo)	16
Harmonic Trumpet (Solo)	8
Octave Trumpet (Solo)	4
Solo to Great	
Swell to Great	
Positive to Great	

PEDAL ORGAN

Contra Salicional	32
(56 pipes, full length to GGG)	
Open Wood Bass	16
Violone	16
Sub Bass (44 pipes)	16
Salicional (derived)	16
Quintaton (Great)	16

POSITIVE ORGAN (Unenclosed)

Principal	8
Chimney Flute	8
Octave	4
Gemshorn	4
Nazard	2 ² / ₃
Blockflute	2
Tierce	1 ³ / ₅
Cymbal 29, 33, 36	111 rks.
Dulzian	16
Unison Off	
Tremulant	
Solo to Choir	
Swell to Choir	
Great to Choir	
Secondary Swell on Choir	

PRIMARY SWELL ORGAN

Viola	8
Lieblich Gedeckt	8
Viole de Gambe	8
Viòle Celeste (Ten. C)	8
Geigen Principal	4
Fifteenth (from Plein Jeu)	2
Plein Jeu, 15, 19, 22	III-V rks.

Principal (part Great)	8
Bass Flute (derived)	8
Salicet (derived)	8
Fifteenth (part Great)	4
Furniture 19, 22, 26, 29	IV rks.
(48 pipes, remainder from Great)	
Contra Trombone (56 pipes)	32
Trombone (derived)	16
Fagotto (Swell)	16
Posaune (derived)	8
Octave Trumpet (Solo)	4
Solo to Pedal	
Swell to Pedal	
Great to Pedal	
Choir to Pedal	

SOLO ORGAN

Enclosed

Claribel Flute	8
Spitzflute	8
Spitzflute Celeste (Ten. C)	8
Clarinet	8
Orchestral Oboe	8
Tremulant	
Tuba (Unenclosed)	8
Octave	
Sub Octave	
Unison Off	
Double Trumpet	
(T. C. 73 notes) 16	
Harmonic Trumpet	
(derived) 8	
Octave Trumpet (derived)	4

PISTON COUPLERS

Pedal combinations to Swell pistons
Great combinations to Pedal pistons
Pedal combinations to Great pistons

ACCESSORIES

Thumb Pistons - Solo: 4 Swell: 8
Great: 7 Secondary Swell: 3
Positive: 5 General Cancel
Gt-Ped cancelling Sw-Ped
Sw-Ped cancelling Gt-Ped
5 On/Off: Solo-Gt Sw-Gt Pos-Gt
Solo-Ped Ch-Ped
Toe Pistons - Pedal: 7, On/Off Full Org.
8 Duplicating Swell
All combinations adjustable by switches
near console

Oboe	8
Contra Fagotto	16
Trompette	8
Clarion	4

SECONDARY SWELL ORGAN

Enclosed in the main Swell Box	
Open Diapason	8
Hohl Flute	8
Salicional	8
Harmonic Flute	4
Salicet	4
Octave	
Sub Octave	
Unison Off	
Tremulant	
Solo to Swell	

COMPASS Manuals CC-C 61 notes
Pedals CCC-G 32 notes

ACTION Electro-pneumatic

PITCH International Standard

BALANCED SWELL PEDALS
Solo, Swell,
General Crescendo

WIND PRESSURES

Solo	5"
Solo Trumpet	10"
Solo Tuba	15"
Swell	5"

Kick Pedal: Gt-Ped
Rocking Tablet: Doubles off

Great	4"
Positive	2 1/2"
Pedal	4"/5"
Pedal Trombone	10"

CONSOLE INDICATORS

General Crescendo, Full Organ,
Doubles Off, West Door Signal,
Vestry Signal.

ST. ANDREW'S CHURCH, BRADFIELD

by A. E. Rivers.

On September 25th the President and a good number of members availed themselves of the invitation to attend the Dedication, by the Lord Bishop of Reading, of the re-built and re-sited organ in this church.

The organ was re-built by Holditch in 1848, when the church was re-built, and placed in the South Transept, an unfortunate position both architecturally and acoustically. Some of Holditch's work "disappeared" in a later rebuild. The organ was moved some six years ago to facilitate structural work in the church but no improvement was effected. For some years the organ has been under the care of our member Mr. Anthony Scott of East Garston.

Dr. J. H. Alden, late of Bradfield College, was Treasurer of the Organ Fund and has been concerned with negotiations from the outset.

The rebuild has been carried out by Messrs. Geo. Osmond & Co. Ltd., of Taunton. The organ now consists of two manuals and pedals with 18 speaking stops, tremulant and 5 couplers. There are three pistons each to Great and Pedal, and Swell, a balanced Swell Pedal and a detached console with stop-key control.

The service, which was accompanied by the organist of the church, Mrs. C. F. E. Filmore, opened with the unaccompanied Introit:- "This is the day" Anon. (circa 1600). After the opening Responses Mrs. E. G. Coulson unlocked the Console and unveiled a plaque. The organ was then dedicated by the Bishop. The Anthem was "Rejoice in the Lord alway" Purcell, which was followed by the Bishop's sermon.

After the service a Recital was given by Dr. J. H. Alden. In a well chosen programme of works by English Composers which was beautifully played Dr. Alden showed off in full the resources of the instrument.

Programme, Choral Song, S. S. Wesley, Chorale Prelude "Abide with Me", Sir H. Parry, Reverie "The God of Love my Shepherd is" Harvey Grace, Overture to "Samson" G. F. Handel, (a naturalised Englishman in 1726), "O Praise the Lord", Maurice Greene, "Fidelis", Percy Whitlock, "Adagio in E", Frank Bridge, "Prelude in D minor" Sir Charles Stanford.

The Maurice Greene item was sung by Mrs. E. G. Coulson.

Specification:- Great:- Open Diapason 8, Stopped Diapason 8, Principal 4, Flute 4, Twelfth 2²/₃ (new), Fifteenth 2, Mixture 19.22. 2 ranks (new).

Swell:- Open Diapason 8, Stopped Diapason 8, Salicional 8, Principal 4, Mixture 12.15. 2 ranks, Horn 8, Oboe 8, Tremulant.
Pedal. Open Diapason 16, Bourdon 16, Octave 8 (new extension), Bass Flute 8 (new extension).

ORGAN MUSIC AT CREMATORIUM SERVICES

by T. E. Reed.

When I was asked to write about Organ Music for Crematorium Services for the 21st Edition of "The Berkshire Organist", I wondered whether it was really suitable for such an occasion as this, and in any case there are organists who have been playing at Crematoriums longer than I have, and would be far more experienced to write on this subject than I am.

I have been organist at a Crematorium for just over four years and in that time, I have learnt quite a lot about the kind of music which people prefer being played at services, and in some ways have been very surprised.

The question that I keep asking myself is, "Am I playing the right music?" but then the more I keep asking this question, I think there is only one answer and that is organ music at Crematorium services should be of a high standard. Having said that, one then comes to the problem.

I remember going to the Crematorium for the first time, to find out what I had to do, and at the end of the service the organist played a waltz "The Haunted Ballroom". I did not ask whether this was a request, but I had a feeling it was not.

Not long after I had been appointed organist I was asked to play one of Vera Lynn's songs called "Yours". This had to be played at the committal. There was not much I could do, but play it, knowing that it was a request.

Another time, I was asked to play the Skye-Boat Song at committal, and Annie Laurie at the end of the service. These are two instances where one has to oblige. I know an organist who will play the latest pop song, which I do not agree with. The one thing we organists should remember, is that music for Services at Crematoriums should be restful, and not emotional. I know for a fact, if I have the tremulant on for a time, it does upset people and I believe it to have a chilling effect on the chief mourners.

With regard to the people's choice of music, in some cases the undertaker has made the choice. If I am asked to play "Nimrod", I know who the undertaker is. And if I am asked to play Abide with Me, Crimond and The Day Thou Gavest, Lord is Ended, the same applies.

I believe, that we Organists who play at Crematoriums have a duty to the public, and that is to keep the standard of organ music at a very high standard. I wonder if this is carried out at all Crematoriums? I know one that is, and I hope others do the same. Of course, we must not forget that people pay to have organ music, and if they have requested something which we may not think suitable, we should play it to the best of our ability.

Music by Bach, Chopin, Grieg, Schubert, are just a few of the composers one would do well to have in mind.

These are just a few thoughts.

SOME ENGLISH ORGAN MUSIC SINCE 1950

by H. C. Macey.

One can propose several reasons for the fact that few of the greater English composers have written for the organ as prolifically as they have for the piano. Enemies of the organ say it is clarity that a composer wants and the fat turgid grumble emitted from many an organ loft may have deterred them. On the other hand every organ is different from all others, and even instruments of standard specification sound very different in other acoustical surroundings. A composer can be more certain of the colour of the sound that will be produced when he writes for say a wind quintet.

A large portion of English organ music is written by church musicians who have written little for any other medium save perhaps the choir. Large once-popular works like the Bairstow and Harwood sonatas are rarely performed but how right that the better efforts of Parry and Stanford should survive. Short-lived compositions of Darke, Harris, Sumsion, Statham, Thiman, Rowley etc., serve their purpose but time alone will sort out the wheat from the tares.

Surely the finest of twentieth-century church composers is Herbert Howells. His organ music, apart from the early psalm-preludes, rhapsodies and sonata, includes Six Pieces which appeared in 1953. Their titles and character owe something to an earlier age, though the music is of an unmistakably Howellsian texture. They are titled Preludio 'Sine Nomine'; Saraband for the morning of Easter, a large spacious C major version of the ancient dance-form; Master Tallis' Testament consists primarily of a beautiful syncopated melody; the Fugal Choral and Epilogue and another Saraband suitably sub-titled 'In Modo Elegiaco' are followed by the finale - a Paean.

One of the generation of English composers who emerged just after the war is Peter Racine Fricker. Renowned for his instrumental music he has contributed several items to the organ repertoire. His music contains consistent chromatic melody (not unlike Bartok) always woven round a tonal centre and his harmonic style is fresh and individual. Both these things are evident in his 'Choral' (Schott). The opening trio containing fragments of the chorale melody is followed by a rapid allegro section. A Religioso harmonization of the melody which follows, inevitably reminds one of Franck's similar treatment. A middle Allegretto section follows, consisting of continuous semiquaver movement around the chorale in the pedals and material from the opening trio in the upper manual part. A link passage ending in a pedal cadenza brings us back to the first allegro section slightly modified. After a massive largamente section, manuals fff over the chorale in the pedals, the work ends quietly. One of his most recent works is the Ricercare published in 1966. Three short and individual movements lead to a finale in the form of a massive saraband with free recitative runs. This work requires an organ of very clear tone. Fricker is normally a contrapuntist but here we find a greater interest in straightforward block harmony. In the chord-building serialism is evident with free octave doublings. The harmonic

feeling is not unlike Hindemith.

There are comparatively few serial works in the organ repertoire. Humphrey Searle is one of the pioneers of English serialism and his Op. 31 is a Toccata alla Passacaglia for organ. Although this piece is largely a note-row composition, the tonality of A is prevalent. In the preface to his *Three Improvisations*, Reginald Smith Brindle says that he "set out to write music which, although in the twelve note idiom, is poetic in expression and effectively exploits the possibilities of the instrument". They are neatly written and clearly put to paper, what is more they are technically easy and will prove themselves rewarding.

Another organist/composer who employs serial methods to some extent, but belonging to a later generation is Brian Brockless (b. 1926). Novello's I.S.C.O.M. series has given us some interesting new music. Amongst it is Brockless' "Prelude, Toccata and Chaconne". This one-movement work opens with a quiet reflective prelude leading to a short lively toccata and ends with a chaconne based on the note-row as the C.F. The tonal nature of the series used accounts for the prominent feeling of A minor. Another work by Brian Brockless in the ISCOM series is the "Introduction, Passacaglia and Coda" written for Dr. Francis Jackson's recital during the 900th anniversary of Westminster Abbey.

An increasingly prominent composer who is also a very fine pianist is John McCabe (b. 1939). He has contributed three substantial works to the ISCOM series. Published in 1964 was his *Sinfonia* (1961). The work is in five basic movements arranged and linked as follows:- *Introduzione* (ff tempestoso); *Passacaglia*; *Cadenza 1* (anticipating the nocturne); *Notturmo*; *Interludium 1*; *Elegia*; *Capriccio*; *Cadenza 2*; *Interludium 2*; *Toccata (Finale)*. There is considerably more rhythmic complexity than in previously mentioned works in this series. This work varies in difficulty from movement to movement. There are some felicitous touches of colour and harmony particularly in the nocturne.

The following year Novello's published McCabe's *Johannis Partita* (1964) Op. 30. This work was suggested by the Johanniskirche in Luneburg where Bach lived as a youth. It is a classical partita, the opening movement being a French overture. Symmetrical rhythms are made use of in the succeeding *Intermezzo*; the final movement is simply marked *Ritornelli*. 1967 saw the publication of the *Elegy* (1965) Op. 34. Dedicated to Bryan Hesford, it explores the durability of the scotch snap in slow tempo with harmony based on isolated major seventh chords. Rhythmically uncomplicated, it is ideally suited to a three manual organ. The medium of the *Elegy* is used to good effect by McCabe in several cyclic works as well as being the subtitle for his *Symphony*. This one-movement work is well worth attention.

A large-scale work by John McCabe for Easter is the 'Dies Resurrectionis' (OUP). This is in three sections: *Filius Mortuus*; *Filius in Sepulchro*; *Filius Resurrectus*. This work warrants ideally a 4-manual organ. The work opens with a recitative statement of a three-phrased theme, the end of each phrase being punctuated by crashing manual chords. The first movement proper starts quietly in 7/16, the right hand creeping in semiquavers within the interval of a fifth leading to a *maestoso* conclusion. The next movement, marked *Andante Soave*, consists of a quiet pastorale treatment of the opening and a difficult

variation on it. The flamboyant finale displays syncopated staccato chords against crashing chords on full solo reeds. The whole movement revolves around the key centres of C and F sharp.

Earlier this year (1967) Novello's published a short cantata "Surrexit Hodie" for choir and organ by Bryan Kelly. In 1963 Novello's published the same composer's Prelude & Fugue. A quiet pastorale-like prelude leads to a noble fugue, whose subject reminds one of the old German pre-Bach fugue subjects with its use of repeated notes. (cf Buxtehude F major). This work is, I think, outstanding among those produced in the last five years. His most recent contribution is the Introduction and Allegro, (OUP) (1967) as neatly written as always. The piece is on the whole diatonic with just the occasional semitonic clash. An impressive introduction (resembling a slow mazurka) leads to a lively gigue-like allegro.

It is interesting how many of the compositions mentioned follow classical forms and there are several examples of where composers have shown a wish to express the feelings of eighteenth century forms in modern terms.

One of the finest of today's cathedral organists, Peter Hurford, has written several miniatures published by OUP. Very suitable as voluntaries are Five Choral Preludes of 1958. Their mood of expression is familiar and they are not difficult, save perhaps no. 5. In a similar vein are five verses on a melody from the Paderborn Gesanbuch, which is AMR 226 (Ye servants of God your master proclaim). These range from a quiet A major trio to a loud finale of more harmonic interest. A very popular suite entitled "Laudate Dominum" appeared in 1961. Each piece is headed with a verse of a psalm and I find the quieter movements more effective than the loud ones.

Arnold Cooke (b. 1906) is a composer who as a non-organist, has written several pieces for the organ. Apart from several contributions to the Albums of OUP, Novello have published a "Prelude, Intermezzo and Finale". Here we find the clarity of writing one might expect from one who studied with Hindemith who, also a non-organist, produced those three sonatas which are surely amongst the finest of twentieth-century organ music. A very beautiful G minor intermezzo leads to the swinging finale in 6/4.

The choral music of Peter Dickinson is receiving increasing attention. The prelude on Adeste Fidelis is best forgotten but there are "Three Statements" (1964) (Nov) which are easy, short and make light relief. No. 1 tests the suitability of diatonic tone clusters to the organ. A charming tune is given out to the right hand over sustained chords and staccato pedals. No. 2 is also unique. A G major triad pp is held throughout the piece, whilst ff chords are 'stabbed' at it and the choir organ contributes clusters from the pentatonic scale. In the final line the G triad is built up to become a 9-note chord, released by the interruption of a single pedal note fff, released to leave the victorious G major triad held. Piece No. 3 consists of hymn-like phrases separated by passages of 2-part writing. These curios would make an interesting ingredient in a recital.

Many of the works written since 1950 are technically difficult, many are not. In many pieces, the difficulty is not so much a technical one as a musical one and this can be overcome by a systematic and open-minded approach to music which may be of a less familiar nature. The vocabulary may be different but the fact that it is in the medium of the musical language at least warrants its attention.

FINANCIAL STATEMENT

Proposed for adoption at the ANNUAL GENERAL MEETING on 17th February 1968
 INCOME and EXPENDITURE ACCOUNT for YEAR ended 31st December 1967

EXPENDITURE

Records & carriage
 180 capitulation fees @ 1/6d
 Wreaths (3)
 Hire of rooms & expenses of meetings
 "The Berkshire Organist"
 Fee to Dr. Bernard Rose
 Stationery & cheque book
 Printing of Syllabus
 Annual Dinner
 Less receipts

£84. 5. 3
 78.15. 0
 5.10. 3

Postages: Hon. Secretary
 Benev: Steward &
 Asstt Hon. Sec.
 Treasurer

£ 20. 18. 6
 13.10. 0
 5. 3. 6
 3. 16. 0
 19.16. 2
 10.10. 0
 1. 8. 4
 8.17. 6
 5.10. 3
 10. 9.10

Excess income over expenditure

5. 0. 8
 2.13. 0
 107.13. 9
 5. 0. 6
 £112.14. 3

36

INCOME

Subscriptions:-
 128 Reading @ 15/-
 additional
 22 Windsor @ 4/6d
 24 Newbury @ 4/6d
 174
 Reading 1966 arrears
 Excess - Half Day Conference
 Outing to Cardiff
 Less expenses

£ 96. 0. 0
 1.14. 0
 4.19. 0
 5. 8. 0
 15. 0
 7. 0
 £44. 3. 0
 40.11. 9
 3.11. 3
 3.11. 3

BALANCE SHEET

General Fund Account as at
 31.12.1966
 Add excess for year ended
 31.12.1967

53. 3.10
 5. 0. 6
 58. 4. 4

12 Reading subscriptions paid in
 advance for 1968

9. 0. 0
 £67. 4. 4

By balance in hand at
 Barclays Bank Ltd.

67. 4. 4

Amount contributed to Benevolent
 Fund £7.14. 6

£67. 4. 4

L. Pratt.
 Hon. Treasurer

READING TOWN HALL 1967 ORGAN RECITAL ACCOUNT

MARIE CLAIRE ALAIN - 1st March 1967

Sale of tickets	£ 44. 16. 0	Hire of Town Hall	£ 14. 0. 0
Ditto. Hickie & Hickie Ltd.		Accommodation - Great Western Hotel	
	£165. 11. 6	Hill & Sherwin Ltd. - posters	5. 17. 1
Commission	<u>8. 5. 6</u>	Fee - Ibbs & Tillett Ltd.	10. 19. 0
Sale of programmes	157. 6. 0	Gratuities, advertisements, teas, bouquet, postages etc.	84. 0. 0
Printing blocks given anonymously	13. 0. 6	Refreshments - Miss M. M. Hunt	18. 17. 5
		Floral Decorations	5. 0. 0
		J. Heppell - printing tickets, programmes, handbills	6. 5. 0
		EXCESS Income over expenditure	35. 18. 6
			<u>180. 17. 0</u>
			<u>34. 5. 6</u>
			<u>£215. 2. 6</u>

NOEL RAWSTHORNE - 1st November 1967

Sale of tickets	37. 10. 0	Hire of Town Hall	14. 0. 0
Ditto. Hickie & Hickie Ltd.		Accommodation - Great Western Hotel	
	£118. 17. 0	Press advertisements	8. 2. 4
Commission	<u>5. 18. 9</u>	Gratuities & tape	20. 6. 0
Sale of programmes	112. 18. 3	Floral Decorations	4. 7. 6
Printing blocks given anonymously	8. 0. 6	Fee - Ibbs & Tillett Ltd.	6. 5. 0
		J. Heppell - printing tickets, programmes, handbills	42. 0. 0
		Refreshments - Miss M. M. Hunt	34. 3. 6
		EXCESS Income over expenditure	6. 10. 0
			<u>135. 14. 4</u>
			<u>22. 14. 5</u>
			<u>£158. 8. 9</u>

Contd.

Francis Jackson
 Marie Claire Alain
 Noel Rawsthorne

£ 36. 14. 6
 34. 5. 6
 22. 14. 5
£ 93. 14. 5

Balance - Barclays Bank Ltd.

93. 14. 5
£ 93. 14. 5

The Thames Valley Trustee Savings Bank a/c

Amount in hand as per a/c

152. 15. 0
£ 152. 15. 0

Paid 50% adjustable organ bench
 lighting alterations
 covering music rest
 By balance at Bank

26. 7. 6
 10. 19. 3
 1. 17. 0
 113. 10. 3
£ 152. 15. 0

LATEST INFORMATION

FORTHCOMING EVENTS

Wednesday 6th March PIERRE COCHEREAU.

Programme

Four Sonatas	Carlos Seixas
Toccata from "L'Elevation"	G. Frescobaldi
Prelude and Triple Fugue in E flat	J. S. Bach
Second Chorale in B minor	Cesar Franck
Finale from the Poem "Evocation"	Marcel Dupre
Improvisation:	Tryptique on two submitted themes
	Allegro
	Andante con variazione
	Finale

Saturday 15th June VISIT TO SOUTHAMPTON.

Depart Smith's Coach Station, Basingstoke Road, Reading, 11.0 am. (Usual parking facilities). Short stop for snacks at Winchester coach station, or bring packed lunch. Back in Reading between 9.0 and 10.0 pm.

RSVP to Hon. Sec. by 6th June, enclosing fare 10/6d.